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Movieland

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HILLMAN

Scoop! BILL EYTHE-MARGARET WHITING ROMANCE STORY

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No Other Shampoo leaves your hair so lustrous, yet so easy to manage.

Queen of the winter scene with sparkling hair! All aglow in the sunlight or firelight. That's Drene-lovely hair. Cover Girl Shari Herbert shows you these exciting hair-dos to go with the things you'll do and the clothes you'll wear on a gay winter week-end. "Changing your hair style is part of the fun," says Shari. "And your hair is so easy to fix after a Drene wash. This wonderful shampoo with Hair Conditioning action leaves hair so smooth and easy to manage." You'll love the way Drene brings out all the gleaming beauty of your hair . . . as much as 33% more brilliance than any soap. Drene is not a soap shampoo. It never leaves any dull dingy film on hair the way all soaps do. Fashion models, like Shari Herbert, are always so smartly groomed. No unsightly dandruff, not when you're a Drene Girl! Start today. Use Drene Shampoo with Hair Conditioning action or ask your beauty shop to use it.

- WINGING DOWN A SKI SLOPE, you want a hair-do that stays put. "So fasten your hair at the nape of your neck with a barrette," advises Shari, "and comb under into a smooth page-boy." No other shampoo . . . only Drene with Hair Conditioning action . . . will make your hair look so lovely.

Wonderful Hair-dos for Your Winter Week-End

- GLAMOUR BY FIRELIGHT . . . "Change to something romantic for evening," Shari says. "Sweep up your hair and arrange in four or five long shining curls." For that wonderful shining-smooth look, follow Shari's example and be a Drene Girl. So simple yet really dramatic!

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Shampoo with Hair Conditioning Action–

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drene
SHAMPOO
with Hair Conditioning action

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- ☐ **Neon Red**
- ☐ **Scarlet Sequin**
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The greatest star of the screen!

It was a best-seller... a *Reader's Digest* classic... a Book of the Month. And now it's The Picture Of The Year.

★ ★ ★ ★

It's W. L. White's "They Were Expendable"—carved out of some of the most dramatic events of all time.

This is M-G-M's heart-stinging story of some of the most heroic headlines of recent years.

★ ★ ★ ★

The story of "Brick", who loved a boat; of "Rusty", who loved a girl.

★ ★ ★ ★

Robert Montgomery (back on the screen after his war-years with Uncle Sam's Navy) is magnificent as "Brick", who'd rather command a PT-boat than a battleship. The part's a natural for the star who was skipper on a PT-boat when they were shooting for keeps.

★ ★ ★ ★

John Wayne is "Rusty", who scoffs at the "sea-going mousetraps". But that was before the fighting started!

★ ★ ★ ★

There's a tremendous thrill in watching those suicidal "sea-scooters" in action! The thrill of battle, of terrible peril. And a surge of pride that will quicken the beat of your heart.

There's a thrill, too, in the romance between the hard-bitten PT-boat Commander and the Army nurse. Lovely Donna Reed makes a perfect "Sandy", dungareed angel of mercy who tends wounds and steals hearts.

★ ★ ★ ★

There's a gripping sense of realism in "They Were Expendable"—evidence of the directorial deftness of Captain John Ford, U.S.N.R., the expert screen play of Comdr. Frank Wead, U.S.N. (Ret.), the excellence of the action photography. Cliff Reid is associate producer.

★ ★ ★ ★

Jack Holt, Ward Bond and a consummate cast back up the stars with stellar performances.

★ ★ ★

The screen can offer no greater thrill than this story of gallant men and women who never expected to return. "They Were Expendable."

★ ★

We salute them. —*Leo*

Movieland

VOL. 4 **FEBRUARY, 1946** **NO. 1**

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By Helen Louise Walker

31 .... The House of Morgan (Dennis)
By Rilla Page Palmborg

33 ..... This Is Myself (Rosalind Russell)

36 .... Blyth Spirit (Ann)
By Dorothy B. Haas

38 .... Music Takes a Bow
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PEG NICHOLS, Assistant Editor
BOB BECKER, Art Editor
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BILL DUDAS, Staff Photographer
ROBERT CROSSETT, Ass't Art Ed.

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BIG SMILE! (BECAUSE THEY JUST FINISHED A BIG PICTURE)

THEY WERE EXPENDABLE
W.L.WHITE

Robert Montgomery (don't you feel like shaking his hand and saying: "Welcome home, Bob!") plays "Brick," in love with thirty fighting tons of wood and steel, a PT boat. John Wayne is "Rusty"... afraid of only one thing in the world, losing Sandy. Lovely Donna Reed is Sandy, the nurse who heals heroes' wounds, and steals their hearts.

Here's the exciting picturization of the terrific best-seller that has taken America by storm, "They Were Expendable." Acclaimed by the reading public as a *Reader's Digest* thriller, then as a Book-of-the-Month... and *now* as an M-G-M film destined to be called the Picture of the Year. Here's roaring action... suspense with a wallop... flaming romance as real as flesh and blood can make it. *The screen can offer no greater thrill than "They Were Expendable."*

M·G·M *presents*

THEY WERE EXPENDABLE

starring

ROBERT MONTGOMERY · JOHN WAYNE

WITH **DONNA REED** · JACK HOLT · WARD BOND
A JOHN FORD PRODUCTION · BASED ON THE BOOK BY WILLIAM L. WHITE
Screen Play by FRANK WEAD, COMDR. U. S. N. (RET.) · *Associate Producer* CLIFF REID
DIRECTED BY JOHN FORD, CAPTAIN, U. S. N. R.
A METRO-GOLDWYN-MAYER PICTURE

YOU, TOO, CAN ENJOY
'extra' advantage of
this higher type
Intimate Feminine Hygiene

Greaseless Suppository Gives
Hours of Continuous Medication

Today the modern woman who 'is wise'—no longer uses weak, homemade mixtures for intimate feminine hygiene.

Nor does she resort to overstrong harmful poisons, because Science has given her a HIGHER TYPE of antiseptic cleanliness — *powerfully germicidal* yet *harmless* — and so much easier, daintier and convenient to use — called ZONITORS!

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Positively No Burn

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Betty's chief henchman is her standin, a popular girl named Angie Blue. Not long ago, after a series of practical jokes planned by Betty and executed by Angie, Dick and his gang conceived of a revenge. They caught Angie one day, tied her to a prepared post on the set, then armed themselves (six marksmen) with cream pies. Dick had secured a sword from the property department and was acting as master of ceremonies. After Angie was blind-folded, Dick shouted, "Ready!" (Angie screamed. Hermes Pan, 20th dance director standing on the sidelines, screamed with laughter.)

"Aim!" (Angie's screams were very real. Hermes Pan was almost apoplectic with mirth.)

"Fire!" The squad swung rapidly, scored six easy hits on Mr. Pan. Angie went right on screaming.

SUIT YOURSELF:

One of the surprises of marriage, to the average girl, is the fact that during courtship a man appears to regard every garment a girl wears as the ultimate in high style and stunning good taste; whereas, when the honeymoon is over, certain alterations in type or tone of dress become imperative. To wit: June Allyson has always been addicted to suits, and her new husband conceded that he found them to be enchanting on June.

However, for June's recent birthday, he tactfully enticed her to the salon of Howard Greer, resourceful dress designer . . . and ordered SIX frocks for her. "Your suits are smart for daytime year," he grinned, "but I thought . . ."

Said his wife, "Sir, you are a tactful gentleman and a perfect husband. Wait until you see me in that blue number, or the red, or . . . goodness, but marriage is wonderful!"

DENNIS MURPHY DEPARTMENT:

This department's favorite gamin is again making history. Now nearing the age of seven, Denny is learning the art of baseball from his father. The other evening George and Denny were playing in the backyard when Denny connected with one of his father's curves, knocked the ball over the garden wall and crashed it through a neighbor's plate glass window.

After proper negotiations, a pair of crestfallen Murphys returned to their own library, where they explained the fluke to Mrs. Murphy. Said George, "It was one of those things that you can't control—a high fly."

Observed Denny, "I should have soaked the ball in DDT."

PREVIEW:

Best story to circulate in Hollywood after the Photographer's Ball was told by Gaza Korvin. He and his clever wife, Helana, planned to go in Tom Sawyer costume. Gaza donned a pair of blue jeans, very faded, very weary, and a plaid shirt that had been repeatedly patched for the occasion. Helana is in the feminine equivalent of Poverty Flat the Day Before Payday. So they arrived at Ciro's at the fashionable hour and were met by Gene (the maitre d'hotel) with an expression of genteel astonishment.

"The Photographers' Ball?" said Gaza.

"One week from tonight," said Gene.

EL SCORCHO:

Betty awakened first and sniffed. Calling across to the somnolent figure on the other twin bed, she said, "Ted, do you smell smoke?"

Mr. Briskin stirred, sat up, leaped out of bed, into slippers and robe. "I'll say I do," he yelled as he and his negligee'd wife made for the kitchen. By that time the maid was filling a bucket at the kitchen faucet. She passed it to Betty, Betty rushed it to Ted, Ted tossed water on the side of the house. The next bucketful was tossed on the roof, also the third, etc., etc. Eventually the brigade quelled the flames.

Damage was a hole in the roof and a scorched section of the kitchen and breakfast room walls. The fire had started, apparently, in a stack of newspapers that had been piled in anticipation of a Boy Scout collection.

When the excitement had subsided, Ted Briskin doubled with laughter. Not three feet away was coiled forty feet of garden hose, already attached to a faucet. The fire could have been put out, sans bucket brigade, in about thirty seconds.

FOOT OF THE TROUBLE:

This is somewhat late for a combination Hallowe'en-Christmas story, but this yarn is really worth repeating. Favorite gift of

Romance rumors continue to grow re Mrs. Dolly O'Brien and screen charmer Clark Gable, in spite of N. Y. gossipers who scream, "'Tain't so!" Above, with actor Frank Morgan.

Radio's Riot Show...

"People are Funny"...

You'll see all the hilarious stunts that make America Roar from coast-to-coast every week!

...funny on the air... funnier on the screen!

JACK HALEY
HELEN WALKER
OZZIE NELSON
RUDY VALLEE
PHILIP REED
ART LINKLETTER
FRANCES LANGFORD

Because Paramount Has Doubled The Fun By Adding The Radio Favorites of 50 Million Listeners, Plus Famous Screen Stars!

starring **Jack Haley**
Helen Walker
Rudy Vallee
Ozzie Nelson
Philip Reed
with
The Vagabonds
Bob Graham · Roy Atwell
and
Art Linkletter
and the
People Are Funny Radio Show
Guest artist
Frances Langford

Produced and Directed by SAM WHITE
Screenplay by Maxwell Shane, David Lang
Original Story by David Lang
A Pine-Thomas Production
A Paramount Picture

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It's the *"Stronger Grip"* in DeLong Bob Pins that makes them so different from bob pins of the wishy-washy type . . .

Stronger Grip

Won't Slip Out

DeLong
STRONG SPRING-WON'T SLIP OUT

Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS

Dana Andrews this Christmas was a pair of all-wool Argyle plaid sox. It is the only pair he has, and it replaced . . .

To begin at the beginning: if you have tried to buy, for yourself or as a gift, a pair of wool argyle plaid sox during the past year, you know that the item is unobtainable. Dana had one precious pair. On Hallowe'en afternoon, Mary washed them and put them on sock stretchers in the laundry. That night their outer gate bell rang, and David (Dana's twelve-year-old son) said, "It's probably a bunch of kids from school. They said they'd be around tonight, ringing doorbells and saying 'Trick or Treat.' "

Sure enough, it was a group of David's classmates, so Dana admitted them. What he didn't know was that every bobby soxer for miles around had congregated with the legitimate Hallowe'en celebrants; this gang simply gushed through the house spreading into every room, shouting for Dana. When they left, Dana discovered that they had taken his one and only pair of argyle sox from the laundry.

A trick that wasn't a treat.

TRICKY STUFF:

Jane Powell, MGM thrush, has taken three cat collars (bright leather, set with bells), cut them down to size, and is wearing them as bracelets. She started it during the Christmas holidays, and the stunt created so much excitement that she has continued to wear the tinklers.

Lana Turner has been seen around town in a white, hand-knitted sweater with a high, round neck and cap sleeves. The yoke is embroidered with gold bugle beads, converting the garment into a stunning evening blouse. With this, Lana wears her gold coin bracelets. She has assembled the coins from those mailed to her by service men stationed all over the world; gold-plated and linked, they have been soldered to a heavy antique gold bracelet that jingles as she talks merrily along . . . with gestures. The earrings she wears with the outfit are antique gold lyres.

NOCTURNE ABOUT IS FAIR PLAY:

As everyone knows, Mr. George Sanders is a gentleman of the old school, inasmuch as he believes that woman's place is in the home—or better yet, the harem. "Nocturne," his current picture, is being produced by that able woman executive, Joan Harrison—thereby giving rise to a piquant situation. Miss Harrison, a shrewd operator, made an appointment with Mr. Sanders, shook hands, and promptly told the rapidly melting seraglio advocate a number of salty stories learned from a seafaring relative. Mr. Sanders' laughter boomed forth; Mr. Sanders' friendship became obvious.

"Nocturne" will probably be one of the pictures of the year.

DOUBLE THREAT:

Remember the lanky adolescent in "Together Again" who made a pass at Irene Dunne? And the "Holy Cow!" beanpole who played opposite Shirley Temple in "Kiss And Tell"? His name is Jerome Courtland and he is currently a sergeant, stationed with the army of occupation in Korea.

That Cojo's talent is not confined to acting is proved by the fact that some friends of his family were complaining one night about being unable to get a pair of carved seahorses to affix to the doors of their station wagon as a gag. Without a word, Cojo left the room, repaired to his coping saw in the garage, and returned with two perfect seahorses painted green. His one request for Christmas this year was a set of pastels with which to sketch the Korean scene. His friend, Walt Disney, has bandied word about that if Cojo grows tired of acting when he gets home, he can always come out to Burbank and assist with the further adventures of Donald Duck.

THUMB BEAUTY:

Notice to pre-dawn Beverly Hills motorists: the vivacious blonde whom you have been kind enough to drive to 20th Century-Fox on frequent occasions—is Carole Landis.

Although Carole is settled in her new home, she hasn't a telephone, and won't have for some time. When telephoning has been absolutely essential, she has hopped to the home of a neighbor and begged the favor. But when she emerged one morning at five A.M. and couldn't start her car, she lacked the courage required to drag a neighboring householder from sleep. So she hitchhiked to the studio.

The next morning, and the next, she had

(Continued on page 20)

News item: Lana Turner and Bob Hutton.

N. Y. honeymooners: Mr. and Mrs. L. Ballard.

ONCE AGAIN AN EXCITING ENTERTAINMENT ACHIEVEMENT FROM WARNERS!

"YOUR GUNS GET YOU TO SAN ANTON'

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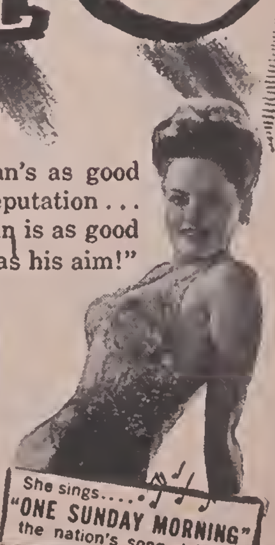

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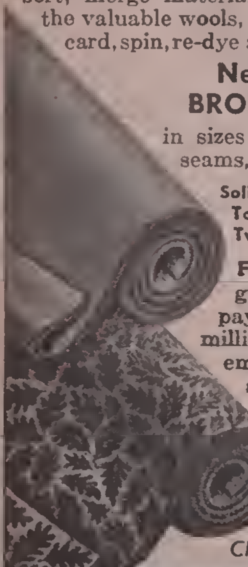

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MOVIELAND'S CROSSWORD PUZZLE

ACROSS

1. Oliver's movie partner
5. "Sam" in "The Southerner"
10. Army runabout
14. Van in "Week-end at the Waldorf"
15. "Love, - - - - - and Goodbye"
16. "Irene" in "Why Girls Leave Home" (anag.)
17. Like a wing
18. "Paula" in "Over 21"
19. "Bunny Smith" in "Week-end at the Waldorf" (anag.)
20. "Along Came Jones"
22. Cub reporter is - - - - - role in "Week-end at the Waldorf"
24. "Rill Lambeth" is - - - - - role in "West of the Pecos"
26. News Review (abbr.)
27. Blanche Yurka in "The Southerner"
29. "Deborah Brown" in "Uncle Harry"
31. Norwegian
36. Gale's grandfather in "Forever Yours"
39. "Archie" in "Duffy's Tavern" (inits.)
40. "Ma Mott" in "None but the Lonely Heart"
41. "Suzanne" is - - - - role in "West of the Pecos" (anag.)
42. He's in "She Wouldn't Say Yes"
43. Conrad Nagel's daughter in "Forever Yours"
44. "Elsa" in "The House on 92nd Street"
45. "Ruth Hartley" in "Pride of the Marines" (inits.)
46. "Judge Hardy" is - - - - - - popular role
47. Timber and shade trees
48. Wheys of milk
50. "Martinius" in "Our Vines Have Tender Grapes"
51. School principal in "Girl of the Limberlost" (inits.)
53. Wanders
56. Joan Crawford
61. "Melissa Frake" in "State Fair"
65. Locale of "Lifeboat"
66. Anagram for Miss Garbo
68. Aspiring to be artistic
69. The Fleagle - - - - is in "Murder, He Says"
70. Lake in Finland
71. Orson's mate
72. Cognizances
73. Ancient Irish tribal groups
74. Author of "Blithe Spirit" (anag.)

DOWN

1. Author of "Major Barbara"
2. Far (prefix)
3. "Nona" in "Uncle Harry" (anag.)
4. "The - - - - - Star"
5. Abel's daughter in "Kiss and Tell"
6. "Aladdin" in "A Thousand and One Nights"
7. "It Happened - - - Night"
8. "Honky - - - -"
9. "Lucy" in "Don Juan Quilligan"
10. "Julie Adams" in "Rhapsody in Blue"
11. "Jim Riley" in "Crime, Inc." (anag.)
12. Rosemary - - - - (anag.)
13. Bob and Rags in "Her Highness and the Bellboy"
21. Detective in "The Hidden Eye" (inits.)
23. "Williams" in "Men in Her Diary"
25. B movie that makes a hit
27. In music, directions to change
28. Disconcert
30. "Teen - - -"
32. Peggy's grandpop in "On Stage Everybody"
33. Swiss and French river
34. "Mary" is - - - - role in "Gentle Annie" (anag.)
35. "Desire Under the - - - -"
36. Somalis of eastern Africa
37. Opera singer in "Going My Way"
38. More erose
42. "- - - Miserables"
46. "Sue is - - - - role in "Midnight Manhunt"
49. The Captain in "Story of G.I. Joe"
52. Goddess of vegetation
54. Sumatra, Java, Borneo, etc. (abbr.)
55. Complication
56. Cecil Kellaway in "Love Letters"
57. "- - - - of the Dead"
58. Anagram for Miss Horne
59. "Arnold" is - - - - role in "Lady on a Train"
60. "Lee Diamond" in "Pride of the Marines"
62. The Andrews Sisters
63. Diminutive suffix
64. "Molly" in "On Stage Everybody"
67. Anagram for Mr. O'Brien

(For Solution See Page 86)

1	2	3	4	■	5	6	7	8	9	■	10	11	12	13
14				■	15					■	16			
17				■	18					■	19			
20				21			■	22		23				
■	■	■	24				25	■	26		■	■	■	■
■	27	28	■	■	29			30	■	31	32	33	34	35
36			37	38		■	39		■	40				
41					■	42			■	43				
44					■	45		■	46					
47					■	48		49		■	■	50		■
■	■	■	■	51	52	■	53			54	55	■	■	■
56	57	58	59			60	■	61				62	63	64
65				■	66		67			■	68			
69				■	70					■	71			
72				■	73					■	74			

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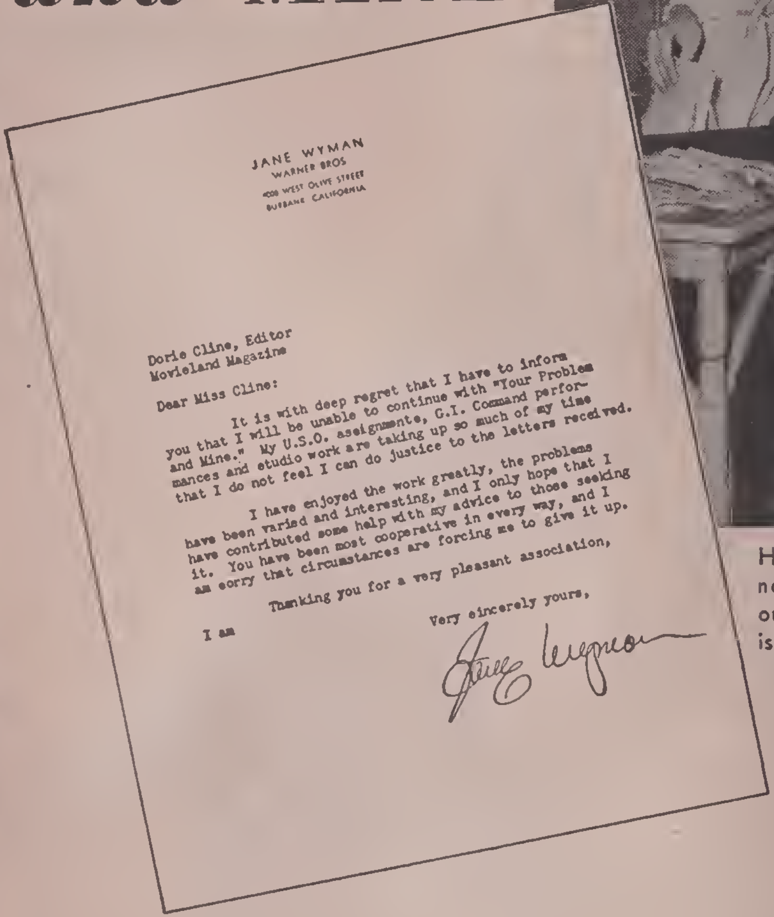
YOUR PROBLEM *and* MINE



JANE WYMAN
WARNER BROS
4000 WEST OLIVE STREET
BURBANK CALIFORNIA

Doris Cline, Editor
Movieland Magazine

Dear Miss Cline:

It is with deep regret that I have to inform you that I will be unable to continue with "Your Problem and Mine." My U.S.O. assignments, G.I. Command performances and studio work are taking up so much of my time that I do not feel I can do justice to the letters received.

I have enjoyed the work greatly, the problems have been varied and interesting, and I only hope that I have contributed some help with my advice to those seeking it. You have been most cooperative in every way, and I am sorry that circumstances are forcing me to give it up.

Thanking you for a very pleasant association,

I am

Very sincerely yours,

Jane Wyman

Happy days again for Jane now that Ronald Reagan is out of the Army. His next is the "Will Rogers" role.

Dear Miss Wyman:

Although I am not yet sixteen years old, I have to confess that I smoke. Yes, it all started with a group of us kids thinking it would be fun to try smoking, and now I smoke about half a pack a day and can't quit.

Oh, Miss Wyman, I would give anything not to have started this—my parents would be furious if they knew about it—but I can't quit even though I want to.

Dolores S.

Dear Dolores:

It is needless to point out to you the foolishness of a youngster like you indulging in cigarettes. Smoking is a habit that many people much older than you are have spent long hours regretting the day they first started.

However, it seems to me that there is certainly no reason why you can not quit, since you obviously have not been smoking long. With you the hazard is mostly mental, and I am sure that you can pull yourself in hand long enough to forego cigarettes, at least for a couple more years.

Incidentally, perhaps the current shortage is a blessing in disguise for you!

JANE WYMAN

Dear Miss Wyman:

I am nineteen years old and have fallen in love with a man of thirty-six years.

He admits that he loves me, but still he refuses to marry me because of the difference in our ages. He keeps telling me I will regret it and will fall in love with another man after we are married. But I love him a great deal.

Please advise me.

Jerry

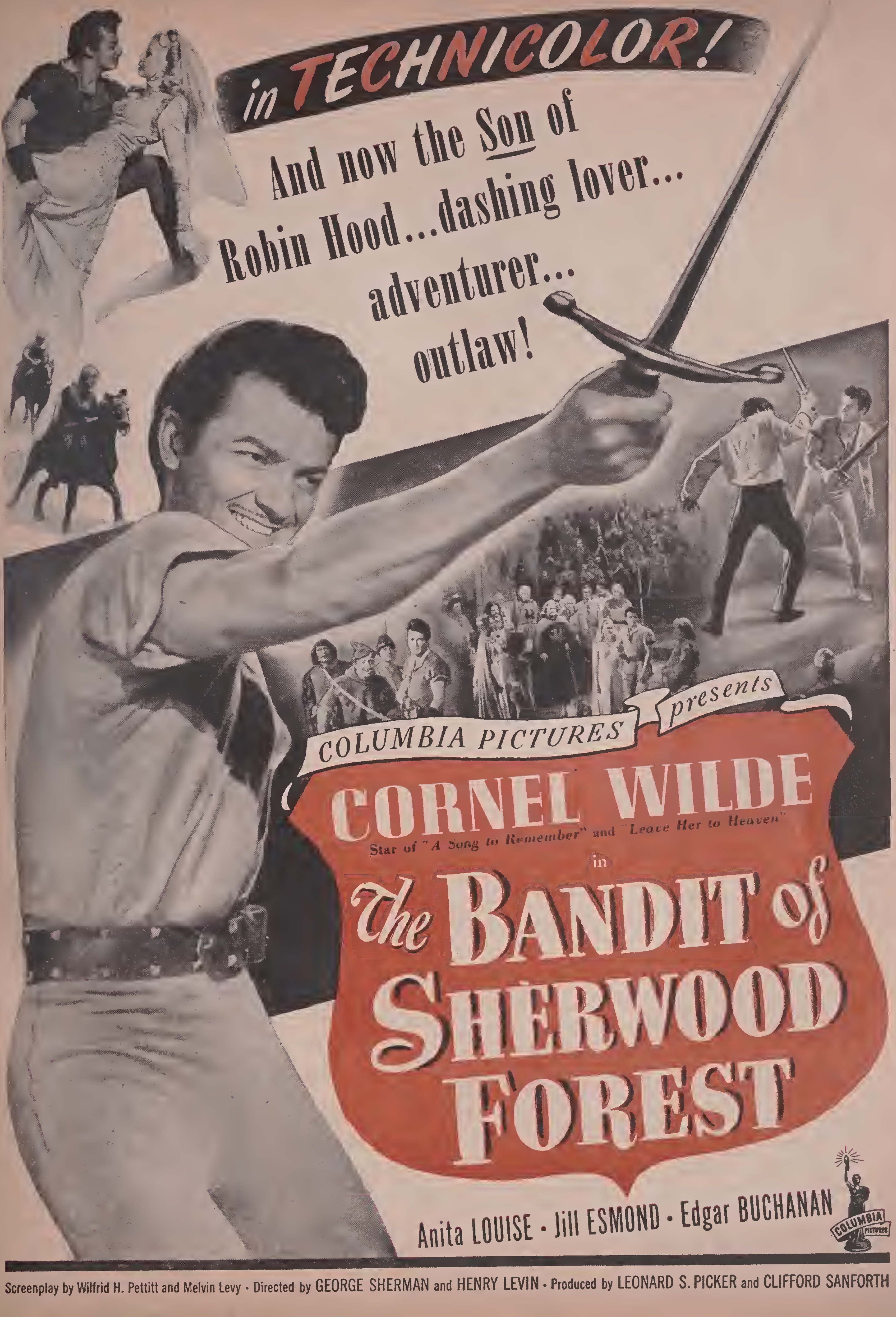
Dear Jerry:

A difference of 17 years in age is quite a bridge to gap, perhaps not so much now as in later years. However, there is no set rule that can be applied, for so many considerations enter into the matter. You may be very mature for your age, whereas your friend may be very youthful for his; you may have such a community of common interests that age will be relegated into the background. I know of happy marriages, and also unhappy ones, under these circumstances, it all depends upon you.

What I cannot understand is the attitude of your friend. If he had no idea of marriage, why did he go with you and encourage you to fall in love with him? He should have thought of his scruples against such a marriage before he got you emotionally involved.

JANE WYMAN

(Continued on page 94)



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And now the Son of Robin Hood...dashing lover... adventurer... outlaw!

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Glamour coat for rain or shine! Tailored of Mountain Cloth, a cotton gabardine that's water-repellant because it's treated with Aridex. Sizes 10 to 18.

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Check first and second color choice:
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37 SALLE ANN SHOPS IN TEXAS, LOUISIANA, MISSOURI, ILLINOIS

THIS WAS HOLLYWOOD

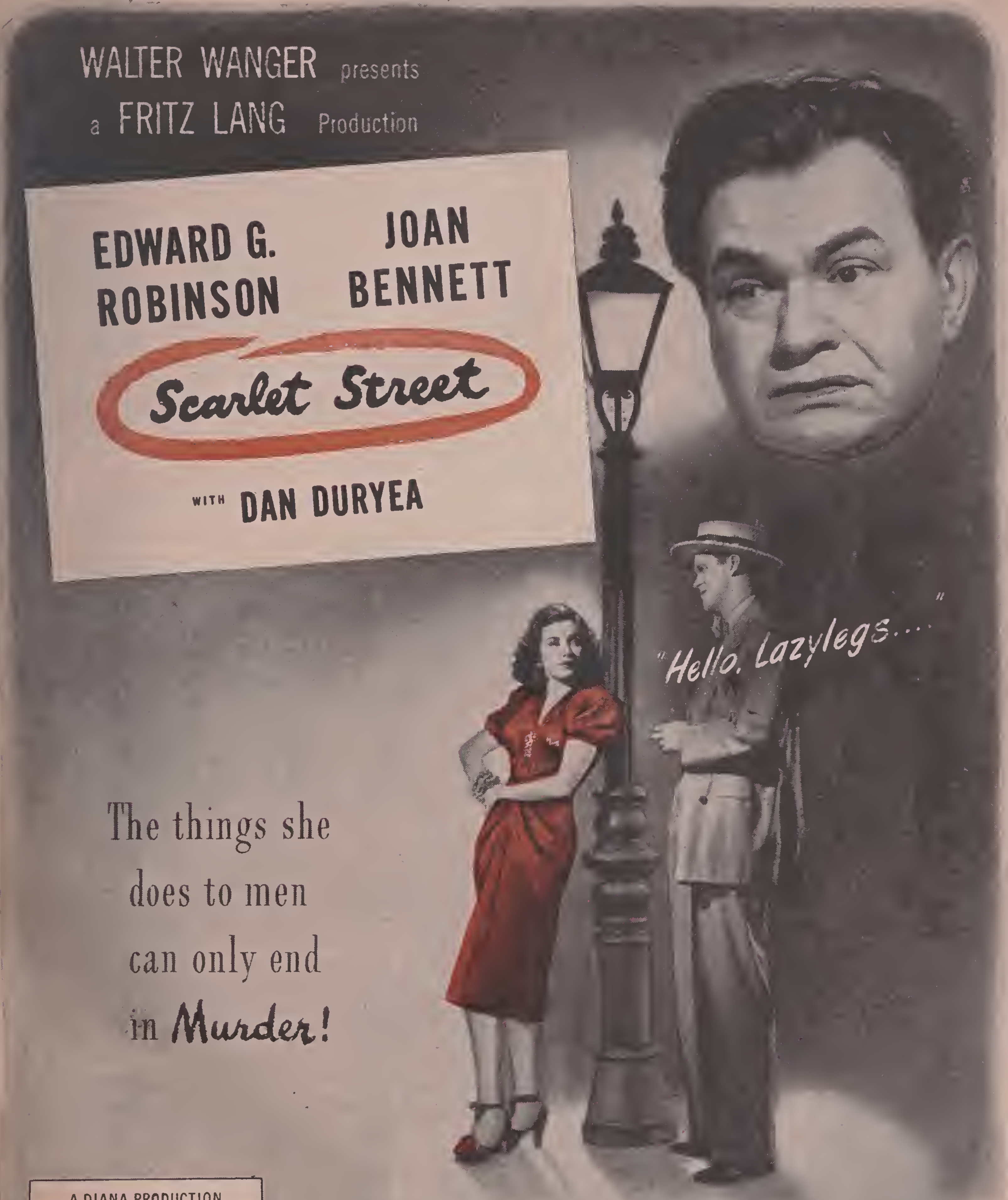
"Miss Susie Slagle's" (Para.)—triumph for Lillian Gish, 33 yrs. after her first pic.

ONE YEAR AGO: Dick Powell turned tough-guy in "Murder, My Sweet" . . . June Allyson and Peter Lawford dating . . . Ditto Deanna Durbin and Felix Jackson . . . Susan Hayward and Jess Barker parented twin boys . . . "A Tree Grows in Brooklyn" brought raves from the critics . . . Lawrence Tierney became a star in "Dillinger" . . . Bonita Granville decided to do a show in New York . . . Artie Shaw and Ava Gardner an item . . . "The Picture of Dorian Gray" had the town talking . . . Fred Astaire losing checker game after checker game to Gregory Peck . . . George Sanders taking piano lessons . . . The Bogart and Bacall romance blazing . . .

FIVE YEARS AGO: Judy Garland and Dave Rose planning marriage . . . Jackie Cooper and Bonita Granville going steady . . . Joan Crawford declared she was no longer vitally interested in her screen career . . . Reggie Gardiner and Hedy Lamarr inseparable . . . Anne Shirley and John Payne welcomed the stork . . . Vivian Leigh was "Lady Hamilton" . . . Deanna Durbin engaged to Vaughn Paul . . . Gin-rummy swept Hollywood . . . The Myrna Loy-Arthur Hornblow marriage on the rocks . . . Veronica Lake was a sensation in "I Wanted Wings" . . . Alice Faye unhappy over her broken marriage to Tony Martin. Tony and Lana Turner were romancing . . . Mickey Rooney admitted he couldn't get Linda Darnell off his mind . . . The Rosalind Russell-Fred Brisson romance looked serious . . . Charlie Chaplin definitely stated there would be no divorce between him and Paulette Goddard . . . Everyone talking about Katharine Hepburn's performance in "The Philadelphia Story" . . . Olivia De Havilland dating Gene Markey . . . Ginger Rogers was "Kitty Foyle" . . . Vic Mature followed Betty Grable to New York, but her heart belonged to Artie Shaw . . .

TEN YEARS AGO: Robert Taylor supported Janet Gaynor in "Small Town Girl" . . . Rumors of a marriage between Dick Powell and Joan Blondell persisted . . . Rita Hayworth was starlet Rita Cansino . . . Jean Harlow and Bill Powell dating . . . Marlene Dietrich and Clifton Webb constantly together . . . "The Country Doctor" starred the Dionne quintuplets . . . Shirley Temple having trouble with loosening baby teeth . . . Clark Gable separated from his first wife . . . Bette Davis built her New England farmhouse in Connecticut . . . Claudette Colbert married Dr. Joel Pressman . . . All Hollywood was playing "Words and Endings" . . . Barbara Stanwyck divorcing Frank Fay . . . Errol Flynn was hailed an exciting new discovery as "Captain Blood" . . . Gene Raymond and Jeanette MacDonald said it wasn't serious.

The *Great Stars* and *Director* of "Woman in the Window"....


"Hello, Lazylegs...."

WALTER WANGER presents
a FRITZ LANG Production

EDWARD G. ROBINSON **JOAN BENNETT**

Scarlet Street

WITH **DAN DURYEA**

The things she
does to men
can only end
in *Murder!*

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

JESS BARKER • MARGARET LINDSAY • ROSALIND IVAN • SAMUEL S. HINDS

Based on the novel "La Chienne" Screenplay by DUDLEY NICHOLS Art Direction by Alexander Golitzen

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2-Way Jumper

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Wear this Jumper and blouse at MY RISK. If in 10 days you are not completely satisfied, return for full refund.

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A Jaunty Jumper and Smart Dress all in one! That's the newest Bonnie Gaye fashion created in Hollywood to thrill you with its enchanting figure flattery. Wear it with the crisp high neckline blouse as a jumper . . . or as a smart cap-sleeved dress without the blouse. Fashioned in a crisp, fine quality all season fabric; slenderizing waist-band; smart stitching 'round the neck and down the front; full skirt with pleat all make it style perfect! Sizes 12 through 20 and only $7.98 plus postage. An original Bonnie Gaye created in Hollywood.

BLOUSE: A heart stealer with high round neckline and smart gathered fullness. Long sleeves. Lustrous rayon. Black or White. Sizes 32 to 40. Only $3.98 plus postage.

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Note: Order 2 Jumpers for only $14.50 plus postage. ☐

So Proudly We Hail

This is the fourth in a series of special features dedicated to Hollywood's war veterans and men still in service—keeping up with the stars who've been away, and reporting on the many who might have been stars by now if their careers hadn't been interrupted.

Bob Mitchum hopped out of the "Hopolong Cassidy" series into "G. I. Joe." He'll do "Till The End of Time" next. Ty Power is expected home in Feb.; Leif Ericson already has resumed his acting career. Gig Young starts again in "Escape Me Never" (WB).

Lucky Gig Young! Not only has he his old job back (at Warner Bros.); he has his old house, too! It's not unusual, these days, for a returned serviceman to be remembered by his ex-boss. But to receive the same greetings from his ex-landlord . . . that's being Dame Fortune's favorite son!

Happening to Gig, though, it's all as expected, you might say. Remember when he was Bryant Fleming, cast as *Gig Young* in "The Gay Sisters"? The preview cards, when that picture was sneak-shown at a Los Angeles suburban theatre, all came back with raves for "Gig Young."

Yup, that's how it all started. He took the name as his own, and in rapid succession he played the co-pilot in "Air Force" and Bette Davis' young suitor in "Old Acquaintance." Then this stardom-slated picture career came to a sudden halt; Gig joined the Navy on December 7, 1942. As a Pharmacist's Mate 3rd Class, he saw action in the Solomons, New Hebrides, New Guinea, the Admiralties, and the Philippines. Now, discharged from the Navy, he's back on the Warner lot; has a choice part in his first picture, "Escape Me Never," with Errol Flynn and Eleanor Parker.

* * *

LEIF ERICKSON, Chief Photographer's Mate in the Navy, is resuming his film-acting career after four years in uniform. Leif saw plenty of action in the South Pacific; three of the ships from which he was photographing the Okinawa attack, were sunk. Although he was shouldering a camera instead of a gun, he had many a narrow escape—with times when he put his camera aside and (*More on page opposite*)

pitched in where help was most needed.

Back in Hollywood, Leif has decided to free lance for awhile; thinks he'll stand a better chance, that way, for getting the kind of roles he really wants to play—such as the part he had in "H.M. Pulham, Es." (remember Bo Jo Brown, the ex-football hero?), or the comedy role he did in the Bob Hope-Paulette Goddard picture, "Nothing But The Truth."

* * *

ROBERT MITCHUM got his start playing tough hombres in the "Hopalong Cassidy" series; he was the fellow who always drew just a second later than the hero. Not much attention was paid to him around Hollywood, until he exchanged Western costumes for an Army uniform—except that when he played the Captain role in "The Story of G.I. Joe," the late Ernie Pyle saw him and said that Robert *was* the Captain!

"G. I. Joe" was Robert's last civilian assignment. He was called into the Army then, and "demoted" to the rank of Sergeant. Because of his tremendous build (6 ft. 1 inch, weighing in at 180 pounds), he was asked to do M. P. work—but declined the offer, on the grounds that he didn't want to "order a lot of guys around." After eight months (he was stationed at Camp Roberts) he received an honorable discharge; is back on the RKO lot again now, and in uniform again. He's a returned Marine hero in "Till the End of Time," with Dorothy McGuire and Guy Madison.

* * *

LT. ROBERT TAYLOR has finally received his discharge, and is back at M.G.M. His last duty for the Navy was narrating a picture about the serviceman's "Bill of Rights."

* * *

TYRONE POWER is expected home in February, to begin his starring role in "Captain from Castile," for 20th.

* * *

JOHN HOWARD has been signed by Leland Hayward for the lead opposite Geraldine Fitzgerald in a Broadway play.

* * *

RICHARD GREENE is starring in an English movie based on the life of George Edwardes, Britain's Flo Ziegfeld. After that, he'll be headed back to Hollywood.

* * *

MICKEY ROONEY is planning to invest some of his money in an orchestra, when he comes home.

* * *

RICHARD NEY has been released from the Navy and is seeking release from his M.G.M. contract. He feels he'll do better at a studio where his wife isn't an important star.

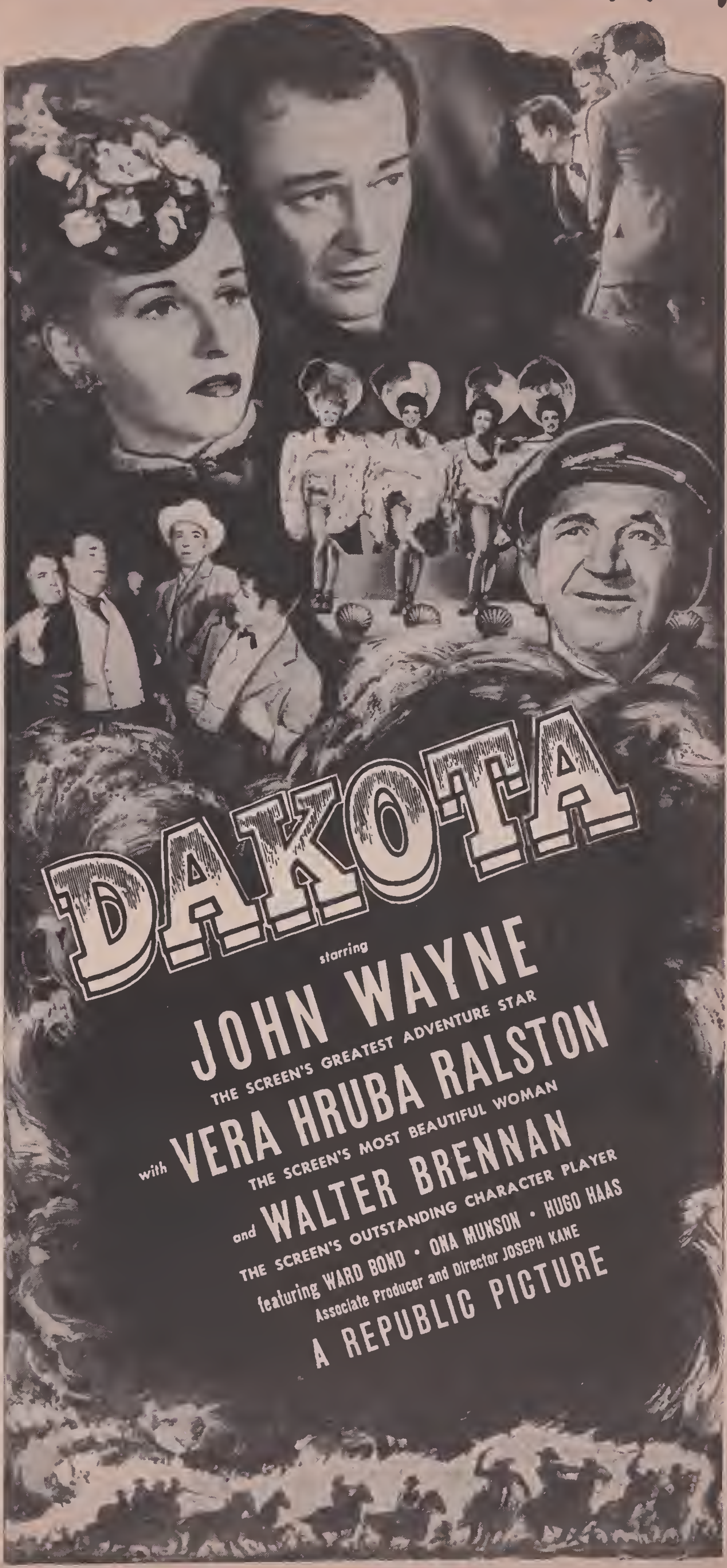
* * *

LIEUT. COMDR. DOUG FAIRBANKS is all set for "Adventures of Sinbad". Like father, like son; this is the type of picture in which Fairbanks Sr. loved to act. Maureen O'Hara and Walter Slezak will play with him.

* * *

GENE KELLY's heart belongs to Hollywood. Though he's still in the Navy, he's already planning his first post-war movie. It's the New York play "Are You With It"; he hopes to get M.G.M. to co-star him with Frank Sinatra again.

THE GREATEST ROMANTIC STORY EVER TOLD!



DAKOTA

starring
JOHN WAYNE
THE SCREEN'S GREATEST ADVENTURE STAR
with VERA HRUBA RALSTON
THE SCREEN'S MOST BEAUTIFUL WOMAN
and WALTER BRENNAN
THE SCREEN'S OUTSTANDING CHARACTER PLAYER
featuring WARD BOND • ONA MUNSON • HUGO HAAS
Associate Producer and Director JOSEPH KANE
A REPUBLIC PICTURE

August
1945

February
1945

The Amazing Case of Dorothy Mullins

IN THE files of the DuBarry Success Course are thousands upon thousands of true success stories, but none more remarkable than that of Dorothy Mullins of Danbury, Connecticut.

Dorothy was 34 years old. Only five feet tall, she weighed 215 pounds. Deeply sensitive about her size, she had long been resigned to what she thought was her lot in life.

Several times, but always with lessening hope, Dorothy had tried so-called reducing diets, but none brought results. Then she began to hear about the DuBarry Success Course. She sent for information. The Course could be taken at home—that was important. So she enrolled.

Dorothy was advised first of all to go to her doctor, have a thorough physical examination, tell him what she planned to do. With his approval, she started. She lost 8 pounds the first week, 31 pounds in 6 weeks. In six months, she went through the Course *four times*—lost a total of 87 pounds, reduced her bust 8 inches, her waist 9 inches, her abdomen 12, her hips 14. Accustomed to wearing a size 44 dress, she found she could slip into a 14.

In spite of all this weight loss, Dorothy's skin is smooth, her body firm. She has learned to care for her complexion, to arrange her hair becomingly, to use make-up properly. Starting under a great handicap, she has made herself an attractive woman, with a good figure.

"Gradually," says Dorothy Mullins, "it is dawning on me that my life's dream is coming true. It's as if a new world had opened for me. The experience has made me so happy that never. never can I thank you enough."

Of course, the case of Dorothy Mullins is unusual. Few women need to lose 87 pounds. But her achievement offers convincing proof to countless other women with far less to lose that they *need not* be overweight. Dorothy Mullins has emphasized what a quarter of a million other women have happily discovered—that the DuBarry Success Course is a plan that really works. It can help you bring your weight to normal, have a figure you're proud of, have a smooth, glowing skin, learn glamorous make-up, look better, feel better, make the most of yourself. And you can enjoy this plan at home—at a cost so low it will surprise you. You follow the same methods taught by Ann Delafield at the famous Richard Hudnut Salon, New York.

Why not at least find out what the Course can do for you? The coupon will bring you full information.

DuBarry Success Course
ANN DELAFIELD, *Directing*

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Please send the booklet telling all about the DuBarry Home Success Course.

Miss
Mrs.________________

Street________________

City__________ Zone No. if any ________State________

INSIDE HOLLYWOOD

(CONTINUED FROM PAGE 10)

the same trouble. So, as long as the car has stubborn spells, Miss Landis will reach the studio by ruse of thumb.

BOYS, SLICE THE HAM THINNER:

George Sidney, who directed MGM's delicious "Harvey Girls," has just received a free meal ticket to every Harvey House in America as token of gratitude from the Fred Harvey organization. Now if he can just make a picture about the romance of brewing beer. . . .

QUOTABLES FROM NOTABLES:

Kathryn Grayson, commenting on the corset she wore in "Two Sisters From Boston": "A corset doesn't make you any smaller, it just pushes you around in different distributions."

Penny Singleton's daughter, Dorothy Grace, has taken up zoology. While watching her mother proudly fasten the clasp of a string of superb, matched pearls that is Penny's dearest gem possession, Dorothy Grace observed laconically, "Those beads are just an oyster's stomach ache."

An inquisitive visitor asked Barbara Stanwyck's son, Tony, how old his mother was. Answered Tony glibly, "She's really thirty-five, but we've marked her down to thirty-two."

Just before Christmas, Allan Jones' son, Jackie, asked his father to secure some Change Of Address cards from the Post Office. Explained Jackie, "You've been saying how inefficient help is nowadays; well, I want to be sure that Santa Claus gets our change of address. I don't want to trust the office girl to look me up in the records."

On the return trip from Mexico City, where she had been working in "Fiesta," Esther Williams persuaded the pilot of the plane in which she was flying to reconnoiter Paricutin, the new Mexican volcano. It was quite a sight, more awesome than inspiring. Said Miss Williams, "That's the only way to observe a volcano, from far up and going away."

HOW TO BECOME AN ACTOR:

It is likely that Van Heflin has received more press compliments upon his employment of manual pantomime than any other actor in the business. Watch him when you see him in Paramount's forthcoming "Love Lies Bleeding." He never wastes a motion, yet never neglects an opportunity to use his hands effectively.

While the picture was in production, someone—noticing the utter ease of Van's hands—asked him how he had conquered the nervous mannerisms of most human digits. Grinned Van, "This sounds crazy, but it's true. When I was studying stagecraft I sewed up every pocket in my clothes, every single pocket, so that I'd have to get used to the idea that hands were made to assist in projecting an emotion, and that they weren't squirrels to hide in a dark hollow at every opportunity."

LE MOT JUSTE:

Anthony Quinn's sub-school daughter, Christina, watching her father working his head off on the screen for his characterization in "Back To Bataan," finally leaned over to her mother in the theatre to inquire reasonably enough, "Why doesn't Daddy come over here with us and sit down?"

Among his birthday gifts, Pat O'Brien received a dressing gown on which was printed a gymkhana of pink horses. Quipped Mr. O'Brien, "If I had Crosby's nerve, I'd turn this into a sports jacket."

Arnold Pressburger wired Carole Landis, when she was preparing to go to work in "Scandal In Paris": *"Your costumes French period. Sketches mailed today."* The sketches arrived, whereupon—since she had no telephone—Carole replied, by wire: *"Correction please. Costumes French exclamation point."*

HOW TO DIAL LAUGHING:

Kurt Kruger's telephone number is identical, except for a single letter in the prefix, with that of one of Los Angeles' haughtiest stores. Occasionally some grande dame gets confused and dials Kurt instead of the shop. Not long ago a lorgnette that talked like a woman telephoned Kurt to say, "I'd like to talk to the sports department, please."

"I'm so sorry," said Kurt, "but you have the wrong number." He hung up.

Two seconds later, the same woman called again. Again the explanation. This went on for about two hours. Finally, in desperation, Kurt said, "The sports department is closed indefinitely—no merchandise."

The telephone stopped ringing. To salve his conscience, Mr. Kreuger visited the sports department and did a good deal of his Christmas shopping.

RETURN OF HUNKO:

The largest excitement to break out in the 20th Commissary for a long, long time occurred one noon recently. Late comers were unable to see what was causing the commotion, because the table was entirely surrounded by five or six layers of people, all talking at once. Investigation (i.e. crawling on hands and knees to a vantage point under the table) supplied the information that Victor Mature was back from the wars.

(*Continued on page* 56)

Victor Mature, his first day out of service. Civvies are no problem; he had his in storage!

Claire Kay
JUNIOR

It's a mighty flighty flatterer,
we say, Claire Kay designed to go with your gaiest spring doings! Ruffly cap sleeves, a new easy simplicity, washable Cohn-Hall-Marx *Ripple-Moss* woven seersucker—very junior gender, indeed! **$5.40**
Red, green, royal, brown. 9 to 15.

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GITTLEMAN'S STYLE SHOPS Alma, Michigan
Please send me the CLAIRE KAY JUNIOR described above for which I enclose $5.40 plus 15c for postage.

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_____ *Cash*_____ *Money Order*_____ *C.O.D.*

How free you'll feel...

THINK OF TAMPAX NEXT MONTH

NO BELTS
NO PINS
NO PADS
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(for sanitary protection)

TAMPAX can make you some definite promises for next month—*if* you use this modern type of sanitary protection. For example, you'll need no belts, pins or external pads. No sanitary deodorant will be required because odor cannot form with Tampax. There will be no chafing or bulging to make you uncomfortable, and no uneasy feeling that "edge-lines" may be showing.

TAMPAX gives women a wonderful feeling of freedom on "those days of the month" because it discards all outside bulk whatever. Based on the principle of *internal absorption* and perfected by a doctor, Tampax is made throughout of pure absorbent cotton, compressed in dainty applicators. Your hands need never touch the Tampax and you are unaware of its presence when it is in place. Changing is quick and disposal easy.

TAMPAX is sold at drug stores and notion counters in 3 *absorbency-sizes:* Regular, Super, Junior. A whole month's supply will fit into your purse. The Economy Box holds 4 months' supply (average). Tampax Incorporated, Palmer, Massachusetts.

3 absorbencies { REGULAR SUPER JUNIOR

M

Accepted for Advertising by the Journal of the American Medical Association

Movieland's New Picture Guide

A WALK IN THE SUN (20th Century-Fox)—A simple but extremely realistic story of a platoon of Yanks, part of an invading force storming Salerno in the Italian campaign. Screened from the poetic war-novel by Harry Brown, moviegoers will go a long way before they'll see another picture that expresses so completely the reality of War, and the thoughts, reminiscences and hopes of a group of typical American men. The parts were perfectly cast: Dana Andrews *is* Sgt. Tyne, and Richard Conte, George Tyne, John Ireland, Lloyd Bridges, Sterling Holloway, Norman Lloyd, Herbert Rudley, Richard Benedict and Huntz Hall *are* the weary foot soldiers they represent.

WHAT NEXT, CORPORAL HARGROVE (M-G-M)—Robert Walker and Keenan Wynn are still in the Army, this time in Europe. Through a series of hilarious happenings, Hargrove is both scapegoat and hero. Jean Porter, the only girl in the cast, flirts her way through it all, assisted by a well-chosen cast. Outstanding is Chill Wills as Hargrove's Sergeant.

MEET ME ON BROADWAY (Columbia) is a musical about the trials and tribulations involved in putting on a Broadway show. Marjorie Reynolds sings, Fred Brady plays producer, Jinx Falkenburg is a society aspirant to the footlights, and Loren Tindall is the man with the "moolah." Spring Byington, Gene Lockhart and Allen Jenkins lend able support.

MISS SUSIE SLAGLE'S (Paramount) is noteworthy on many scores. It brings back to the screen a beautiful and mature Lillian Gish, and it's *not* a war picture.

Every four years a new crop of medical students stay at Miss Susie Slagle's (Lillian Gish) boarding house. Her warm understanding and help are traditional to every medical student aspiring to the title of "Doctor."

Among Miss Susie's boys are Sonny Tufts, a farmer who thinks he can't be a surgeon "cause his hands are too big"; Billy DeWolfe, who turns in a wonderfully humorous performance with the aid of subtle facial muscle-twitching (he does a devastating impersonation of a stuffy professor in the classroom); Bill Edwards, who is handicapped by his famous surgeon father (Ray Collins), Pat Phelan and Renny McEvoy. Veronica Lake wears the high collar of a student nurse most becomingly, but it is Joan Caulfield who gives a truly expert and endearing performance of a brazen girl of high breeding who sets her eyes and mind on Sonny Tufts.

If this galaxy of stars isn't enough to draw you to this fine picture, there's Morris Carnovsky and Roman Bohnen to fill in as "characters" in the cast.

JOHNNY IN THE CLOUDS (Two Cities Films, released through U. A.)—The story of a squadron of American flyers based at an English airdrome and sharing quarters with R.A.F. boys. Obviously the sort of thing which would have had more effect, released a year ago; yet it drives home a "goodwill among nations" moral, good any time. Michael Redgrave, John Mills, Stanley Holloway, Felix Aylmer, Basil Radford and Bonar Colleano, Jr. are uniformly excellent in their roles; also Douglass Montgomery, whose name should be familiar to American audiences for his stage and screen appearances in this country, several years ago. Rosamund John and Renee Asherson are the gals in this predominantly male cast.

WHISTLE STOP (produced by Seymour Nebenzal, released through U. A.)—Nothing ever happens in a whistle stop hometown? Don't you believe it! For there's plenty of excitement in Ashbury, when Ava Gardner comes back after two years in "the big city." Situation is this: Eva is really in love with Kenny (George Raft), but he's a shiftless, loafing moocher. So she accepts the attentions of Lew Lentz (Tom Conway), a shady character who wants to marry her. And from that triangle conflict comes murder. robberies, plots and counter-plots—and Victor McLaglen to resolve it all into a fairly happy ending. Leonide Moguy directed, from a Philip Yordan screenplay based on an original novel by Maritta M. Wolff.

TARS AND SPARS (Columbia) stars Janet Blair, Alfred Drake, dancer Marc Platt, and introduces a new discovery, Sid Caesar. There's singing and dancing in the story about the ups and downs of Seaman Alfred Drake, who wants to go to sea but seems destined to fight the war from Catalina Island. He wants to be a hero to his Tar cupcake, Janet Blair.

Janet Blair, Alfred Drake in "Tars and Spars."

LEAVE HER TO HEAVEN (20th Century-Fox)—The much discussed Ben Ames Williams novel comes to the screen with Gene Tierney as the beautiful Ellen, whose jealousy not only consumed herself, but who in death managed to keep a strangle hold on her unhappy husband, Richard Harland (Cornel Wilde), and her half-sister, Ruth (Jeanne Crain). Director John Stahl has retained much of the book's color and intensity and rooted in the screen conflict is a story of brooding suspense. Vincent Price plays the formidable District Attorney Russell Quinton, with fine support from Mary Phillips, Ray Collins, Gene Lockhart, Darryl Hickman and Chill Wills.

THE OUTLAW (Howard Hughes production, released by U. A.) is the long-awaited $2,000,000 Western, with Jane Russell (as Rio, the vicious little half-breed), Jack Beutel (who plays Billy, a daring young gunman), Walter Huston (as Doc Holliday, tough-guy gambler), and Thomas Mitchell. It's a story of the early 1900's, Howard Hughes directed. Held up for four years by "censorship problems," after the initial opening and 10-weeks run in San Francisco, the picture is being released now just as it was originally produced; nothing deleted nor omitted.

MASQUERADE IN MEXICO (Paramount)—A musical concoction made tasty by nice blending of Dorothy Lamour's singing, Arturo DeCordova's clowning, Patric Knowles' romancing, Ann Dvorak's sirening and George Rigaud's villaining. Lamour's "masquerade" includes costume changes that amount to a style show. Pleasant entertainment.

GIRL ON THE SPOT (Universal) is Lois Collier, who was on the scene when a nightclub owner was killed—but didn't know it. Get it? Neither could Ace crime photographer Jess Barker, until he decided Lois had nothing to do with the crime. He has to prove it to the Law, however, and does so on the opening night of a Broadway extravaganza that stars Lois. Love, Talent and the Law cooperate to catch the real murderer. Ludwig Stoessel, George Dolenz, Fuzzy Knight and Edward Brophy help get our heroine off the spot.

THEY WERE EXPENDABLE (M-G-M)—An absorbing dramatization of William L. White's book, bringing Robert Montgomery (Comdr., U.S.N.R.) back to the screen as the skipper of a P.T. boat. The film follows the P.T.'s through playing "messenger" for the Navy, at the outset of their war duty, into the thrilling and heroic service they performed later, in actual battle. All very "real," and with a romance between "Rusty" (John Wayne) and Nurse Donna Reed filling in lighter moments of relief, for what's otherwise a tense drama of things that really happened.

CINDERELLA JONES (Warner Bros.)—A zany story with musical background involving the plight of Judy Jones (Joan Leslie) who must marry by a certain date in order to inherit 10 million dollars. Her uncle's will stipulates that the prospective spouse must have an I.Q. of 150 or better, and this turns out to be more difficult than you'd imagine—but is amusing, nonetheless. Robert Alda, Julie Bishop, William Prince and S. Z. Sakall are pleasant additions to the money-mad story.

(Continued on page 60)

BARBARA HALE starring in RKO RADIO PICTURES, INC. LADY LUCK

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By SHIRLEY COOK
Beauty Editor

Cream cleansing, first choice to cherish dry skin. Stroke on, tissue off soil and repeat.

Eye-eye sir! To light your eyes as Andrea does, apply dry skin cream to lids, then cover with pads soaked in iced freshener.

Skin is safer, make-up looks smoother, when tinted cream is spread to a fine protective film.

BEHIND THE SCENES

A Party Preview

An evening of formal festivity is something to dream about. Comes the date, the dream will be you—*if* you base your party primping on constant, consistent skin care.

For advice on those complexions that will need the most conscientious care, we consulted Andrea King. Now according to Andrea, her dry skin is cause for consideration, but not necessarily for concern. Here's what you do:

Cleanse with cream, every morning, every evening and once during the day. Use *light* up and out strokes and tissue off all soil and stale make-up.

For stimulation (which every skin needs) pat your clean face gently but briskly with a mild freshener.

Give it plenty of lubrication! Choose a rich skin cream, perhaps one that contains lanolin, and pat it into your freshly cleansed skin whenever you have fifteen or twenty minutes to let it soak in and soften thoroughly.

While such care should keep you soft as silk, don't forget to complete and protect it with the use of a softening cream make-up base.

You see, the best plan for a party-goer is a skin treatment program that will keep her devastating *every* day.

"Party"—but never *partly*—perfect. See Andrea, "Shadow of a Woman" (WB).

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KITTY
by
Rosamond Marshall

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Mail coupon now—and then follow Kitty's amazing adventures as she moves from slumtown to the silks of high society. Be with Kitty as she poses for Gainsborough and first fell in love with his famous portrait "The Blue Boy"—It was the most bewitching face Kitty had ever seen and she was to find no peace until she met the grown-up "Blue Boy" in person!

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No wonder the "Chicago Sun" says: "Every so often another portrait is added to that fictional gallery of minxes which includes Carmen, Becky Sharpe and Scarlett O'Hara. 'Kitty' is the latest comer to this wanton company and she bids fair to hold her own with the glamorous lot of them."

What were the secret scandals that kept Kitty from marrying the "Blue Boy" of her dreams?

...Scandals that began when dashing Sir Hugh Marcy brought home a rough-and-ragged Kitty — taught her to dress, to speak, to act like a lady, and launched a career that was to be the talk of England. "A girl like you could get anything she wanted," devil-may-care Hugh murmured. And Kitty took his advice. With his help, Kitty married wealthy Jonathan Buttall, who never made a purchase without exacting every penny's worth . . . but who didn't live long enough to collect from Kitty. After Jonathan's violent end, Kitty kept right on climbing . . . became the wife of a doting old Duke . . . who gave Kitty his fortune . . . but his most cherished dream, the birth of an heir, was too much for his old heart. His sudden passing left her free for Brett—the "Blue Boy" of her dreams who'd haunted her every adventure. But when Brett, Lord of Montford, finally offered her his hand in marriage, could Kitty accept? She had riches . . . she had power . . . but could she pay the price for the only man she ever loved?

You'll thrill to the way Kitty comes to grips with destiny and applaud her courageous decision as this stirring novel swells to its glorious romantic conclusion. You've never read a book like "KITTY" . . . and "KITTY" is yours FREE when you join The Fiction Book Club. But hurry! Mail coupon now!

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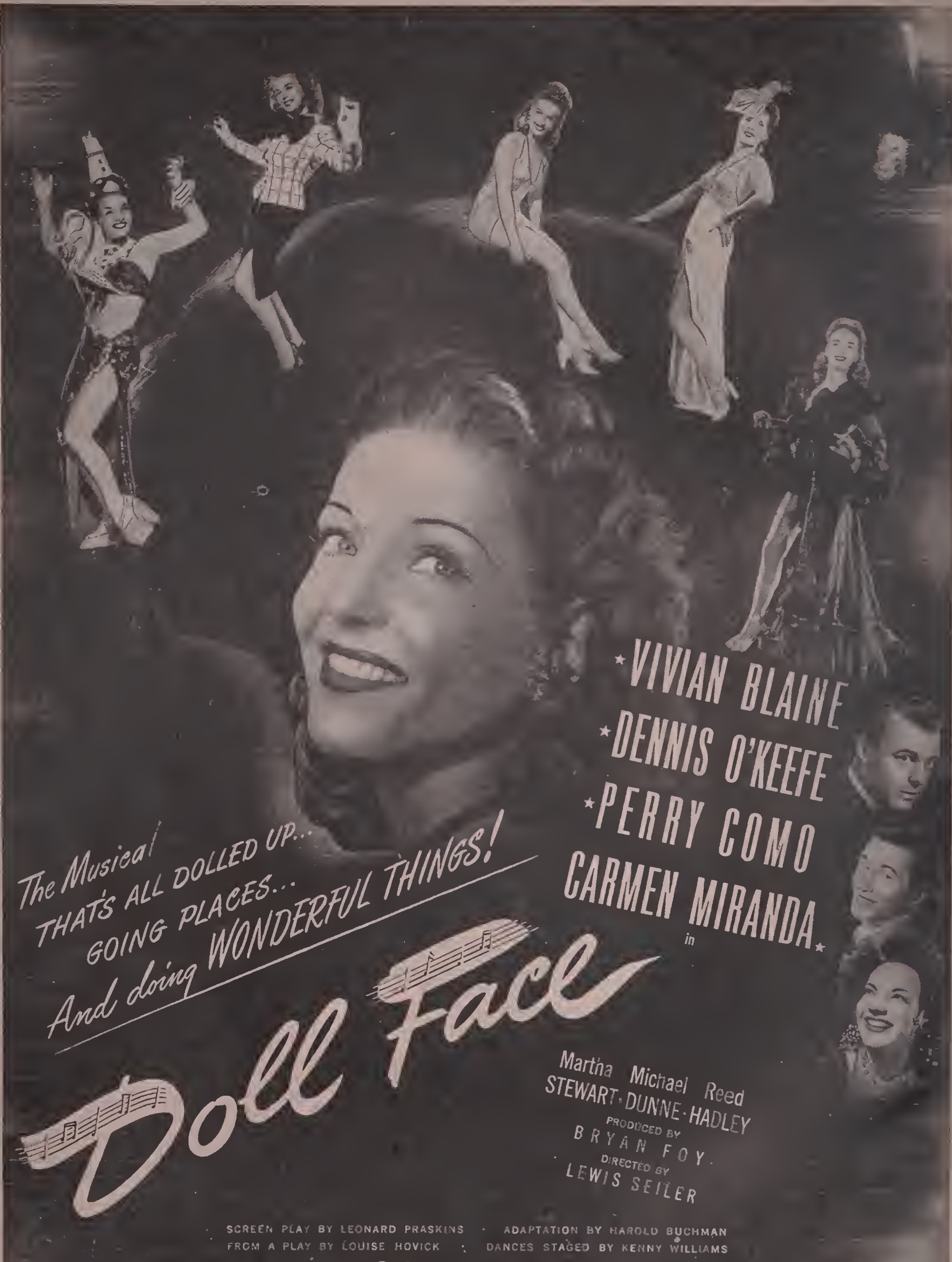
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FROM A PLAY BY LOUISE HOVICK · DANCES STAGED BY KENNY WILLIAMS
A 20th Century-Fox Picture

Songs! "Dig You Later" (THE HUBBA-HUBBA-HUBBA SONG!) • "Somebody's Walkin' In My Dreams" • "Here Comes Heaven Again" • "Chico-Chico" • by Jimmy McHugh and Harold Adamson

By KAY PROCTOR

WHO'S NEW . . . *glenn langan*

Once upon a time a rugged individualist of Hollywood was supposed to have kicked an august producer squarely in the seat of his pants, saying in succinct explanation: *"That's* for making 'Noah's Ark'!"

Long since forgotten, the story may or may not have been true.

Far from forgotten, however, and 100% true, is another seat-of-the-pants episode in Hollywood, less publicized at the time, perhaps, but equally majestic in its proportions. It occurred in the forecourt of Grauman's Chinese Theater on the night in 1937 when "Ali Baba and the 40 Thieves" was (*Continued on page* 99)

Glenn once gave a famous director the "bum's rush"—and lived to talk about it!

Audrey likes any color, just so it's green. Sacrificed gorgeous red hair for a dark brown dye job in her last two pictures for MGM.

Joliet (Ill.) High School plays started her seeking stage career. Sold floor wax from door to door to finance dramatic education.

A "Who's That?" girl, as she is known in Hollywood

LITTLE AUDREY

By HELEN LOUISE WALKER

Audrey Totter went to her first big Hollywood party not long ago when Charles Feldman entertained at a really super event. The party was in honor of Marlene Dietrich, who recently had returned from overseas, and Audrey was every bit as excited and thrilled as a girl has a right to expect to be at her first important Hollywood affair.

"It was sheer fairyland!" she said. "The lights—so many lovely lights shimmering through the trees and shrubs in the garden; the beautiful, beautiful women with wonderful clothes and jewels; all the men, right out of your favorite movies; and nearly everyone you saw or met had a name which was famous everywhere! And such a little while ago, I was living in that bleak little room and was so terribly lonely. It was incredible, just like those things you read and never quite believe.

All of which makes Audrey sound like a rags-to-riches motion picture Cinderella—and that isn't true of her at all. Audrey had a fine and solidly established career before she came to the Coast and, what's more, she had put a fat, signed-and-sealed picture contract into her purse before she ever bought a train ticket from New York. It was a set of fantastic circumstances which created these curious contrasts in her life those first months in Hollywood. She finds it all rather surprising—even now.

You see, the housing shortage was at a peak when she arrived in Hollywood last January. When the studio (M-G-M) undertook to find her a place to live, Audrey explained that she had no car and furthermore couldn't drive one even if she had; so she would like to be near the studio. Well, Metro is in Culver City, which is miles from Hollywood, and all they could find for her there was the aforementioned bleak room in a bleaker little hotel, surrounded by small, drab restaurants and lunch counters. She didn't (*Continued on page* 77)

Of Swedish descent, gastranamic tastes lean taward Smorgasbard. Next pic, "Sailor Takes A Wife!"

Radio is an old story. Her throaty voice is adaptable to dialects, so she's played every type character in soap operas and other radio shows.

By Rilla Page Palmborg

the house of morgan

Born Dennis Morner; a Swede from Wisconsin

"It's the luck of the Irish," said Hollywood, when Dennis Morgan bought his fabulous four-acre mountain top estate, for much less than the original cost, and signed a new seven-year contract with Warner Bros.

But Dennis is not Irish. His ancestors were Swedes—yes, from 'way back. And he's come a long way, has Dennis Morgan . . . since that unforgettable day, some ten years ago, when he left his wife and baby (Stanley, their first-born) waiting in their stalled jallopy, along the New Mexico highway, while he hurried back to a little desert town two miles away.

"Seven and a half dollars was all the money I had," Dennis tells now. "My prayers that our old car and my lean purse would hold out until we reached Hollywood . . . well, it was asking rather a lot, I guess. But I had a contract tucked in my inside coat pocket—that's what counted; my contract with MGM, which had literally been handed to me out of the blue, back in New York.

"I didn't have enough money to replace the tire that had blown out, to say nothing of funds to carry us on to California. But if I stopped to earn money, I knew I'd lose out on my contract. The trip had taken longer than I'd figured; I was due to check in at Metro in four days.

"Wiring my father for help was something I had never done. 'There must be some other way out,' I thought, as I turned into a little lunchroom on the edge of town.

"I ordered a much-needed cup of coffee. I must have sat at the counter longer than I realized. Just vaguely, I was conscious of a tall, lean cowboy walking across the room and sitting down on the stool beside me. He was wearing a ten-gallon hat; the first I'd ever seen. I didn't realize he was speaking to me, though, until he put his hand on my shoulder.

"'You look mighty cut up about something, son,' he said. 'Maybe there's something I can do for you."

"My first thought was that he might know where I could find a job. I told him about Lillian and Stanley waiting in the stalled car. He asked me where I was from, where I was going. He wanted to know what I was going to do when I got to California.

"Before I knew it, I found myself telling him the story of my life. How I had always loved to sing, even when I was a kid back in the little Wisconsin town where I came from. I told him about meeting Lillian at Carroll College, where she was the belle of the campus. The fun we had doing college plays. Our courtship and marriage.

"I told him about singing on radio shows in Chicago. How one of my broadcasts won me the chance to sing on a Mary Garden program in New York. How a Metro talent scout heard me and offered to make a screen test. I showed him my Metro contract.

"And then, before I realized what he was doing, (*Continued on page* 85)

The singer who almost didn't sing in pictures. But since "The Desert Song" and "The Time, The Place and the Girl," the fan requests are flooding in for more Morgan musicals

The lady psychiatrist in Columbia's "She Wouldn't Say Yes" reverses the play and "tells all"—about herself

"Renegade" (Col.) is a western opus with (left to right) Forrest Tucker, Willard Robinson, Evelyn Keyes, Robt. Williams, Edgar Buchanan and Ed Waller. This started out under title of "The Kansan" and heralds return of Willard Parker, just discharged from U. S. Army.

Pictures in Production

By DOROTHY B. HAAS

The Afghan was hospital gift from Eddie Ryan.

Blyth Spirit

Unforgettable as "Mildred Pierce's" bad daughter.

Univ. has big plans for this seventeen-year-old.

It takes lots of intestinal fortitude to realize at the age of sixteen that one may never walk or swim or dance again, and despite that knowledge go on hoping and praying and *knowing* that one will do them.

That's what little Ann Blyth did.

She had the will and the spirit to go through the ordeal of a broken back which might have left her a helpless invalid, without ever losing confidence. She never let herself believe, either, after it was certain she would recover, that her recuperation would be as slow as doctors predicted. Her formula might well be helpful to wounded G.I.s who face similar long recuperative periods.

"I never doubted my recovery. I prayed hard. I kept busy."

Now she's walking again, with care, but ahead of schedule, thanks to the Blyth spirit. By the time you read this she probably will be dancing and swimming and will have resumed her acting career. She's a remarkable young girl, in addition to being an exceptional actress.

It was last March, at the end of the winter sports season in California's mountains, that petite Ann was thrown off a speeding toboggan when it hit an ice patch. She landed flat on her back and for several minutes was knocked as cold as the snow on which she lay. Miraculously, despite the excruciating pain in her back which she tried to believe was only a wrench, she managed to walk nearly a mile to the lodge where her mother noticed tearstains on her cheeks.

"I've been crying from laughing, we've had so much fun," she lied to prevent her mother's worrying. With teeth set she endured an 18-mile auto ride from Snow Valley to San Bernardino, but on getting out of the car there her will power no longer could sustain the pain. She crumpled and collapsed.

At the hospital x-rays revealed "compressed fracture of the vertebrae." In other words, her backbone was not only broken, but squashed. To give it room to knit properly she was curved over a board arc on her (*Continued on page* 71)

They said she would never be able to walk again. But she can! Ann Blyth has recovered

Olga San Juan and Bing in "Blue Skies."

MUSIC

Music is now firmly planted on the top rung of the movie ladder—"not for just a month, not for just a year, but always"

By GERTRUDE SHANKLIN

Gone with the wind are the days when music was just one of the props in movie-making. Today music often turns out to be the real star of the picture, no matter who gets the billing.

Remember how the comments ran after "Song to Remember" hit the screen? "The music is perfectly wonderful!" people would say. "All that beautiful Chopin music was played by Jose Iturbi, you know. Merle Oberon never looked more beautiful, and of course Paul Muni and Cornel Wilde are excellent. It's a grand picture."

All perfectly true, but you notice what always came in for first mention. Everybody and everything in that fine picture played second fiddle to the magnificent piano recording. And ever since its release, folks who frankly say they don't know Rimsky from Korsakov have been whistling polonaises while they work.

Now, encouraged by the success of "Song," Hollywood is breaking out in a perfect rash of musical pictures, featuring both classical and modern styles. And it's a pretty safe bet that in each, the music will outshine the stars.

One of the most ambitious of these is "I've Always Loved You" (formerly called "Concerto") which represents several "firsts" for Republic Studio. It's Frank Borzage's first production at that studio; it's their first in Technicolor; it's the first big acting opportunity for their new romantic team, Catherine McLeod and Bill Carter; and last but far from least, it's the first full-length feature to present Artur Rubinstein's music to the motion picture public.

"I've Always Loved You" is a fictional story about

"Geetar" strummer Burl Ives sings his popular ballads in "Smoky."

Dinah ghost-stars for cartoon in Walt Disney's "Make Mine Music."

TAKES A BOW

Jose Iturbi tickles ivories low-down and high-brow in M-G-M's Technicolor picture, "Holiday in Mexico."

MUSIC TAKES A BOW

a conductor and composer (played by Philip Dorn) and his gifted pupil (Catherine McLeod) who loves him, but finally realizing that his intense egotism and absorption with his art make marriage a hopeless dream, marries her girlhood sweetheart (Bill Carter.) There's liberal opportunity for the natural introduction of fine music in the story. The picture includes one hour and five minutes of "visual music" during which you will see Catherine McLeod at the piano, but you will be hearing Artur Rubinstein. He has made complete recordings of Rachmaninoff's "Second Concerto," Chopin's "G-minor Ballade," Beethoven's "Appassionata Sonata," Schuman's "Concerto in A-minor," Mendelssohn's "Spinning Song," as well as snatches from Wagner, Grieg and de Falla.

Everybody at Republic is excited and thrilled over this production, especially Walter Scharf, director of music. He is positively bursting with enthusiasm, and can talk of nothing else.

"This is the greatest wedding of dialogue and music," he says, "that has yet been presented on the screen. There is a logical reason and motive for every musical number in it—nothing is dragged in by the heels. And in some parts, the music actually tells part of the story, advances the action, as in the scene where the girl, playing the Rachmaninoff Concerto in concert, is defeated by the conductor, who becomes so jealous of her brilliant playing that he drowns her out with the orchestra. This takes the spirit out of her, and she finishes the concerto mechanically, not with the feeling she expressed when she started. There is not a word of explanation about this—it is all done with the music. Yet this episode is the crux of the whole story. Later, when she comes back as an older woman, she plays with him again, and defeats him at his own game. That victory is told entirely through the music, too.

"It took a good deal of persuasion to get Rubinstein to do this picture," Mr. Scharf went on "He was afraid the picture would be done with what is called the 'Hollywood finish'—that is, that musicians would be represented as unreasonable, eccentric people. He knows great musicians as normal human beings with great talent, and he wanted to be sure that they would be so represented on the screen, and not caricatured or distorted. What he wanted to do was to debunk his profession of eccentricity.

Artur Rubinstein "ghosts" for Catherine McLeod and Philip Dorn in Republic's Technicolor, "I've Always Loved You" (originally "Concerto").

"Once he was persuaded this would be done, he entered into the spirit of the thing heart and soul, and lent his great imagination as well as his skill on the piano. For instance, in one recording of the Concerto, Rubinstein played it too fast, because he said the circumstances of that scene would make the girl nervous, and that's the way she would play it. There's another scene in which Philip Dorn asks the girl to play the Love Music from 'Tristan and Isolde' as background for a little romantic interlude he was planning with another woman on an adjoining balcony. Since the girl is secretly in love with him herself, Rubinstein said it would be natural for her to fumble the music a bit in this situation, so that's the way he played it.

"He even took great pains to help Catherine with her technique. He showed her many little tricks of fingering and hand-crossing, etc., which made her playing more showy and effective. Catherine has been studying music for eight years, and plays very well indeed. But never in her wildest dreams had she ever expected the opportunity to be coached by Artur Rubinstein.

"We didn't know just what to expect when he started working. The first day he came over to record, there was quite a feeling of apprehension on the recording stage where the 85 orchestra players sat waiting. Then Rubinstein came in, took off his coat, rolled up his sleeves and said, 'All right—let's start playing some music.' From then on, he won everybody hands down with his simplicity and friendliness. He is absolutely free of egotism or affectation. He's always critical of his own, and whenever he'd finish a number, he'd ask anxiously, 'Did you like it?' and was pleased as a child at our enthusiasm."

Apropos of Rubinstein's modesty, they tell at Republic about the day when it had been arranged to play the completed recordings for Deems Taylor, and Mr. and Mrs. Rubinstein were to come with him. At the last minute, Rubinstein phoned Mr. Scharf to say, "I think I won't come out after all. I think it seems just a little bit conceited to listen to my own recordings." So the recordings were heard only by Mrs. Rubinstein and Mr. Taylor.

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(*Continued on page* 87)

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Olga San Juan and Bing in "Blue Skies."

MUSIC

Music is now firmly planted on the top rung of the movie ladder—"not for just a month, not for just a year, but always"

By GERTRUDE SHANKLIN

Gone with the wind are the days when music was just one of the props in movie-making. Today music often turns out to be the real star of the picture, no matter who gets the billing.

Remember how the comments ran after "Song to Remember" hit the screen? "The music is perfectly wonderful!" people would say. "All that beautiful Chopin music was played by Jose Iturbi, you know. Merle Oberon never looked more beautiful, and of course Paul Muni and Cornel Wilde are excellent. It's a grand picture."

All perfectly true, but you notice what always came in for first mention. Everybody and everything in that fine picture played second fiddle to the magnificent piano recording. And ever since its release, folks who frankly say they don't know Rimsky from Korsakov have been whistling polonaises while they work.

Now, encouraged by the success of "Song," Hollywood is breaking out in a perfect rash of musical pictures, featuring both classical and modern styles. And it's a pretty safe bet that in each, the music will outshine the stars.

One of the most ambitious of these is "I've Always Loved You" (formerly called "Concerto") which represents several "firsts" for Republic Studio. It's Frank Borzage's first production at that studio; it's their first in Technicolor; it's the first big acting opportunity for their new romantic team, Catherine McLeod and Bill Carter; and last but far from least, it's the first full-length feature to present Artur Rubinstein's music to the motion picture public.

"I've Always Loved You" is a fictional story about

"Geetar" strummer Burl Ives sings his popular ballads in "Smoky."

Dinah ghost-stars for cartoon in Walt Disney's "Make Mine Music."

TAKES A BOW

Jose Iturbi tickles ivories low-down and high-brow in M-G-M's Technicolor picture, "Holiday in Mexico."

MUSIC TAKES A BOW

a conductor and composer (played by Philip Dorn) and his gifted pupil (Catherine McLeod) who loves him, but finally realizing that his intense egotism and absorption with his art make marriage a hopeless dream, marries her girlhood sweetheart (Bill Carter.) There's liberal opportunity for the natural introduction of fine music in the story. The picture includes one hour and five minutes of "visual music" during which you will see Catherine McLeod at the piano, but you will be hearing Artur Rubinstein. He has made complete recordings of Rachmaninoff's "Second Concerto," Chopin's "G-minor Ballade," Beethoven's "Appassionata Sonata," Schuman's "Concerto in A-minor," Mendelssohn's "Spinning Song," as well as snatches from Wagner, Grieg and de Falla.

Everybody at Republic is excited and thrilled over this production, especially Walter Scharf, director of music. He is positively bursting with enthusiasm, and can talk of nothing else.

"This is the greatest wedding of dialogue and music," he says, "that has yet been presented on the screen. There is a logical reason and motive for every musical number in it—nothing is dragged in by the heels. And in some parts, the music actually tells part of the story, advances the action, as in the scene where the girl, playing the Rachmaninoff Concerto in concert, is defeated by the conductor, who becomes so jealous of her brilliant playing that he drowns her out with the orchestra. This takes the spirit out of her, and she finishes the concerto mechanically, not with the feeling she expressed when she started. There is not a word of explanation about this—it is all done with the music. Yet this episode is the crux of the whole story. Later, when she comes back as an older woman, she plays with him again, and defeats him at his own game. That victory is told entirely through the music, too.

"It took a good deal of persuasion to get Rubinstein to do this picture," Mr. Scharf went on. "He was afraid the picture would be done with what is called the 'Hollywood finish'—that is, that musicians would be represented as unreasonable, eccentric people. He knows great musicians as normal human beings with great talent, and he wanted to be sure that they would be so represented on the screen, and not caricatured or distorted. What he wanted to do was to debunk his profession of eccentricity.

"Once he was persuaded this would be done, he entered into the spirit of the thing heart and soul, and lent his great imagination as well as his skill on the piano. For instance, in one recording of the Concerto, Rubinstein played it too fast, because he said the circumstances of that scene would make the girl nervous, and that's the way she would play it. There's another scene in which Philip Dorn asks the girl to play the Love Music from 'Tristan and Isolde' as background for a little romantic interlude he was planning with another woman on an adjoining balcony. Since the girl is secretly in love with him herself, Rubinstein said it would be natural for her to fumble the music a bit in this situation, so that's the way he played it.

"He even took great pains to help Catherine with her technique. He showed her many little tricks of fingering and hand-crossing, etc., which made her playing more showy and effective. Catherine has been studying music for eight years, and plays very well indeed. But never in her wildest dreams had she ever expected the opportunity to be coached by Artur Rubinstein.

"We didn't know just what to expect when he started working. The first day he came over to record, there was quite a feeling of apprehension on the recording stage where the 85 orchestra players sat waiting. Then Rubinstein came in, took off his coat, rolled up his sleeves and said, 'All right—let's start playing some music.' From then on, he won everybody hands down with his simplicity and friendliness. He is absolutely free of egotism or affectation. He's always critical of his own, and whenever he'd finish a number, he'd ask anxiously, 'Did you like it?' and was pleased as a child at our enthusiasm."

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(*Continued on page 87*)

Artur Rubinstein "ghosts" for Catherine McLeod and Philip Dorn in Republic's Technicolor, "I've Always Loved You" (originally "Concerto").

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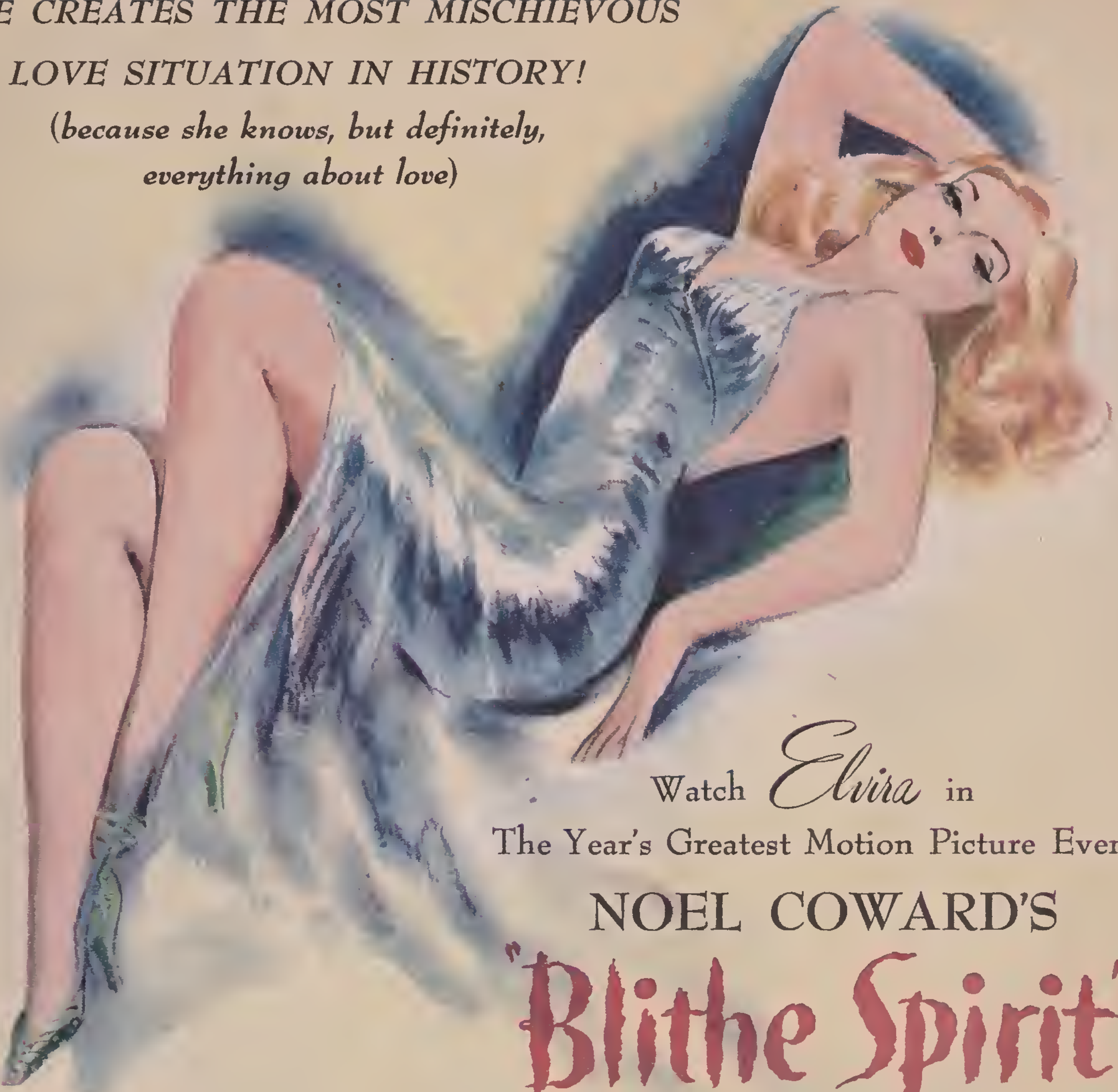

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Coming soon to your favorite theatre to bring you the best laughs ever!

After 4 years, maybe forever?

Bill has drama degrees from Carnegie Tech. His next pic, "Centennial Summer" (20th).

By MARCIA DAUGHTREY

Margaret a singing hit in N. Y., while Bill waits for news of Prince role in "Anna and King of Siam." They may wed in N. Y.

A daughter of the late Dick Whiting, songwriter. Her sis is kid star, Barbara Whiting.

Maddest Romance IN TOWN

Exclusive boy meets girl story. The boy, Bill Eythe; the girl, Margaret Whiting. It's love!

Bill Eythe sauntered onto the set where he is working in 20th Century-Fox's "Centennial Summer" and was greeted by a lissome-eyed Miss Barbara Whiting whom you undoubtedly recall as the laconic Fuffy in "Junior Miss."

"Hi, droop," quoth she to Mr. Eythe. "I heard on the radio last night that you're calc'lating on marrying my sister."

"That's what I hear, too," grinned Bill.

Responded Miss B. Whiting with hauteur, "Fine thing. I thought you were going to wait for me."

"I may at that. You see, the announcement of our impending nuptials was made before I had been consulted, and before I (*Continued on page* 74)

Sandra PREDICTS

SANDRA, favorite entertainer of pre-war Hollywood, has been occupied with war work in England, Bermuda and California since September, 1939. As a hobby, she has used her free time in an effort to contact future events by concentration. Among startling results obtained by this new method during 1944 was her prediction, placed on record in April, 1944, that General MacArthur would land in the Philippines in October of that year, and her prediction, made in November, 1944, that Japan would be conquered in August, 1945.

This latter forecast was made during an experiment on which notes were taken and copies forwarded to other interested parties. The paragraph reads:

> "Although China is in such a terrible state, the Japanese will not be able to make a great change in the country. There will be a withdrawal of Allied armies to Burma, but for such a short time that victory for the Japanese will mean little, since the country will be taken back much faster than it has been lost. Japan will fall and the Japanese will withdraw to their own (*Continued on page* 88)

What does the New Year hold for your favorite star? A romance, maybe . . . or marriage, or divorce, a family addition.

Dana Andrews has 3 children; Sandra predicts another daughter.

"Watch your step, Stack!" (With E. Williams & B. Gage.)

Jean Arthur will change her hair-do.

"Bette Davis will be married soon," Sandra predicted.

A year of surprises for Diana Lynn. (With Loren Tindall.)

By MICKELL NOVAK

Glenn Ford, E. Powell (the missus) and Lt. A. C. Lyle.

"The G. I. favorite," says Bob Herbert, U.S.N., war veteran.

In vodvil at 2, with her sisters. Above, A. Harding, D. Erdman.

First film bit was with Garbo in "Camille." She starred at sixteen!

THE STORY SO FAR: An abundantly-talented, red-headed kid named Joan Leslie debuted professionally at the fragile age of two in a song-and-dance act with her sisters, Mary and Betty Brodel. After playing vaudeville houses and night clubs of note in the Eastern states, Joan was picked up and signed overnight by a talent scout on the MGM payroll. Her first bit was in the great Garbo's "Camille," after which Joan was lost in the Hollywood shuffle until her small but forceful performance in Warner's "Nancy Drew, Reporter," forced a long awaited contract out of that studio.

At sixteen she played the lead opposite Gary Cooper. Since then, she has worked with such intrepid troupers as Fred MacMurray, Jack Carson, Fred Astaire, Eddie Cantor, Dennis Morgan and James Cagney.

A LOOK AT TODAY: Through sheer hard work, ability, and more work, Joan has now won for herself the coveted title role in "Marilyn Miller." This is undoubtedly the biggest job of her career. She is tackling the intricacies of recreating a remembered and beloved stage figure with her usual sober conscientiousness.

On the day the studio handed her the part, she girded her loins with the traditional tutu, and began working with ballet-master Robert (Buddy) Eson in order to learn the fine points of toe work, for which Marilyn Miller was so famous. With Eson she has worked out as rigorous a dance schedule as ever confronted a pupil at the renowned St. Petersburg Imperial Ballet School.

A day with Leslieskaya, as Buddy calls her, is exhausting even to mere spectators. At 10:00 sharp every morning, Joan reports for rehearsal and puts in a good hour and a half of toe and soft-shoe ballet. Then comes lunch. Just thirty minutes of resting her feet high against a wall while she juggles a salad and makes shop talk with Buddy. After lunch there is tap work until tea time, then an hour of ballet technique to round out the schedule.

Eson, once a member of the Metropolitan Opera Ballet, partner to Mme. Fokina, and dancer with Adolph Bolm and Albertina Rasch, knows good technique when he sees it. And apparently he sees it sticking out all over La Leslie, because this is what he says about her:

"I believe Joan is the only star in pictures who is able to do ballet and toe as well as dramatic work. I definitely think she has possibilities of becoming a great ballerina, if she is given the chance to keep up her work. And I've never seen a girl with such a great capacity for work. If she isn't perfect in every movement, she repeats it over and over until it is perfect. She drives herself constantly."

LESLIE AT WORK: When mass picketing closed the studio's doors (*Continued on page* 92)

Red hair, hazel eyes, height 5' 4". Idea of a good time: to go to the movies!

Getting a Line on Leslie

Triple threat Joan Leslie: actress, singer and dancer, gets the coveted role in Warners' "Marilyn Miller"

Judy Ann makes her debut in pictures.

Diary of a Doting Dad

Minus molars—a year ago.

Her toys are repaired in Pop's carpenter shop.

Brian Donlevy writes to his daughter: annual installment of a "Bringing Up Baby" story

By BRIAN DONLEVY

McGinty, female boxer pup, brings up the rear!

Birthday kiss for being 2—and beautiful!

February 21, 1945

Well, Miss Judith Ann, my sub-deb daughter, I feel it necessary to call your attention to a certain milestone in your career. Yesterday you were two years old; a wonderful age. You are almost able to dress yourself without aid. It takes you hours to do it, of course, but the essential capability is there—modified by lethargy.

And you talk! How you talk! And the things you say!

Yesterday, among your other birthday guests, was a brother and sister. The sister is an Older Woman of five, but the brother is 2½, just the right age for you at present. When these two youngsters came to tell you goodbye at the close of festivities, each kissed your cheek in farewell.

Afterward, I said to you, "Those two children are very nice, aren't they?" This was done in one of my occasional parental attempts to teach you to speak well of your guests.

You looked up at me and said (*Continued on page* 80)

Every time you're sitting in a theatre and burst out into a guffaw of laughter, you're buying something that psychologists say is more important than cars, clothes, or any of the most expensive finery.

Ask your doctor. He'll recommend a good laugh as the "finest medicine." Psychiatrists agree that more laughter means fewer worries, fewer wars, less suffering and more all-around happiness.

Laughter is a big business. Millions upon millions of dollars go into that business every year. Movie-makers see the value of laughter, hence the high salaries which are paid *(Continued on page* 66)

Hope springs eternal with pix like "Road To Utopia," (Para.).

Abbott & Costello: classic examples of the old "fall-guy" routine. The burley-clowns will be seen in Universal's "On The Carpet."

Olsen and Johnson get their laughs at the expense of someone else. Theory started in vodvil days when a spectator "heckled" their act.

It takes millions of dollars to tickle the funnybones of U. S. moviegoers. Laugh that off!

Everything's Fine (Sylvia) with Danny.
Next pic, "Kid From Brooklyn," Goldwyn.

LAUGHTER IS A SERIOUS BUSINESS

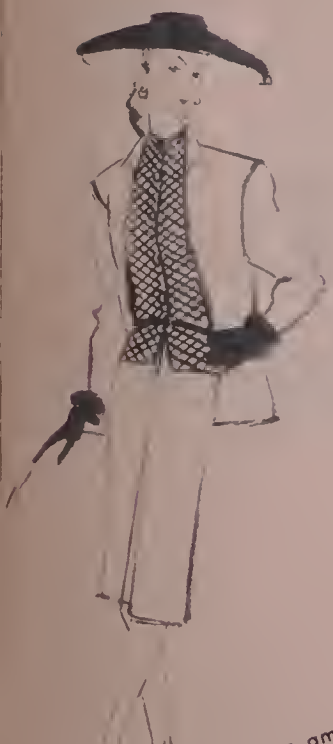
Be Glad You're Tall

If you are *under* five feet, six inches tall, this article won't be of intense personal interest to you, because you are not technically what a designer describes as a tall girl. If you are 5′ 6″ or over, I'd be happy if you'd comb these pages for facts that might be helpful.

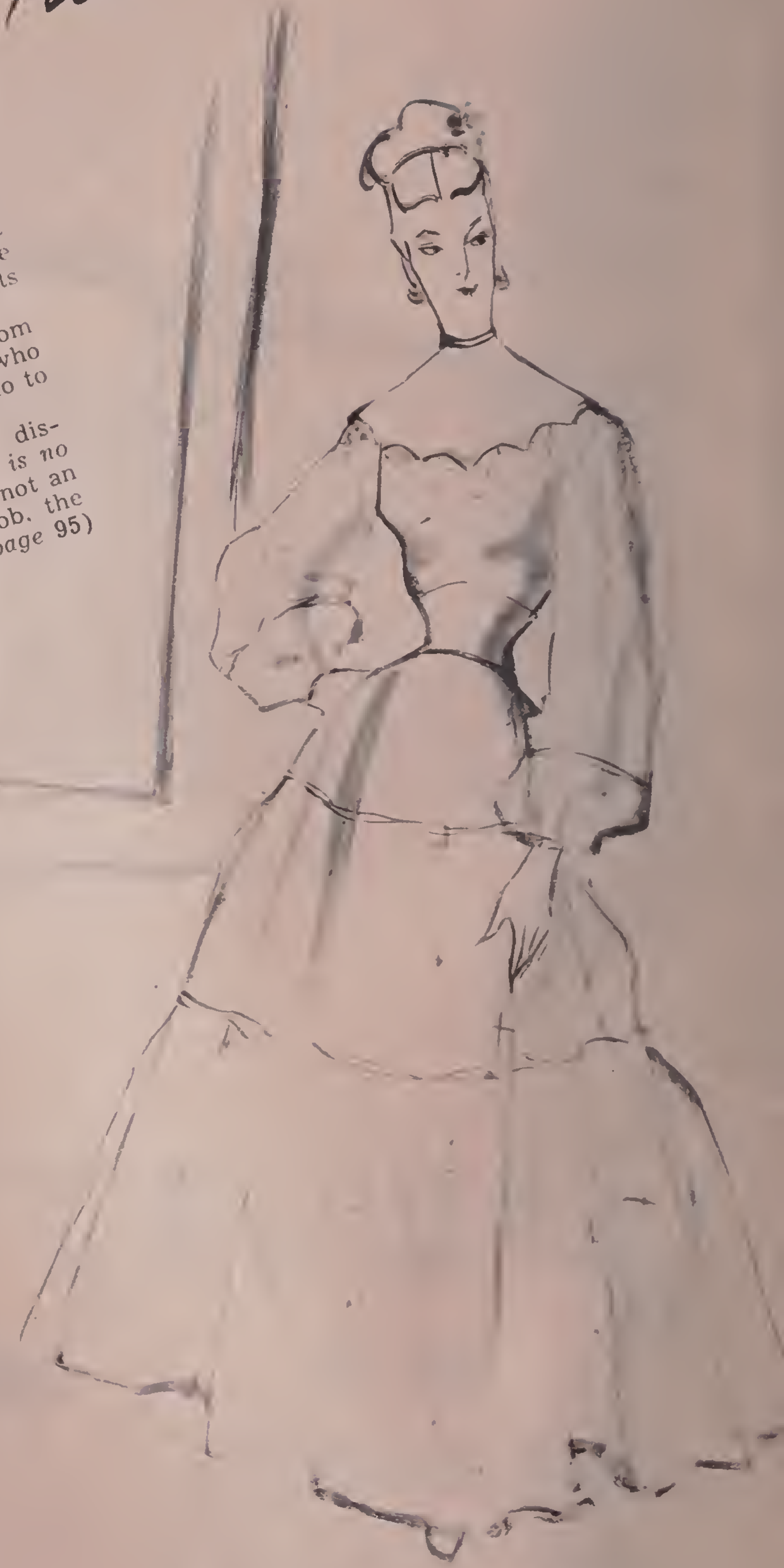
A day never passes at Paramount on which the mail room fails to bring me between 25 and 100 letters from girls who actually lament a height of 5′ 7″ or 5′ 8″. "What can I do to look smaller?" they wail.

In answer to that I would say, and please don't be discouraged until you have heard the entire story, *there is no way to look small if you were meant to be tall*. I am not an advocate of the horizontal stripe, the exaggerated bob, the flat heel; nor of any of the other tired (*Continued on page* 95)

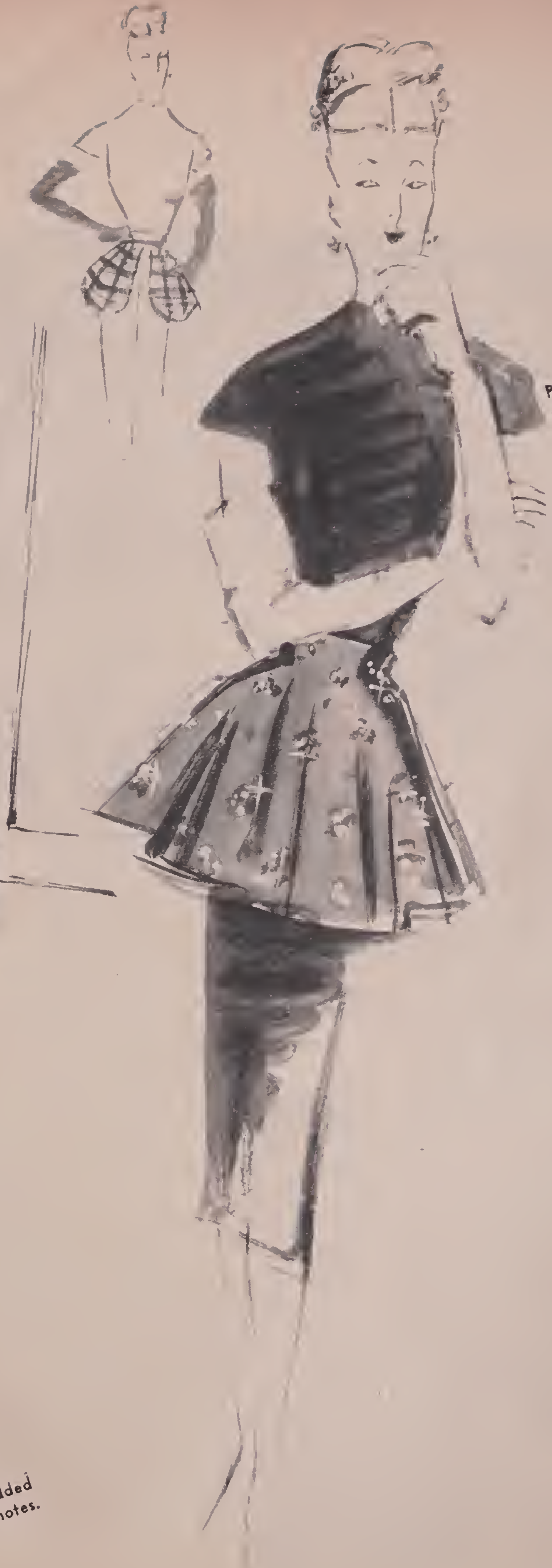
By Edith Head



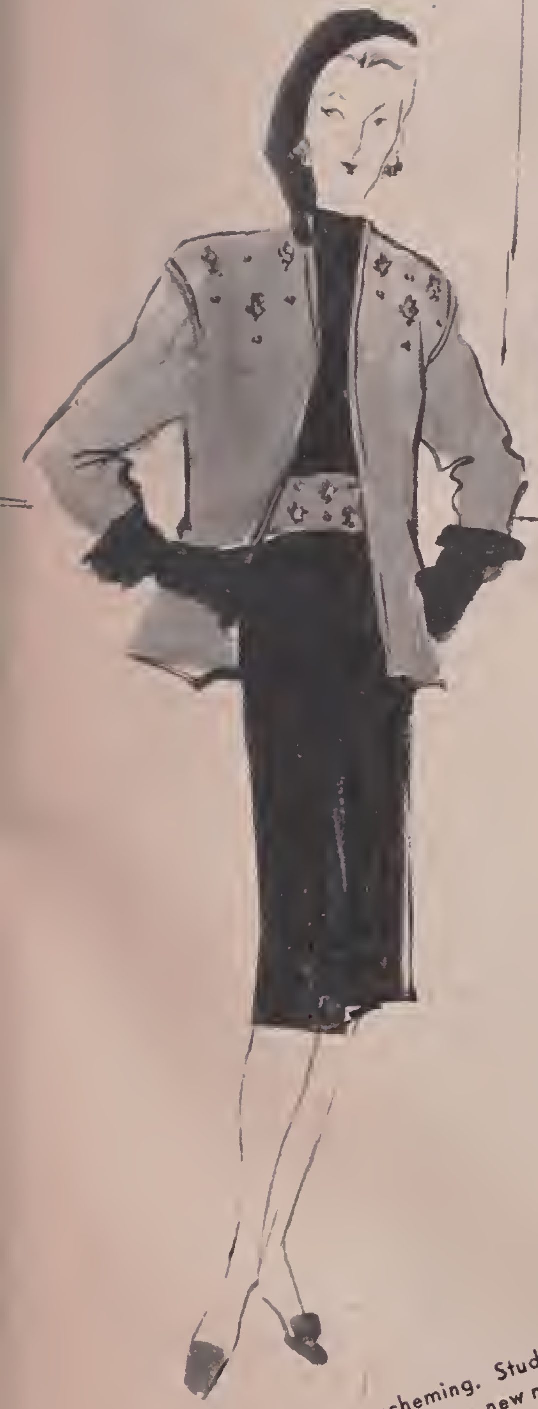
From amazon to glamazon in a large flat hat, checked vest and box coat.



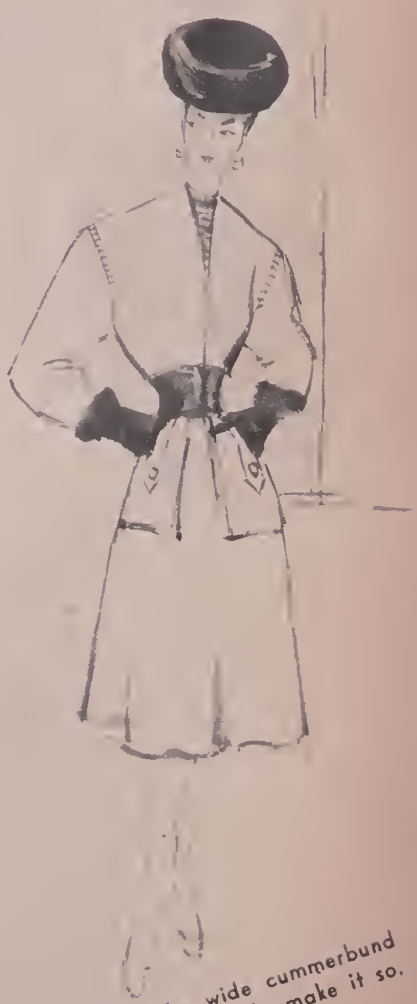
You'll have that coveted queenly look in trés bouffant sleeves and full skirt.



Peplum pockets (above) and tie-on peplums of taffeta help shorten those long lines.



Hip help from two-color scheming. Studded cummerbund and stocking cap are new notes.



An Eyeful Tower. The wide cummerbund and saddle bag pockets help make it so.

WORDS of MUSIC

1

2

3

1. Johnny Mercer and Jo Stafford register approval of a new arrangement.
2. Guests on Jill's Saturday Senior Swing Show: Charlie Spivak and son.
3. The Pied Pipers: Hal Hopper, Chuck Lowry, June Hutton, Clark Yocum.
4. Their rating is going up. Stan Kenton, June Christy and Gene Howard.

Greetings, lads and lassies, and a Happy 1946!

The big news of the new year is that there will once again be a Glenn Miller Orchestra. It will be fronted by Tex Beneke, who recently finished a three year stretch in the Navy as a Chief Petty Officer. Tex was chosen as the leader because Glenn had planned to back him with a band of his own, just before the war. Mrs. Miller and Glenn's manager, Don Haynes, are carrying out all the plans Glenn formulated for his postwar band, before his untimely disappearance December 15, 1944. Every musician in the new orchestra will be an ex-serviceman, and the arrangements will be patterned after (*Continued on page* 58)

By JILL WARREN

4

Jeanne Craine and Paul Brooks, Mocombo.

Bill and Brenda Halden, the Greg Pecks.

John Payne, Gloria DeHaven, at LaRue's.

INSIDE HOLLYWOOD

(CONTINUED FROM PAGE 21)

Yep, it's getting to be Hollywood again, thank goodness.

FOUR OF A KIND IS ALSO A FULL HOUSE:

Almost three years ago, when Mr. and Mrs. Robert Young were gifted by the stork with their third daughter, Eddie Cantor wired: "Ha . . . Ha . . . Ha." And in November, when the Youngs parented their fourth daughter, they received the following telegram, "Ha . . . Ha . . . Ha . . . Ha." Will forward fifth Ha in about three years."

ENDEARING YOUNG CHARMS:

Harry James has a pretty wit; with a perfectly straight face he delivers some of the best lines in Hollywood. It is a quality that long ago assisted in endearing him to his laughter-loving wife. Not long since, the James' saw a private showing of "The Dolly Sisters." As you probably remember, the early shots of the sisters showed them as tow-headed youngsters just come from the old country; these scenes were enacted by two kindergarten actresses.

At the end of the picture, Betty turned to her husband to ask, "Well, what did you think of it?"

Decided Harry solemnly, "It's a fine picture, but your best scenes are those of you as a child!"

LONG LANE—QUICK TURNING:

Dick Lane, promising young actor, has been telling this one on himself: it seems that when the cigarette shortage was at its most stringent, he espied a line on Hollywood Boulevard and scat-quick fell in. He had worked his way forward for almost a block when he discovered that he was queued up to get Alan Ladd's autograph.

THE RAINBOW BLUES:

Although, when it is finished, the new home of Mr. and Mrs. R. E. Powell (Dick and June to you) will be a medley of soft and lovely colors, at present it is giving them nothing but the blues. Dick started the remodeling of the house in May, 1945. He and June had hoped to move in sometime in October. But many difficulties intervened, among which was an unseasonable hot spell. When the mercury went up, the painters went away . . . fishing. They said over their departing shoulders that they would just knock off for a few days, until the heat wave passed. They were gone three weeks.

Meanwhile, because of the housing shortage and the teeming hotel situation (which allows a guest to remain for one week only) June and Dick have been leaping from hotel to hotel, from friend's home to stranger's guest house, from borrowed apartment to studio dressing room. Know anybody with two piano boxes for rent?

RATTLE:

You needn't believe this if you'd rather not, but Van Johnson has actually received a complete human skeleton from a fan who mailed it to MGM. Only sensible fact to be gleaned from this absurd situation is that Van is probably one of the two dozen stars in town who doesn't have this commodity, or reasonably exact facsimile, already hanging in some dark closet.

SETTLED BILL:

Working with Edward G. Robinson, Joan Bennett and Dan Duryea in "Scarlet Street" was a parrot with a message. Each time a scene was ready to be shot the parrot had something to say that would have set the Hayes office back twenty years. The bird was needed in the scenes for plot purposes, but he was needed without ad libs, so the makeup man clapped a length of adhesive tape around the bird's bill, then painted the tape with makeup so that it didn't show. This is probably the first instance in Hollywood history of parroted lines having been muzzled.

PROFIT WITHOUT HONOR:

June Allyson was somewhat bewildered by her younger brother's frantic and oft-repeated requests for large numbers of each of her latest studio portraits. "Anything new, Sis?" he wrote. "If so, please send me a dozen at once."

A recent letter from a New York fan explained the mystery: brother Arthur has been selling pictures of his famous sister for twenty-five cents each.

MOST UNKINDEST CUT OF ALL:

Guy Madison, emerging from the shower, slipped on the itinerant soap and plunged through the glass shower door, cutting his hip, his hands, his face and his shoulder. The shoulder wound was the most serious, requiring seventeen stitches. He was out of " 'Till The End Of Time" for almost a month, as a result of the accident. It has been the policy of studios in the past promptly to ban that activity which has wounded one of its stars, as witness the edicts against flying planes during picture production, riding motorcycles, skiing or even enjoying a brisk canter on horseback. The studio is thinking this one over.

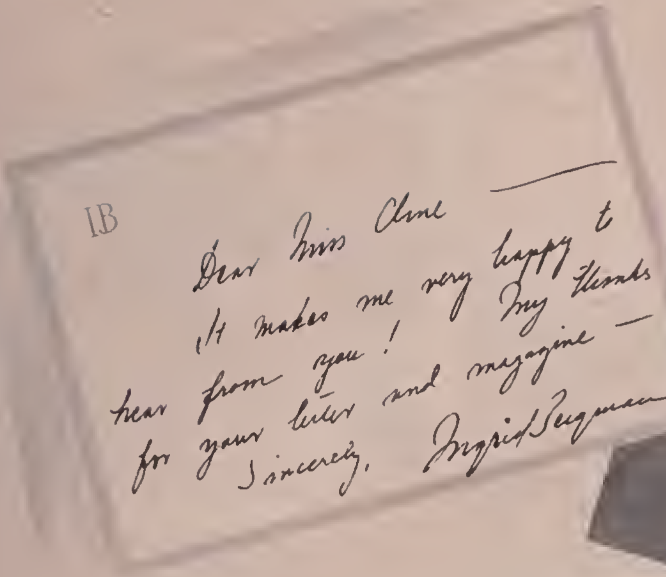
TAPS:

Henry Armetta had been ill for some time, but he was enthusiastic about a new play named "Opening Night" in which he was to star. So, trouper to his last breath, he went to San Diego where the vehicle was to be tried out before showing in Los Angeles. Standing in the wings was Henry's son, John Armetta, an army discharge in his pocket.

But the cue that Henry Armetta answered was not that spoken from the stage, but one called from Infinity. He died as he had lived: with an audience awaiting the superb performance for which he had become famous and well loved.

The End

Ingrid plays psychiatrist in "Spellbound," flirt in "Saratoga Trunk," nun in "The Bells of St. Mary's."



IB

Dear Miss Cline
It makes me very happy to
hear from you! My thanks
for your letter and magazine —
Sincerely, Ingrid Bergman

READING *from* WRITING

By HELEN KING

The illustrated signature of Ingrid Bergman, one of movieland's finest actresses, may be a fascinating addition to the collection of autograph hunters—but it is more than that to a graphologist. It is a chance to look "behind the scenes" of the lady's character; it is a clue to what Ingrid really thinks.

Much has been rumored about the possibility of Miss Bergman's return to her native country at some future time; but if she does go she will take a little bit of the United States with her, for Ingrid Bergman's writing shows she has taken on many of the characteristics of her new countrymen! Her writing is almost as American as that of Clark Gable.

Handwriting depicts character, whether it be national characteristics, emotional characteristics or vocational aptitudes. It tells how much we have progressed, how much we have added to our nature through the years. Ingrid Bergman's signature has 13 letters in it, and only one shows the influence of her native country! The "e" is the sole clue. All the rest have an American style.

But let's look at it for character, and compare it with your own—for you, too, may have many similar traits. The slant of the writing, many degrees to the right, tells us that Miss Bergman is an exceedingly affectionate and sympathetic young lady. She needs friendship, people and understanding. That tightly closed "d", however, tells us she will be rather reserved, and that only a few will ever really know her inner warmth.

The capital "I" reflects her personality—striving to improve all the time, independent in thought, yet without any aggressiveness. She will retain her own thoughts, but will respect your right to contradict her! The capital "B" is unusual, in that its first stroke—or its "left side"—is made up of the preceding letter. No, it isn't economy; it's originality that makes her do it. She is rapid in thought, creative, and usually quick to arrive at a decision.

Two "n's" are found in the signature, and both different. The first is rhythmic, the second written rapidly. Oddly enough this is a combination found in so many American writings; young people start out with the rhythmic letter and, as they get impatient, write faster and faster until finally all their "n's" show the pointed effect. The two "g's" when written with a reversed loop (like a q, instead of a g) reflect altruism. Miss Bergman not only gives of herself, her possessions, but she usually thinks generously about others too. There will be little gossip going on with her around!

That rather tall, pointed "r" is indicative of pride; a desire to do a thing well or not at all. The second "r" is again in the category of the fast-writer. Obviously Miss Bergman starts out slowly and, like a snowball going downhill, gathers momentum along the way. As for the "i", note how far away the dot is from the letter itself. Curiosity! A desire to know more of what is going on. But Miss Bergman is a cautious soul; she thinks twice before she acts. And the clue which gives her away is that dash at the end of her name—that long line after the final "n." It is comparable to the cautiousness surrounding the person who makes long lines after amounts on checks, to insure non-tampering.

Miss Bergman's top quality is sincerity. Her "worst fault," according to this signature, is in being too sensitive—for therein she is often hurt unreasonably.

Do you cross your t's when you come to them? Do you build a tent over your i's in place of a dot? Do you forget to close the loops in your o's? From such tiny clues, 29-year-old Helen King, past president of the American Graphological Society, and leader of the nation's Sherlocks of scribbles, can read your character with uncanny accuracy. Dynamic, merry and assured, she has helped the New York police with countless cases, written syndicated newspaper columns, magazine articles, broadcast for several years, and analyzed more than a million and a half persons' handwriting.

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WORDS OF MUSIC

(CONTINUED FROM PAGE 54)

the Miller Army band. The band will be composed of five saxophones, four trombones, four trumpets, nine violins, two violas, one cello, a French horn, four rhythm and a vocal quintet.

After many delays, Buddy Rich finally left Tommy Dorsey and was replaced by Alvin Stoller, Charlie Spivak's drummer. At long last, Buddy is getting his own band together, and Frank Sinatra is supplying a goodly portion of the bankroll. The Rich outfit will play some one-nighters first and then probably open in an Eastern dance spot, possibly the Terrace Room in Newark, New Jersey.

Bob Crosby is out of the Marines and is reorganizing his orchestra on the West Coast. He'll undoubtedly have a complete new personnel, because Eddie Miller and Ray Badauc now have bands of their own, and most of the original Crosby men are with Eddie or Ray.

WHAT'S BRISK ON THE DISC:

COLUMBIA:

The Modernaires, with Paula Kelly, have recorded the pretty "Autumn Serenade" and a cute new novelty, "Coffee Five, Doughnuts Five," with Mitchell Ayres' orchestra.

Sweet and hot would be a good description of Gene Krupa's latest. On the hot side we find Anita O'Day bouncing through the zany "Chickery Chick," and then on the softer side of things, Buddy Stewart sings "Just a Little Fond Affection."

Doris Day does double duty with Les Brown and his orchestra on "You Won't Be Satisfied" and "Come to Baby, Do."

Frankie Carle and his orchestra are represented with "Don't You Remember Me" with a Paul Allen vocal, and "Prove It By The Things You Do," sung by Marjorie Hughes, Frankie's daughter. (This is her first record with the band.)

The ol' professor, Kay Kyser, has waxed "Coffee Time" from "Yolanda and The Thief" and "Angel." Lucyann Polk, one of the Town Criers, and Michael Douglas handle the lyrics on the first side and Michael and The Campus Kids double up on the second.

One of the best records Frank Sinatra has ever made is his new one, "The House I Live In," and "America, the Beautiful." Axel Stordahl's orchestra, as usual.

VICTOR:

Here, at last, is Duke Ellington's "Black, Brown and Beige" album. It's a tone poem done in four parts—"Work," "Come Sunday," "The Blues," and "West Indian Dance." They are original Ellington compositions and are all-instrumental, except for a Joya Sherill vocal on "The Blues." This album is a must if you like Ellington.

MAJESTIC:

Phil Regan, with the assistance of a Male Quartet, sings the title song from his Monogram picture, "Sunbonnet Sue," and "By The Light Of The Silvery Moon."

If you want a slight bit of corn, the Korn Kobblers have just the thing in "I Don't Care If I Never Go To Bed" and "Our Red Hen."

Louis Prima, whose records are top sellers all over the country, has a new one which will go fast, "Some Sunday Morning" and "Let It Snow, Let It Snow, Let It Snow."

DECCA:

The Andrews Sisters are right in their element with their new one, "Put That Ring On My Finger" and "The Welcome Song." Incidentally, the girls recently recorded two tunes with Guy Lombardo's Orchestra.

For his first solo record, Bob Eberly sings "As Long As I Live" and "Goin' Home," both from "Saratoga Trunk."

That popular Western singer, Jimmy Wakely, and that popular tenor saxophone man, Eddie Miller, get together for "I've Got Nuggets In My Pockets" and "Too Bad Little Girl, Too Bad."

Al Jolson, who hasn't made a record in ages, has waxed two of the tunes which helped to make him famous, "Swannee" and "April Showers."

Bing Crosby is in for two platters this time. First he teams with Jimmy Dorsey for "Give Me The Simple Life" and the oldie "It's The Talk Of The Town," and then with Victor Young's orchestra he does "Symphony" and "Beautiful Love."

Here's another Gershwin Album—and this time it's called "Jazz Concert," with Eddie Condon and his orchestra, and such fine instrumentalists as Jack Teagarden, Bobby Hackett, Max Kaminsky and Billy Butterfield. Eight sides in all, including "Somebody Loves Me", sung by Teagarden, and "The Man I Love", with a wonderful Lee Wiley vocal.

CAPITOL:

The Pied Pipers have done a swell job on the cute tune, "In The Middle of May" and "Aren't You Glad You're You", with Paul Weston's orchestra.

"Come To Baby, Do" and "The Frim Fram Sauce" are the titles of a swell new King Trio platter.

Jo Stafford and Paul Weston's orchestra have turned out a fine coupling in "Symphony" and "Day By Day". Incidentally, the "Day" tune was written by Paul, Axel Stordahl and Sammy Cahn, the same trio who were responsible for "I Should Care".

Johnnie Johnston's fans should be pleased as punch with his rendition of "One More Dream" (And She's Mine) and "As Long As I Live". Lloyd Shaffer's orchestra and The Satisfiers vocal group give the musical assistance. Johnnie starts his first picture for M.G.M. any day now.

Stan Kenton, whose band is rapidly rising in popularity, is in with "Artistry Jumps", a fast instrumental based on his theme, "Artistry in Rhythm", and a swingy thingy by Ellington called "Just A-Sittin' and A-Rockin'" which June Christy sings.

Frances Langford and hubby, Jon Hall. Her next picture, "The Bamboo Blonde," for RKO.

The Andrews Sisters and Jill Warren looking so-o-o happy after the broadcast of the "Saturday Senior Swing" show, over the American Broadcasting Company network.

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☐ Rachmaninoff Concerto No. 2; I'm Glad I Waited For You—Freddie Martin—53c
☐ The Darktown Poker Club; Jelly Bean—Phil Harris—89c
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JAM NOTES:

Johnny Desmond, who was dubbed the "G.I. Sinatra" when he sang with the Glenn Miller band overseas, is out of the service, and is starring on his own radio show over NBC. He signed a contract to record for Victor, too . . . Also back on the civilian list are Kenny Gardner, who sang with Guy Lombardo before he went into the service, and Jack Leonard.

Metro-Goldwyn-Mayer has signed Frankie "Sugar-Foot" Robinson, the sensational six-year-old boogie woogie pianist from Detroit. He'll make his first appearance in "No Leave, No Love" . . . Jimmy Dorsey's new vocalist, Dee Parker, is the same girl who sang with Vaughn Monroe a year or so ago under the name of Del Parker . . . Artie Shaw has broken up his band again and this time says he is going to concentrate on becoming a movie producer . . . Carmen Cavalero will head his own radio show soon.

When Louis Prima played in Newark, New Jersey, he sent the following letter to all the schools in the vicinity: *"Dear Boys and Girls—May I ask your cooperation in not cutting class to see my shows at the Adams Theater? I have arranged my schedule to permit your attendance during the late afternoons, evenings, and all-day of the weekend. Whereas I deeply appreciate your anxiety to see and hear my orchestra, and am greatly flattered, you have a civic obligation not to miss any school sessions. Thank you, and I'll be seeing you. Your pal, Louis Prima"* . . .

The Ford Motor Company is the latest sponsor who wants Judy Garland for a radio show. But the bets are on that Metro again will nix any regular air program for her . . . Danny O'Neil signed a five-year contract with Majestic Records, and they are planning a big buildup for him. Danny is one singer who really deserves his success; he's one of the nicest guys in the business . . . Sally Stuart, who left the Sammy Kaye band a few months ago because of illness, is fully recovered and is back in New York doing radio work. Speaking of Sammy, his "Sunday Serenade Book of Poems" has sold more than sixty thousand copies to date. If you want a copy and haven't been able to find it in your local book store, write to 607 Fifth Avenue, New York.

Spike Jones and his City Slickers have been signed by Paramount for the Eddie Bracken picture, "Ladies' Man", and Spike gets a chance to act besides make noises . . . Tommy Morgan and Johnny Long are parting company. They are still friends, but Tommy is quitting because he never gets a chance to make records. Decca usually has Dick Robertson sing the vocals on Johnny's discs . . . Margaret Whiting, whose terrific record of "It Might As Well Be Spring" made her an overnight sensation, and Bill Eythe, Twentieth-Century-Fox's young star, may be Mr. and Mrs. very soon.

Well, so much for now. See you next month. In the meantime if you have any musical questions, drop me a line and I'll do my best to answer you. Just be sure to enclose a SELF-ADDRESSED ENVELOPE. Write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York 17, New York.

(CONTINUED FROM PAGE 23)

BLACK MARKET BABIES (Monogram) exposes another racket that flourished during the war years. A notorious gang promotes a deal whereby babies are sold without having the mother sign necessary release papers. With Ralph Morgan, Kane Richmond, Teala Morgan, Marjorie Hoshelle and others.

STRANGER OF THE SWAMP (PRC) is an unpleasant ghost who manages to make the townspeople of a little swampland community very uneasy by strangling his victims. Before the population suffers a great decrease, he's exorcised. Cast includes Rosemary LaPlanche, Robert Barratt, Blake Edwards and Charles Middleton.

FEAR (Monogram) drives Peter Cookson to kill a man (Francis Pierlot); and fear makes him confess his crime. Warren William plays detective again, Anne Gwynne tries to be a good influence on the killer, and James Cardwell, Nestor Paiva and Almira Sessions fill the billings!

OUT OF THE DEPTHS (Columbia) comes a U. S. submarine, replete with crew, consisting of Jim Bannon, Ross Hunter, Ken Curtis, Loren Tindall, Robert Scott and Frank Sully. The place is the Pacific. The target—Tokyo! No women are found wanted in this all-male cast.

DON'T FENCE ME IN (Republic)—Roy Rogers, of the great open spaces, appears as Gabby Hayes' guardian angel when Dale Evans, star reporter of a national picture magazine, goes west to photograph and investigate the "mysterious" disappearance of a colorful character, "Wildcat Kelly." Trigger and the Sons of the Pioneers are in there pitching, too.

SHADOW OF A WOMAN (Warner Bros.), with Helmut Dantine, Andrea King, William Prince and John Alvin. A mystery story laid in Northern California—a honeymoon resort on the Monterey Peninsula, a mountain hideaway, and a home in San Francisco. Told from the woman's angle, it's what happened to a girl who married a man named Dr. Eric Ryder—married him just five days after they met, knowing little or nothing about him. First, there are repeated attempts made on her husband's life, all of which he attempts to pass off as "accidental." Then it turns out that the doctor's patients have a habit of dying—and that, thinks the wife, is *not* accidental!

A role for Helmut Dantine, without a uniform!

PICTURES IN PRODUCTION

(CONTINUED FROM PAGE 34)

acting talents. The girl is Martha Stewart, and the father is Henry Morgan. Should be a goodie.

AT PARAMOUNT:

THE IMPERFECT LADY is a brand new title for that much-touted picture formerly labeled I TAKE THIS WOMAN. A Victorian romance, the picture deals with the fact that Ray Milland, as a gifted young politician, has fallen in love with Teresa Wright, a dancer. Teresa becomes involved in a murder case and is presented with the need to make a difficult decision: if she keeps still, she will allow an innocent man (Anthony Quinn) to pay for a crime; if she speaks up, she runs the risk of costing Milland his political career and losing his love. In addition to Teresa Wright, Ray Milland and Anthony Quinn, the cast boasts such diverse talents as Virginia Field, Reginald Owen, Sir Cedric Hardwicke, Joan Winfield, Melville Cooper and Miles Mander. (Incidental note: did you know that Ray Milland's original name was Eddie Underdown?)

MONSIEUR BEAUCAIRE is the new Bob Hope picture, which you will see even if it involves nothing more gripping than the determination of the next twiddlywinks championship—which, of course, MONSIEUR BEAUCAIRE does not. It does involve Mr. Hope's attempt to pass himself off as the finest swordsman in all France in the midst of a covey of very hilt-happy characters. Only the timely entrance of the real Duc de Chandre (played by Patric Knowles) saves Mr. Hope from the facade of a nutmeg grater. Playing a bit in the picture is Charles Cooley who went to grammar school with Bob in Cleveland, and who became Bob's first professional partner at $25.00 per week for the team. Also rustling around the sound stage in silks, velvets and laces are Joan Caulfield, Cecil Kellaway, Reginald Owen, Constance Collier, Hillary Brooke, Joseph Schildkraut, Marjorie Reynolds, Mary Nash, and Fortunio Bononova.

LOVE LIES BLEEDING is another example of the hardboiled school of dramas graced by "Double Indemnity," et als. Even at this writing the case is not complete. Plot deals with the machinations of an iron woman who, through political maneuvers, rules a city. When she murders her aunt, the secret is shared by two persons, but the iron woman thinks two others may be aware of the deed. The slow grinding of the mill of justice develops the picture. Barbara Stanwyck is the iron woman, for whom Edith Head has created an entire wardrobe of atmosphere clothing involving sombre dresses highlighted by brash, metallic touches. Van Heflin, Lizabeth Scott and Kirk Douglas round out a highly competent cast.

EASY COME, EASY GO is the new title for the picture originally placed before the cameras as THIRD AVENUE. (You see how tough life can be for a reporter?) The plot, under any name, goes like this: Barry Fitzgerald, as a lovable and wholly irresponsible old rascal, lives on the comfortable assumption that he will one day beat the ponies. The boarding house on Third Avenue, run by Barry's picture-daughter Diana Lynn, keeps the old hoss player from starving to death on parlays. When Seabee Sonny Tufts comes home, Barry turns his attention to the project of breaking up Sonny's romance with Diana.

SWAMP FIRE is a Pine-Thomas Production, which means that it is produced fast and furiously on low budget, and is likely to be surprisingly good. For one thing, it provides Johnny Weissmuller with his first fully-dressed, real-talking role as a bar pilot in the Mississippi River. Laid in the Bayou country, it deals with the rivalries among the Cajuns, one of whom is another ex-swimming champ, Buster Crabbe. Also cast are Virginia Grey as the love interest, Pedro de Cordoba, Edwin Maxwell, Pierre Watkin and Frank Fenton.

MANHATTAN AT MIDNIGHT is in its first week of production with Eddie Bracken, Virginia Welles, Cass Daley (brilliant entertainer), Virginia Field, and one of the best dancers in the world, Johnny Coy. Spike Jones and His Band have some mad moments, which brings up the news that Spike has finally gotten around to applying his Beat-Your-Brain-Out treatment to the symphonic "Holiday For Strings".

(Continued next page)

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AT MONOGRAM:

GLAMOUR GIRL, despite its bathing beauty title, is another of those hard-berled murder dramas in the tradition of "Murder, My Sweet." Murder against the background of ice is going to strike the macabre-minded as fortuitous; but, with skater Belita under contract, Monogram had a natural in that planning. In one skating scene, to point up the plot, Belita skates backward, turns a split second before reaching the obstacle, and leaps lightly through a ring made of in-pointed sabres. Also cast are Albert Dekker as the murdered man who refuses to die, Barry Fitzgerald as an admirer of the ice star, Bonita Granville as a vixen, and Bobbie Ramos and his band as themselves.

AT COLUMBIA:

Last month, this department fell for a rib; a jocular representative of Columbia described GILDA as "an attempt to revive the shimmy in rumba time." However, perusal of the script indicates that GILDA has nothing to do with Gilda Gray. It is the story of a South American girl who gets involved with a local gangster, whose murder is attributed to Glenn Ford, who wouldn't swat a fly unless it sniffed his chocolate cake in an offensive manner. Rita Hayworth is the luscious damsel who flees for her life, Glenn Ford gets the girl, and menace is supplied in various amounts by George Macready, Joseph Calleia, Ludwig Donath and Steve Geray.

PERILOUS HOLIDAY is another story laid in the Latin area. Pat O'Brien is cast in an equivocal role that doesn't allow him to reveal his true colors until the final scenes. Suspecting him of counterfeiting invasion money is Ruth Warrick, a girl reporter. Assisting in this comedy-thriller are Alan Hale, Audrey Long, Edgar Buchanan and Minna Gombell.

THE LONE WOLF ON BROADWAY is another in the Lone Wolf series with Gerald Mohr, Janis Carter, Eric Blore and Adele Roberts.

THE AL JOLSON STORY is being produced by Hollywood's Bill Genius, Sydney Skolsky. Being shot in Technicolor, it gives his first real opportunity to Larry Parks, who has been fighting it out on the Columbia line for two years. If you saw "Counter-attack", you will remember Larry as the boy with the dog who traipsed through 8 reels of jungle, only to die and send his dog on (no pun intended). This was shot in such low key that Larry was almost invisible. Also cast in THE AL JOLSON STORY are William Demarest, Edgar Buchanan, Ludwig Donath, Scotty Beckett & Tamara Shayne. (Evelyn Keyes has just been selected for the Ruby Keeler role.)

EXPOSED BY THE CRIME DOCTOR is another in that detective series, keeping busy Warner Baxter, Mona Barrie, Craig Reynolds, Ludwig Donath, Peggy Converse, and Robert Barratt.

LANDRUSH is a westrun hot pistol carried by Charles Starrett, Smiley Burnette, Ozie Waters and his Colorado Rangers. That's what ah said, podner.

AT MGM:

HOLIDAY IN MEXICO, in Technicolor, tells the story of an Hungarian Countess (Illona Massey) who flees to Mexico City when war breaks out in Europe, and meets the American Ambassador south of the border (Walter Pidgeon). Seems that these two have met before, so the old fire is rekindled to the extent of Mr. Pidgeon's actually singing an Hungarian duet with pulchritudinous Miss Massey. In ten years, this is Mr. Pidgeon's first singing role. Also working in HOLIDAY IN MEXICO are Jane Powell, Jose Iturbi, Xavier Cugat, Roddy McDowall and Helen Stanley.

THE GREEN YEARS is the dramatization of A. J. Cronin's great book, with Charles Coburn, Tom Drake, Selena Royle, Hume Cronyn, and Jimmy Aubrey.

NO LEAVE, NO LOVE is Van Johnson's new picture, dealing with the experiences of a veteran who returns to find his girl friend, but whose romances take a higher Crossley when he appears on a radio show. Also cast are Pat Kirkwood, the British beauty; Keenan Wynn, Marie Wilson and Edward Arnold. Incidentally, Van is on a diet; for the first time since his accident, he has accumulated enough weight for the studio to suggest a daily calory count.

TIME FOR TWO is taking up all the time of John Hodiak, Lucille Ball, Lloyd Nolan and Lenore Ulric. John had been trying to do some Christmas shopping in person, but he wound up on the set telephone every spare minute during the shooting schedule because he appeared in practically every scene in the picture.

THE YEARLING, in Technicolor, is the dramatization of Marjorie Kinnan Rawlings' story about the Florida crackers. Gregory Peck is doing an academy award job with Jane Wyman, Claude Jarman, Jr., Jeff York, Henry Travers, June Lockhart, Chill Wills and Clem Bevans.

STAR FROM HEAVEN is one of the first pictures to be shot in Cinecolor, a process that is to watercolors as Technicolor compares to oil painting. The story concerns the attempt of a Texas G. I. to bring home (from the South Pacific) the colt he has found during a battle. Marshall Thompson, George Tobias, Jim Davis, Clem Bevans and the horse Silversnip constitute the cast.

TILL THE CLOUDS ROLL BY, in Technicolor, will undoubtedly be one of the biggest musical pictures of the year. Dealing with the life of Jerome Kern, the role being enacted by Robert Walker, it will feature the songs of Judy Garland (her last camera work before her blessed event), Frank

Renee Asherson, British film star, plays the lead opposite L. Oliver in "Henry V."

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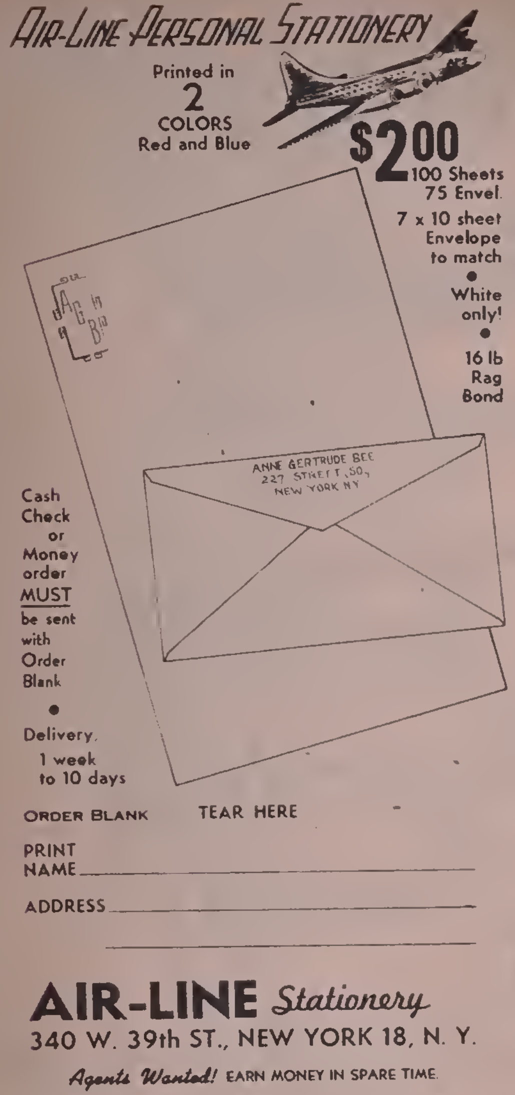

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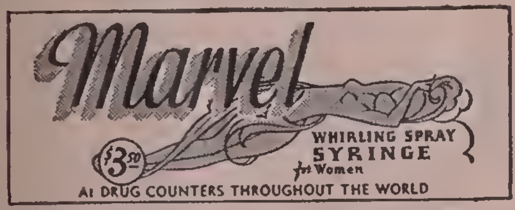

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THE STRANGER is being directed by Orson Welles, and is distinguished by a cast consisting of Edward G. Robinson, Loretta Young, Mr. Welles, Richard Long, Philip Merivale, Martha Wentworth and Charles Wright, Jr. In the picture, Loretta Young will wear a duplicate of the gown she wore when she married Tom Lewis.

LADY LUCK is the story about certain assorted members of the gambling fraternity; being used in the picture are two pairs of "educated" dice, one pair of which consistently turns up naturals, and the other pair provides losing combinations. After the dice are used each day, they are locked up in the prop department. Robert Young, Barbara Hale, Frank Morgan and James Gleason are the actors who always turn up as "naturals."

THE DREAM OF HOME is the story of the civilian adjustments made by a group of Marines when they return to the States, and the reawakening of a war widow. If you read Niven Busch's book, you know the plot. Dorothy McGuire is the young widow, and the ex-marines are Guy Madison, Bob Mitchum, Bill Williams and Bill Gargan; also in the cast are Jean Porter and Harry Von Zell.

We will give you greater detail on THANKS, GOD, I'LL TAKE IT FROM HERE as soon as that title is changed, which it will be shortly. Because of the cast, you'll see the picture: Claudette Colbert, John Wayne, Don DeFore, Ann Triola (you may not recognize this name, but Anne is very well known in Los Angeles. She sang for a long time at The Bar of Music, and has made several overseas tours, singing for the armed forces), Ruth Roman and Henry Johnson.

NOTORIOUS is another in the current South American scene movie cycle. In this one Igrid Bergman is suspected of being a German agent, and is kept under surveillance of an American counter-espionage agent, Cary Grant. Claude Rains and Louis Calhern are also cast.

SISTER KENNY is the long-awaited story of the life experiences of the valiant Australian nurse who has found a new treatment for infantile paralysis. Rosalind Russell is playing "Sister Kenny," supported by Alexander Knox, and Dean Jagger, happily back with us from Broadway.

AT REPUBLIC:

MURDER IN THE MUSIC HALL'S plot is suggested by its title. The cast includes Vera Hruba Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jack LaRue, Edward Norris, Joe Yule, and Jerome Cowan.

AT UNITED ARTISTS:

THE SIN OF HAROLD DIDDLEBOCK is the Preston Sturgis nifty in which Harold Lloyd returns to pictures. Frances Ramsden (a newie, very luscious), Raymond Walburn, Rudy Vallee, Edgar Kennedy, Jimmy Conlin, Arline Judge, Lionel Stander, and Franklin Pangborn are contributing to the laughs.

A SCANDAL IN PARIS is the first picture to feel the frown of the Johnson (nee Hayes) office. A torrid kiss between George Sanders and Carole Landis was cut. The scenes of Signe Hasso, Akim Tamiroff, Gene Lockhart, Alan Napier, Alma Kruger, Pedro de Cordoba, Jo Ann Marlowe, and Fritz Leiber have been unscissored.

ADVENTURES IN CASABLANCA is the title of the Harpo, Chico & Groucho Marx picture which is also disturbing the equilibrium of Charles Drake, Lisette Verea, Lois Collier, Sig Ruman, Dan Seymour, and Lewis Russell.

AT UNIVERSAL:

CANYON PASSAGE is the Walter Wanger Production being shot in Technicolor. Most of the picture was actually filmed in Oregon at Diamond Lake. Dealing with a cabin raising, and Indian uprising, and the general woes of the pioneer, it should be one of the best pictures of the year. Dana Andrews, Brian Donlevy, Susan Hayward, the new English actress Patricia Roc, Andy Devine, Hoagy Carmichael, Rose Hobart, Ray Collins, Ward Bond, Fay Holden, Dorothy Peterson, Harry Shannon and Halliwell Hobbs make up the cast.

TANGIER is the first picture to allow Maria Montez a wardrobe other than colored veils. In one scene she wears a sleek black evening gown, topped by a multi-feathered hat, and in another she wears a black lace dancing costume splattered with sequins. In the picture, Maria portrays a young Spanish woman searching for the man responsible for the death of her parents during the Spanish revolution. The hunt leads to Tangiers, the North African port, where she finds him. Robert Paige, Sabu, Preston Foster, Louise Allbritton, Kent Taylor, J. Edward Bromberg, Billy Green, and Reginald Denny are Maria's able Thespian assistants.

GENIUS IN THE FAMILY is a comedy, just started, involving Myrna Loy, Don Ameche, Richard Gaines, Bobby Driscoll, Sarah Padden (a fugitive from The Hardys), Clara Blandick, Molly Lamont and John Gallaudet. The producers of "Guest Wife", Jack Skirball and Bruce Manning, are also producing this happy farce.

ON THE CARPET is the new Abbott & Costello picture with Jacqueline deWit, Elena Verdugo, Mary Gordon and George Cleveland.

AT WARNER'S:

THE VERDICT is one of those British-laid low-key-lighting pictures of intrigue amid the fog. Sydney Greenstreet, Peter Lorre, and Joan Lorring (three of the vivid characters in "Three Strangers") carry the heavy chill to audience spines, aided by George Coulouris, Paul Cavanaugh, and Rosalind Ivan.

THE END

NEXT MONTH!

Unmasking Jean Pierre Aumont! The personality traits of the famous French actor are revealed by Helen King's handwriting analysis. Read all about it in the March issue of MOVIELAND.

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By *Betty Memphis*

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LAUGHTER IS A SERIOUS BUSINESS

(CONTINUED FROM PAGE 50)

to such sure-fire laugh provokers as Abbott and Costello, Olsen and Johnson, Laurel and Hardy, Jack Benny, Bob Hope, Charlie Chaplin, Joan Davis and numerous other comedians.

Ever since they first set foot inside Hollywood, some four years ago, people have been asking: "Why do we laugh at Abbott and Costello?" Even today, it's one of the chief topics of discussion over Hollywood luncheon tables: how do you account for the sensational screen success of the two former burlesque clowns?

They've been asking the same questions for years, about other "funny men." Fact is, it's a stock question: what makes comedians funny? And if you want a serious and considered answer, here it is:

Costello, like Chaplin, is really the sad clown, the "underdog." His face expresses the perfect mixture of comedy and pathos; he is the living caricature of the type of human being who's perpetually and inevitably imposed upon; he's always being "the victim." Beneath the surface of your own feelings, every time you see Costello being kicked in the pants, your instinctive (though not expressed) reaction is to want to cry.

You don't cry, because actually you're ashamed to; but you do feel sorry when you see the little roly poly man slip on a banana peel or as in "Here Come the Co-Eds," when he gets himself all tangled up in a pan of dough. You hide your feelings, and substitute the emotion nearest to pity—which happens to be laughter. And that's why most comedians have to be the sort of people you can easily pity.

Here's another angle, too. Looking at most comedians in a serious light, they represent "the little man"—you, me and the other fellow—struggling against a world of long odds and bad breaks, and getting nowhere.

In every one of their routines which have continued during the fifteen years of their record-breaking association, Bud Abbott has represented "reality." Costello, on the other hand, is the "dreamer." Whenever he brushes up against the harshness of life, he gets hurt.

But the real secret behind this team's success is that Costello is always frustrated. And nothing is sadder—nor at the same time funnier—than to see someone else being frustrated.

Laurel and Hardy are another successful comedy team who represent the absurdities of life. Here again, you find Stan Laurel as one of the saddest human beings imaginable. The very fact that he is continually on the verge of tears is one of the reasons why he's so funny. Hardy, by contrast, represents the cruel reality of life. When Laurel's dream-world comes in contact with Hardy's realism, the result is—laughter, of course.

With Charlie Chaplin humor assumes an altogether different twist. Sometimes it goes beyond its original point and really makes us sad. Sometimes, as in the never-to-be-forgotten scene in "Modern Times"—where the speeding up of the machine makes an automaton of Charlie—we see ourselves in his role, and it's too sad for laughter. This is reality stretched to the breaking point. This is an attempt to make fun of things that happen to us every day. And when reality is intended to be humorous, it becomes satire. And satire, your dictionary will tell you, is humor of a bitter brand.

Chaplin has several special trade secrets. First and foremost, of course, is his costume. He is the clown who is trying to be an elegant man-of-the-world in his appearance. But he falls short—and instead, becomes ridiculous. Chaplin studied his clothes carefully before he adopted them. Now he knows that the mere sight of him dressed in his baggy pants and derby hat, provokes laughter. His smile is another identifying feature. He smiles not as though he means it, but like a man who is hurt.

If you analyze Chaplin's particular brand of comedy, you will find that it results from a man who is always hurt by situations in life. He is the

Fred Allen, famed movie and radio comic.

Bob Burns, Cass Daley on NBC "Cavalcade."

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goat of unfortunate occurrences; but because he himself is such a ridiculous figure, we cannot help laughing at him.

Olsen and Johnson get their laughs in a somewhat different manner. Some of the more discriminating critics don't even look at them as being comic artists! But that's simply because their technique—unlike that of Abbott and Costello, Chaplin, or Laurel and Hardy—is very new. Instead of continually being the butt of laughter themselves, they often turn the tables and get their laughs at the expense of a third stooge, or even of the audience itself.

Their theory is that for thirty years they've been doing nothing successfully, and been well-paid for it. "What if we are nuts?" they say. "We're having fun, too. In Hollywood people kept saying, 'But your comedy isn't believable. Couldn't you make it more real?' So we asked, 'Is Mickey Mouse believable? Is Charlie McCarthy believable? In fact, are the Brooklyn Dodgers believable?' "

One gag, which later became an almost traditional part of their act, started years ago, when they were touring in vaudeville one entire season with another comedian on the same bill. The other comedian had a tendency to take himself seriously. So Olsen and Johnson decided to get his goat. While he was on the stage, they came through the audience and tried to break up his act. It was done in the spirit of good, clean fun—and got a hundred per cent laugh reaction from the audience. Everyone thought it was a great gag—everyone except the comedian himself.

He decided to get even. Next day, he sat out front during the Olsen-Johnson act, and every few minutes interrupted with: "Which one of you mugs is Johnson?" The audience went into gales of laughter. Every time the question was repeated, the people in the theatre laughed louder. The idea was such a hit that upon this foundation, Olsen and Johnson have built up a completely new idea about comedy routines.

They discovered that the audience wanted to participate. And on this theory, their show, "Hellzapoppin", cleaned up some five million dollars. And "Laffing Room Only" and "Sons of Fun" followed in the same footsteps.

In the case of Edgar Bergen and Charlie McCarthy, the psychologist can immediately put his finger on the reason for the laughter they stir up. Part of every one of us is Charlie McCarthy. We can rarely think of just the right wise-crack at the right moment. After the opportune time to deliver it is past, then we always think of some fitting answer. Well, Charlie is the satisfaction for all of us. He thinks of the right thing at the right time. And being satisfied, we give him our approval—by laughing.

With Jack Benny, humor becomes a case of belittling himself. He will emphasize his own shortcomings—his receding hair, his stinginess, his fiddle-playing. He makes the audience laugh merely by showing up his own weaknesses. By so doing, he assumes an inferior standing. And according to psychologists, when people are inferior to you, oddly enough you can laugh at them. When a man falls, you laugh. Why? Because—at that particular moment, at least—he is on a lower level than you, psychologically as well as literally.

These are theories of laughter dating all the way back to the early Greeks. The Greeks said "laughter is good for the soul." And believe it or not, the same formulae are still working today.

That's not discounting the fact, however, that behind every gag, corny or good, is the sweat, tears and nervous ulcers of high-powered gag writers, plus the skill and talent of top comedians. To make people laugh? It's the hardest thing in the world. But for those who can, it's good business!

THE END

Mischa Auer, of the Russian Accent and pop-eyes, spends a quiet eve at Ciro's with Mrs. A.

THIS IS MYSELF

(CONTINUED FROM PAGE 33)

taught me what to do, others have taught me what *not* to do.

All those who have had faith in me.

George Cukor, not only for directing me in "The Women," but because, although he had already selected another actress for the part and wanted her, when he had me wished off on him, he did everything in his very considerable power to help me.

My son: For the sweetness, tenderness, sense of protectiveness and added richness he has brought into my life and Freddy's.

A nun at school who had the amazing capacity for making me work. The energy credited to me now is energy she engendered, deftly but with unflagging determination.

Professor Kelly, at the Marymount School in Tarrytown, for making me study Theology.

My profession.

I LIKE:

Movie magazines; Camembert cheese; a baby boy named Lance; mountains, lakes and high cliffs; thunder storms; Nature making a ruckus; New England in the Fall; to hear people laugh; to ride a horse, especially one I'm not sure I can manage; to be in on everything; anniversaries. We have anniversaries for every occasion, Freddy and I—anniversaries of the day we first met, the night we first danced together, the first time we did this, that, the other. Freddie, a Lt. Colonel, is still in service and is stationed in Washington. Our fourth wedding anniversary was in October, and was necessarily spent apart; but Freddie sent me half an anniversary cake and I sent him half a cake. I love occasions and celebrate anything and everything.

I CAN'T BEAR:

Cheapness in any form; patronizing people; phonies; galoshes, umbrellas and overshoes; gaudy jewelry; deliberate neglect of anything, especially the needs of children, vulgar talk; sarcasm, since sarcastic people are usually pretty bright people and should know better.

Coats of arms. All my life I've maintained that all my relatives were either horse thieves or had died in jail. It used to kill mother when she'd be talking about a certain relative and I'd pipe up with "Oh, that's the one who died in jail." I very much dislike people who are always talking about their family background.

I MARVEL AT:

The truly unspoiled quality of the so-called 'spoiled' American people; the fundamental goodness of people; the capacity of the individual to suffer physical pain, grief, bereavement, indignities, deprivations—and come through; the patience of parents; the patience of the aged with the antics of youth; the ability of Joe Louis to keep his arms up.

I'M ANNOYED WITH:

Papers in the streets, trash in the streets, untidiness in any form; waste of good food; parents who permit their children to put sticky hands on walls and jump up and down on good

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furniture; whiners; little slivers of soap left in soap dishes; compacts that spill powder; lipsticks that ooze; high, rasping voices; malicious gossip; myself, when tired.

I'M MAD ABOUT:
Clothes, wacky hats; veils; scarves; copper and old brass; the color green; picture albums; tintypes and daguerreotypes the old songs; the motion picture industry; babies' feet; talent in any field, whether painting, plumbing, music, home-making, art, mechanics, farming or whatever. It's the flower of the human plant. The view of the San Francisco Bay from the roof of the Mark; tea in the afternoon.

I LIKE TO READ:
Joseph Conrad; Lance's baby book; biographies, especially those of women.

My husband's gift cards. The cards he sends with flowers, especially on Monday mornings. He always sends red roses on Monday mornings. Don't ask me why Monday, unless it's the beginning of a new week and they are intended to act as an incentive. One Monday morning, however, the card read simply, "Captain Brisson," which so outraged my sentimentality that I gave the box to the prop man on the set of "What a Woman"—and I let what I had done be known at home. Next day, more red hoses, this time with a love letter.

I WISH I COULD:
Speak dozens of languages; find more time for everything; invent some way to stretch time.

I'M GUILTY OF:
Procrastination; using a typewriter when I should, out of courtesy, write in longhand; smoking too much; not eating enough; deliberately staying up late when I should go to bed; talking too much.

I JUDGE PEOPLE BY:
Their past performances.

Their hands. I loathe white, indolent looking hands on women and ineffectual looking hands on men. I like big hands, broad hands that look as if they had actually worked. That goes for both men and women.

Their attack. I mean, there is the type of woman who never looks at you. I prefer those who take a good look at me, face, hair, figure, what I have on; who figure how much competition they think I may have to offer, and behave accordingly. In order for me to like people, they have to be direct.

Their manners. Not merely or necessarily the pleasant superficials such as opening doors, lighting cigarettes, being punctilious at table, but those with an inborn courtesy towards their fellow human beings which, according to my definition, is kindliness. Kind people are the true gentlemen and gentlewomen.

I NEVER JUDGE PEOPLE BY:
Their eyes. For it is a well known fact that you can look the hardest criminal straight in the eye and he can return your look with the apparent candor, simplicity and innocence of a child. Far from being the 'windows of the soul', eyes are, in my opinion, the window shades.

ONCE IN MY LIFE I'D LOVE TO:
Stay in bed for twenty-four hours without a phone call or a thing on my mind, period. I never spent a full day in bed in my life; except when I had the baby. When I try it, I last until about 3:30, then say, 'I can't stand this. I'm going crazy!'—and get up.

Take a trip around the world with my husband and visit all the odd, out of the way places.

Rosalind Russell and hubby, Lt. Col. Fred Brisson. Her new picture, "Sister Kenny."

I'VE BEEN THRILLED WITH:
Every Christmas I've ever spent in my own home; paintings in the Sistine Chapel; Michaelangelo's Moses; the expression in the eyes of women when they look at their babies; the Statue of Liberty; the New York skyline; dawns and twilights.

I'M PROUD OF:
Each and every man who served in the Allied Forces, including my husband and my three brothers.

I BELIEVE:
In God.

In the great American Ideal and everything it stands for.

That the world will have the good sense to submit its difficulties hereafter to a world court, instead of fighting them out on the battlefield.

I KNOW:
That hard work is the best and surest cure for the many tragedies the individual has to endure.

I HOPE:
That I can one day be very proud of my son. Because then I shall know that I have done one job well.

THE END

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BLYTH SPIRIT

(CONTINUED FROM PAGE 36)

hospital bed with her head and feet lower than her tummy for days.

"I was over a barrel, but backwards," she jests now.

For nineteen more days she was in another kind of cast, unable to move. Then came the exciting ride home to Hollywood in an ambulance, which to her was "fun," because she was propped up, could see out the windows and the driver gave her the thrill of riding through a few red traffic lights with the siren screaming.

The next three months weren't exactly fun, despite the kindness of her friends. All that while, in another cast, she could not leave her bed. Her doctor told her she would be lucky if she could get up in half a year. That's when the Blyth made up her mind she would walk in less than six months. She was up and taking her first steps in three, but she had to learn to walk again.

She still wears a brace—a steel ribbed corset-like gadget that keeps her middle back straight—which isn't noticeable and soon that, too, will go. Then comes the dancing and swimming which she loves. "I don't think I'll have to learn them over," she says.

Through those pain-racked hours in bed, Ann managed to do her schoolwork. She was in her last term of high school at the Universal studio school and wanted desperately to finish so she could receive her diploma with the June graduating class at Los Angeles' University High where movie children often have the fun of a formal graduation. That was her goal in wanting to walk by the end of June. She made it.

Her step was slow, but the brown haired girl with the clear blue eyes was easily the prettiest girl graduate there. A happy glow lighted her face as she received her sheepskin. If anyone deserved congratulations, she did, for she had won her diploma over more difficulties than that one severe accident.

Now seventeen, Ann has been an actress and singer for twelve years. Her schooling never was the everyday routine enjoyed by other kids; it had to be coordinated with broadcasts, personal appearances, stage performances. There was even a year when her lessons were done by correspondence while she was touring with "Watch on the Rhine."

She deserves all the credit she recently has been winning, especially since her outstanding performance as Joan Crawford's daughter in "Mildred Pierce." Yet she is the most modest, quiet, self-effacing actress around Hollywood. It's almost difficult to believe she *is* an actress, and particularly that she has been a professional since the age of five.

There is an ethereal quality about the girl which is as baffling to describe as it is to find in a seasoned trouper. She is without pretense, completely unsophisticated, utterly charming.

She is a thoroughly natural 17-year-old, enthusiastic, and bubbling with good spirits. Her clothes are right for her age, not prematurely worldly. Her girl friends are school girls, not professionals. Her boy friends are her own age, not older actors. She might very well be growing up in Hartford or Houston, instead of Hollywood, for the film city hasn't changed her any more than her previous years in New York stage and radio work.

Born on August 16, 1928, at Mt. Kisco, New York, Ann was by the age of four singing in an assured, if childish, soprano, and when she heard other moppets singing on Madge Tucker's Children's Hour on WJZ in New York, she wanted to do it too. When she was five, with long brown curls and big, big eyes, she auditioned. She isn't sure what she sang but thinks it was "Lazy Bones." Anyway, she won a spot on the program.

From then on until 1942 she never entirely deserted radio, whatever her other activities might be, and they were legion.

Soon after her radio debut Ann started singing lessons, studied dancing at the Ned Wayburn school, drama and radio technique. In addition to this artistic education she managed the more academic subjects at St. Stephen's, St. Patrick's and the Professional Children's School, all in New York City.

She was a "regular" on the Madge Tucker program, had a sustaining program called "My Barn" on WJZ for

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five years, and was on many soap operas and other commercial programs over major networks. AND, she sandwiched in singing for three seasons with the San Carlos Opera Company.

"Acting and singing were as much fun to me as the games other children enjoyed. That was my 'playing' I guess," says Ann.

Her arresting performance as Babette in the long stage run of "Watch on the Rhine" paved the way to her big-time success. Despite the presence in the cast of such distinguished players as Paul Lukas, Lucille Watson, John Lodge and George Coulouris, Ann won plenty of attention and was hailed by critics as a sensational child actress.

Eleven months on Broadway preceded a nine months' tour on the road (that's when she had her "correspondence courses") with the critics' accolades continuing. She was honored by a party at the Astor Hotel in New York, with the orchestra playing her favorite tunes. When the show played Los Angeles, she was screen tested and signed to a contract by Universal.

But all the triumphs she enjoyed at her impressionable age did not measure up to her greatest thrill—a "command performance" in Washington in 1941 for President Roosevelt of "Watch on the Rhine," followed by supper at the White House for the cast.

"I met many official dignitaries and they were all very charming and interesting," avers Ann, "but President Roosevelt was so wonderful. I fell in love with him right away. This year after my accident when I was lying in bed I used to think how much he achieved after he had infantile paralysis, and that made it easier for me to concentrate on recovery."

A memento of that evening at the White House is Ann's most treasured possession. It's a book of paper matches with a blue cover, bearing the initials FDR, given to her by the President.

"It was lost for a few months last summer. Just mixed in with other things at home, but I couldn't find it and I was so worried I used to pray I'd recover it. Then one day just a few weeks ago, I did," Ann tells one so seriously that you know she isn't kidding about the importance of those matches. "The book is tattered now because I've shown it to so many people, but I'll always treasure it."

After being signed for pictures Ann had to return to New York with the stage show for she was committed until it closed its run. Then she was whisked back to the Coast and made her screen bow in "Chip Off the Old Block" with Donald O'Connor and Peggy Ryan. Again, she captivated public and critics.

In that and her other pictures at Universal—"The Merry Monahans," "Babes on Swing Street" and "Bowery to Broadway"—she sang, to everyone's satisfaction but her own. She prefers to be recognized as a dramatic actress.

She had her wish when she was borrowed by Warners for "Mildred Pierce" in which she plays a mean, scheming, selfish girl from the age of 14 to 19. Certainly the role is nothing like her own character, so that proves she has dramatic ability, and won't have to count on lucky casting-breaks for roles that are "just right for her."

"I just tried to imagine how a girl like that would think and look and behave. I'd give myself a mental poke in the ribs. And the clothes helped. In the later scenes, they were *so* sophisticated and I could wear my hair up," says our 17-year-old, with such naivete that one is reminded of a tiny child play-acting in her mother's gown and high heeled shoes.

"It was difficult to be mean to Miss Crawford, as the script called for, because she was so kind to me," concedes Ann. "She's wonderful!"

Joan has been an idol of Ann's since she was seven and saw her on Fifth Avenue one day.

"She came out of Saks-Fifth Avenue just as I was walking by with Mother," Ann recalls. "I recognized her and thought she looked so beautiful. I smiled and she smiled back. I was thrilled for weeks."

The first time she met Joan was during the New York run of "Watch on the Rhine" when Joan came backstage to see Paul Lukas and was presented to the child actress. "And she remembered that when we were introduced at Warners. Isn't that marvelous?" asks Ann with enthusiastic admiration.

Fortunately, Ann had just completed her role in "Mildred Pierce" when her accident occurred. Her greatest worry when she was first in the hospital was not about her recovery but that she might be needed for retakes or added scenes. She wasn't.

During Ann's invalid days, Joan used to write to her and send flowers. Charles Korvin, Universal's new heart throb, came to see her regularly and in a vague way she says he is her "Dream Man"—as a type rather than an individual. Her "dates" are younger.

Eddie Ryan brought her an Afghan hound named Chad, which crowds things a bit in the apartment where Ann lives with her mother and older sister, but there is also room enough for Ann's cat, Mickey.

Ann is five feet two inches tall, weighs a sleek 103 pounds, has naturally curly long brown hair and uses no nail polish and only very little make up.

Her full name is Ann Marie Blyth. She likes to read mysteries and browsed through a stack of them while recuperating. She adores going to the movies, collects autographs and has a complete album filled with the signatures of stars she has met in Hollywood. Her favorite actors, interestingly enough, are veterans Spencer Tracy, Walter Pidgeon and Paul Lukas. She likes Van Johnson "well enough" but he isn't one of her favorites.

She uses slang sparingly, does not like jive music nor jitterbug dancing. She likes to cook, says her best culinary achievements are salads and spaghetti. Her favorite foods are steak, lamb chops and peas. She prefers off-shades of red and blue for clothes. She sleeps from eight to ten hours every night, drinks at least a quart of milk a day, hates to eat breakfast but does, under the watchful eye of mother. Roses are her favorite flower. She misses the snow and white Christmases of the East.

Ann looks forward to two things: doing a leading role in a big Technicolor musical comedy and learning to drive a car.

With that Blyth spirit to goad her, it's a safe bet that she will do both one of these days.

THE END

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"I am a grandmother. I feel swell and folks tell me I look younger every day," Mrs. J. Nadwornik, Mich.

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Business Woman Thrilled
"It isn't only that you make us sylphlike, but we feel so good and our health is improved." W. C. Seiffert, Cal.

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"I even have a waistline again. My friends marvel at my figure and I tell them I owe it all to Wallace." Mrs. N. Taylor, Illinois.

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MADDEST ROMANCE IN TOWN

(CONTINUED FROM PAGE 43)

had had a chance to consult Margaret. All I can hope is that such announcements become *ex post facto*," said Mr. Eythe, clearly a man on the spot.

"You'll do a lot better waiting for me," said Barbara, oozing critically away. "I'm making lots more dough than she is right now. And just think, I'm only 14. By the time I'm 21—as Margaret is now—I'll have a pile of dough. Think it over, bub."

Bill grinned at the retreating back of his hoped-for sister-in-law. When he first met Barbara, her astringent delivery of lines had thrown him; by the time they were cast together, with Linda Darnell, Jeanne Craine and Cornel Wilde in "Centennial Summer" he had become somewhat fortified. He could even repeat one of Barbara's most startling cracks, to wit: she was playing the piano on the set one afternoon between scenes and someone said to her, "Golly, Barbara, you certainly can play. You look awfully convincing, seated before that piano. Why, you even look like Chopin."

Responded Barbara's cellar contralto, while her fingers missed never a note of a difficult score, "Nope, Chopin's still got it on me. He could play and cough blood at the same time."

It may seem odd to start an account of a romance between Bill Eythe and Margaret Whiting with a protracted series of anecdotes about Margaret's kid sister, Barbara, but such a criticism is unjust. The truth of the matter is that the Whitings, Eleanor (the mother), Margaret and Barbara, are held in almost equal esteem by Mr. Ever-Lovin' Eythe. Yes, we will grant Margaret a more intense shade of devotion, but to be honest, we must admit that Bill is enamoured of the entire family.

It all started about four years ago. Tommy Noonan, formerly Ty Power's stand-in and a wonderful guy in general, said to Bill one night, "Know the Whitings? You don't? Man, you've never lived. Let's roll over there tonight, and be prepared to have the time of your life."

"Yeah?" said Bill, who is inclined to doubt the highly touted.

Twenty-four hours later he was button-holing people to say, "Aren't the Whitings out of this world? What talent! What charm! What a trio!"

The only really precise thing that Bill remembers about that first meet-with Margaret—aside from a general impression of rosy glow—is that she sang "Louise," a song written by her father, the late Dick Whiting who also wrote, "Just A Japanese Sandman," "On The Good Ship Lolly Pop," and "Honey," plus dozens more.

Everyone gathered around the piano that night, but after a few unsteady communal attempts at song, the rest of the people in the room became an enthralled audience for Margaret. Thereafter, it was never necessary to twist Bill's arm in order to get an opinion as to Margaret's future. He will say, at the drop of a quarter rest, "Margaret will be considered, by the fall of 1946, one of the foremost popular singers in the country. She has more talent than any other girl I have ever known."

But, four years ago, when Bill met her, she was seventeen and studying furiously. (When she wasn't going to the beach with Bill, or yak-yaking with him in front of a fire on the Whiting hearth, or singing at the piano, that is.)

Jack Benny "emceed" at the Photographer's Ball (Ciro's). Above, with Hedy Lamarr.

One of the first things they perfected was a type of language all their own; this is calculated to drive an outsider entirely dreams-by-Dali in forty minutes, but it's fun if you're in the know. Madness or amusement—that's the score.

In this system of pretzeled linguistics, a jerk is a "krillbine," but you can't just say it like that. You are supposed to trill the r, linger with loving tongue over the double l, then bite off the last syllable. Now try it: krrrrrilllllbine. Far more insulting than the simple little word, *jerk*.

A 22 carat, double-dyed, Dogpatch style krillbine is known to Bill and Margaret as a "crudfoo," and there's no reason to analyze the word; it stands on its own merit.

Margaret smokes only Herbert Tarryton cigarettes, but such an appelation would be too simple for the speakers of a language we might as well call "Meythe," a combination of Margaret & Eythe. (We refrain from mentioning that well-known play "Of Meythe And Men" at this point, although both Margaret and Bill would leap at the opportunity.)

When Bill wants to know whether Margaret is ready for a cigarette, he inquires, "Voulez-vous une Tarang-arang-arang-arang-arye?" Furthermore, in Meythe, a person who has partaken too freely of the Ciro cider is labeled a "fracturie-eye." In Meythe, Bill calls Margaret "Thrush" and she calls him "Hambone."

With this liberal education, *you* should have no trouble whatsoever in decoding the following conversation which recently took place between Margaret and Bill:

Bill: Look, Thrush, a fracturie-eye.

Margaret: Wow, what a krillbine.

Bill: Beyond that stage; he's a crudfoo.

Margaret: Let's be nonchalant.

Time for Tarang-arang-arang-arye, Hambone.

Everyone else present when such a conversation takes place turns slightly apoplectic. Bill and Margaret just have fun, as you would, too, having been initiated. This has the Op language from "Janie" silenced forever.

But, between these two, there is a good deal more real comradeship and sensitive understanding than such light-hearted antics would indicate. Bill, particularly, is a worrier. He had never intended to be an actor. As you undoubtedly know, he was born in Mars, Pennsylvania, and went to Carnegie Tech where he took both his A.B. and his M.A. degrees in drama, but he intended to write plays, to produce and to direct.

Because of his acutely developed critical facility, he tears himself to pieces when he sees himself on the screen. He wants to pass out and be carried, unrecognized, from the theatre—such is his humility.

Twentieth Century-Fox asked him to put in an appearance at the premiere of his latest picture "The House On 92nd Street," a command that caused Mr. Eythe great suffering. For two days before the premiere, he was unable to eat solid food; he managed, under Margaret's pleading—both telephonic and personal—to consume gallons of fruit juice and milk, but that was all. "I'll go to that premiere and see myself lay an egg that would do justice to a grandfather ostrich," moaned Bill.

"A grand*mother* ostrich," corrected Margaret. "And you'll do nothing of the kind. I'll bet it's the best picture you've done to date." She reached into her pocket, fished out a parcel, and tossed it to Bill. "A token of my esteem, Hambone. And a preview of what *I* think the studio will think you deserve after this picture is out," she said.

The object proved to be a solid gold cigarette lighter on which was engraved, "To Hambone From Thrush."

It was, until recently, Bill Eythe's most treasured possession. It would still be—if he had it. A few weeks ago, however, a friend of Bill's notified him that Paramount was going to preview "The Bride Wore Boots," a Barbara Stanwyck picture, at the Academy Theatre in Inglewood. All unthinkingly, Bill went to the preview.

When he emerged into the foyer, intently discussing the picture with his friend, he was mobbed by bobby soxers. They knocked him down; someone grabbed Bill and pulled him to his feet before he should be trampled to death by saddle oxfords; by that time, a flying wedge of cops had formed to take Bill safely out of the theatre. When he was seated in his car, he discovered that some krillbine had lifted his pocket handkerchief, his pen and pencil set, and some crudfoo had made off with his solid gold lighter from Margaret. (If said Krillbine (or Crudfoo) happens to read this account, may we suggest that you return the lighter to Miss Marian Rhea, 20th Century-Fox Studios, 10201 West Pico Boulevard, Los Angeles 34, California. Miss Rhea will see that the lighter is in Bill's happy fist within an hour of receipt.)

In addition to cheering Bill when the going has been tough, Margaret is a highly interesting intellectual companion. She and Bill discuss current books by the hour; each is an

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and . . . Removes this dull film

1. Does not harm, permanently tint or bleach the hair.
2. Used after shampooing—your hair is not dry, unruly.
3. Instantly gives the soft, lovely effect obtained from tedious, vigorous brushings . . . plus a tiny tint—**in these 12 shades.**
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Here's One Of The Best Home Ways To Build Up Red Blood!

You girls who suffer from simple anemia or who lose so much during monthly periods that you are pale, feel tired, weak, "dragged out"—this may be due to low blood-iron—

So start today—try Lydia E. Pinkham's TABLETS—one of the greatest blood-iron tonics you can buy to help build up red blood to give more strength and energy—in such cases.

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Just try Pinkham's Tablets for 30 days—then see if you, too, don't remarkably benefit. All drugstores.

Lydia E. Pinkham's TABLETS

admirer of Philip Wylie; each knows a great deal of both classic and modern experimental poetry. One night Bill mentioned some of the poetry of D. H. Lawrence.

"You're out of your mind," said Margaret. "D. H. Lawrence never wrote a line of poetry in his life."

"Hmmmmmm," said Mr. Eythe. "I will check with you later." In the next mail, Miss Doubting Whiting receiving a volume of Lawrence poems. She has since been very guarded in her statements about Bill's mental condition. When he announced that he was reading a book entitled "When Worlds Collide," she nodded sagely and said that she'd like to borrow it as soon as he had finished. She is going to be astounded when she discovers that the work is a Jules Verne sort of thing, at the opposite literary pole from the Lawrence verse.

Bill and Margaret are tireless beach enthusiasts; practically every night during the spring, summer and fall, they drive to Ocean Park or Venice (fifteen miles from Hollywood) and investigate the Midway. They ride the roller coaster, the water slide, the whirling airplanes, and the tub-snapper. They eat popcorn, candied apples, pronto pups (hot dogs cooked in batter then smeared with mustard), and half-frozen ice cream.

Neither is a very good shot, so they have avoided the shooting gallery. Both are wowser wingmen with a baseball versus a pyramid of milk bottles; at this concession they have won kewpie dolls with crooked faces, red plaster Scotties, and hideous, long-necked green plaster cats.

By the time you read this, Bill will be living in his new house in San Fernando valley, but for several years he has lived in a flat not too far distant from the Whiting's house. Occasionally all three Whitings would join Bill for an evening of listening to recordings.

Bill owns four dogs and a cat. The dogs are: two Irish setters named Sheila and Shellalagh; one springer spaniel named Oscar, although she is a girl dog; and one dachshund named Bonnet. Yes, it's an odd name for a dog. The title was applied because the dachshund is male; thus it is possible for Bill, in facetious moments, to refer to this character as "My son Bonnet." Yuk, yuk, yuk.

The four dogs are wild about Margaret, but the cat is jealous. Yet, in true feminine style, the cat tried to kill Bill. He was lying on the floor, listening to recordings one night after Margaret had gone home, when he became aware of the cat's baleful glare. She was sitting in the window just above Bill's head, and she was favoring him with the same expression an unfortunate citizen sees in the eyes of a stickup.

"Oh, settle down," said Bill, and went on listening to the music. From the tail of his eye he thought he saw a malicious paw dart out and scoot the heavy solid crystal ashtray an inch nearer the edge of the sill, but he dismissed the idea as absurd. He looked at the cat. The cat studied the ceiling.

A few second later—Crash!—down came the ashtray a scant inch from Bill's head. The cat leapt from her sill and trotted into the next room, emitting over her shoulder a sound that could be interpreted only as profanity.

If the cat disapproves of her master marrying Margaret, hers is the only dissenting voice to be heard.

Bill first proposed to Margaret after they had come home from a party one night. It was late, and they had enjoyed themselves thoroughly; they had laughed and danced and entered into one of those delicious moments that happen only when two people are in love.

Abruptly Bill said, "Let's quit all this yak-yak and get serious. Let's get back into my car and drive to Las Vegas. In short—let's get married."

Both Bill and Margaret are Catholic, so Margaret said softly, "Bill, you know and I know that we really don't want to marry in that way. Because of our convictions, we have to do things in a traditional way. Then, too, we have a lot to discuss. You and I must be sure that we can make our marriage last, not for just a week or a month or a year, but forever."

There are some problems: Bill's career is established in Hollywood. If, as everyone expects, Margaret should make a tremendous hit in New York, she might want to remain there. Margaret and Bill have seen too many attempts at long-distance marriage to believe that such an arrangement has much chance of permanence.

However, Margaret is exactly as quixotic as Bill; having made a success, it would be like her to renounce it and return to preside over Bill's new house as a very happy Mrs. Eythe.

So, here's a prediction in the best tradition of Hollywood: as you read this, Margaret and Bill may already be married. If they aren't, don't sell the romance short because it may still, in six months or a year, produce a merger. After all, Meythe is a language that should go on and on and on, happily ever after.

THE END

AS WE GO TO PRESS . . .

According to the Hollywood columnists, all is not beer and skittles with the Bill Eythe-Margaret Whiting cross-country romance. Margaret's the gal who came to N. Y. after singing her way to fame with "It Might As Well Be Spring." The chill developed after a telephone conversation the other evening. Probably just lover's tiff-stuff for this four-year courtship.

Tempus Fugit Dept. Roddy McDowall has an adult role in "Holiday In Mexico." Above, Jane Powell and Peggy Garner.

LITTLE AUDREY

(CONTINUED FROM PAGE 28)

know a soul in California, and when she reported for work, the studio was so anxious to make use of her talents with the least possible delay, that from the beginning her life was a frantic business of tests and fittings and scripts to study. Audrey had been one of the busiest girls in radio before she signed for pictures, and she thought she knew all about hard work; but nothing she had experienced previously had prepared her for this schedule.

"So this," she used to tell herself, collapsing on the lumpy hotel bed in the evening. *"this* is Hollywood!"

Audrey thinks now that at that time, she was probably the loneliest girl in California in her hours after work. If the work itself, hadn't been so exciting and filled with promise, she probably would have dissolved in tears and fled back to New York in quite understandable dismay. What she didn't know at the time, was that almost from the first day she reported for work, she became what is known in film jargon as a "Who's that?" girl—which means simply that everyone was noticing her and asking about her—she's that pretty and emanates that kind of radiance. But no one told her. But the arduous routine began to seem less so when she was cast in "Main Street After Dark." When she actually started to work in a picture, she began to meet people and to make friends.

Then—oh, wonderful break!—Audrey encountered a friend from New York, Sondra Rogers, who had had the good fortune to find a charming apartment in Westwood, big enough for two girls, and who instantly invited Audrey to share it with her. Now Audrey had a home and could retrieve her belongings from storage, unpack her trunks, and cease to be "the loneliest girl. . . ." Her roles in "For Better Or Worse," with June Allyson, Hume Cronyn and Bob Walker; and "The Postman Rings Twice," with John Garfield and Lana Turner, followed immediately, so she has been working harder, if possible, than she did at first. But now it's fun; and she has a home and everything is lovely.

Audrey has gorgeous, red-blonde hair, electric blue eyes and a peaches-and-cream complexion to make you wail with envy. So-o-o she has been made up as an exciting brunette in her two most important pictures. This doesn't seem to puzzle her as much as it does me. She is a girl who takes things in her stride and besides—she does make a luscious brunette, at that!

She loves to tell you that she was born in Joliet, Illinois, because, she says, "Could anything be more thoroughly and satisfyingly middle west?" The eldest of the five children of John Michael and Ida Trotter, Audrey was exposed to the delights of acting in Joliet High School plays, and decided forthwith that a stage career was distinctly for her. Her parents were horrified, having set their hearts upon her going to the University.

"The idea seemed to be," says Audrey, "that a University degree was a sort of safeguard for a girl. If she happened to be one of those unfortunates who was unable to snare a husband within a reasonable time, she

Are you in the know?

For that wee-waisted look, she'd better—
☐ *Give up breathing*
☐ *Minimize the midriff*
☐ *Try corset laces*

The "doll-waisted" style and your chubby waistline don't seem made for each other? Better minimize that midriff! Stand erect, feet together, arms stretched overhead. Bend torso right and left as far as possible (feel the pull!) . . . working up to 25 times daily. On "certain" days you can look trim, even in your snuggest outfit. With Kotex, no revealing outlines nag you—for Kotex has *flat tapered ends* that *don't show.* And to help you stay dainty, there's a *deodorant* in Kotex. Gals who rate appreciate this grooming aid!

Does a square shaped hand indicate—
☐ *An inquiring mind*
☐ *An impulsive nature*
☐ *A dynamic personality*

Your hand can reveal your traits and temperament! Have you a square shaped hand? If so, palmists say you're a practical soul; self assured. You have an inquiring mind—which is good, for it helps you make wise decisions. And when you inquire about sanitary protection, and learn that Kotex has lasting softness (doesn't just "feel" soft at first touch) . . . that Kotex is made to *stay soft while wearing* . . . it's ten to one you'll decide on Kotex. Because you value real comfort. No wonder you're self-assured!

If the lady doesn't laugh, would you consider her—
☐ *A pickle-pan*
☐ *Dracula's mother*
☐ *Justified*

This little lap-lander didn't *mean* to tumble. But to the lady it's the last straw. She's tired of being pushed around by boisterous characters. The lady's justified. Accidents and a "who cares?" attitude too often go together. That's worth pondering...on "those" days, as well, for if you use *care* in choosing a sanitary napkin, you'll choose Kotex—and avoid mishaps. Yes, Kotex' exclusive *safety center* gives you *extra* protection from problem-day accidents!

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could always earn a 'respectable' living, teaching school."

Family opposition to her plans for a career were so formidable that Audrey set her pretty teeth and took a job selling floor wax from door to door to pay for dramatic lessons. The lessons led her to some engagements in summer stock and finally—somewhat timorously—to Chicago where she amazed herself by obtaining the lead opposite Ian Keith in "The Copperhead." Next came the road show of "My Sister, Eileen," during which she added to her store of geography by visiting every important city in the United States.

Then radio. If you are a consistent radio listener, you have heard Audrey giving with all kinds of voices and dialects. She has played every possible type of character in nearly every daytime serial on the air, as well as on some of the most important of the evenings programs. She can do nearly *anything* with that throaty voice of hers, and is practically a one-woman theatrical troupe. Such versatility was bound to be noticed sooner or later, and when the Metro-Goldwyn-Mayer talent scout investigated and found that the owner of all this talent also possessed a lovely face and a most alluring set of curves underneath it—well, Hollywood positively yodeled at Audrey!

Allowed to look at the screen test she made in New York, Audrey made just one remark. She said, slowly and emphatically, "Oh—NO!" and dashed instantly to the agent to implore him to conclude negotiations he had begun for a part for her on Broadway. But studio officials didn't share her pessimism and presently she found herself gasping a bit as she signed that nice contract. As a matter of record, Audrey was so excited that on her last broadcast before leaving for Hollywood, she pulled a wonderful bloop.

While reading a commercial, she was supposed to say, "Use Blank's cream, Tissue it off and leave a light film of the cream on your face overnight." What she actually advised her bewildered listeners to do was, "Use Blank's cream. Tissue it off and leave a light film of *skin* on your face overnight." Her sponsors understood, however, had a good laugh and forgave her.

The very first thing Audrey did—when she and Sandra moved into the two-bedroom apartment before they even had chairs to sit on—was to unpack her collection of elephants. This collection was started one day in New York when she was walking down Madison Avenue with one Colonel Meyers—the very one who piloted President Roosevelt and President Truman on some of their most important missions. They paused to gaze into a shop window filled with carved trinkets and Audrey exclaimed over a coquettish jade elephant. "I've always adored circuses," she explained, "and circuses mean elephants." You can't possibly guess what happened after that—but the following day the jade elephant arrived at her apartment with the compliments of the Colonel. That started it, and since then she has added big ones and little ones—cheap ones and very rare, expensive ones—to her collection. She makes only one stipulation: the beast must have his trunk raised—never drooping.

"It's a superstition, I suppose," she admits. "I do feel strongly about it, but it was accidental, really. It simply

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happened that my first elephant was a 'trunk-UP' fellow. If he'd been a 'trunk-down' one, I'd probably have been just as fussy about it that way."

It seemed quite logical to the two girls that, once the elephants were unpacked, the apartment should be furnished and decorated to suit them. So, there is a Chinese motif: pale green wells and flamingo-red chairs, chartreuse upholstery and black lacquered low tables strewn about. The elephants are everywhere, of course.

The entire effect is stunning and the few people in Hollywood who have seen it have twittered at the originality and the lovely sense of Oriental color.

If you were one of the half dozen or so people who had been invited to a Sunday night supper in these exotic surroundings, guess what you would have had to eat! You're wrong. Not a thing that requires chop sticks. You'd have had Swedish food—that's what you would have had. Smorgasbord, brown pea soup, Swedish pancakes and a wonderful fish dish (which I can't spell) with a mustard sauce such as you never tasted before—and little Swedish cookies, all made according to recipes which Audrey's mother brought from Sweden years ago and taught her daughter to cook!

Her own favorite foods are green olives, corn on the cob and Vichyssoise!

This up-and-coming star has been so busy that she hasn't furnished her bedroom beyond the bare necessities. She hasn't even decided whether to fill it with ruffles and fluff, or to make it severely tailored and stream-lined. "Whatever I do to it, you can be sure, it will be extreme," she explained, "and the predominating color will be green."

Audrey loves all shades of green nearly as much as she detests any shade of orange. The latter color actually makes her angry and uncomfortable. She loves to wear green—any shade, from the subdued forest hues to brilliant emerald. It makes her feel "right."

Her habits of dress have changed completely since she came to the Coast. "I always wore dark, tailored things in New York, as nearly everyone else does. I never went *anywhere* without a hat and gloves. I even made a hobby of collecting hats. But in California everyone is so gay and informal; clothes are brightly colored and seem to be made for sunshine and enjoyment. I love it—and I've scarcely had a hat on my head since I arrived, except for little jeweled beanies with evening clothes, on the few occasions I've had on evening clothes!"

She is filled with admiration at what she calls "Hollywood grooming." "It's difficult to explain," she said. "It's some subtle thing they do to women in studio wardrobe departments and make-up rooms—something they do in shops out here and in beauty parlors. It isn't just clothes or make-up or fancy hair-dos. It's more than that, it's something that makes a woman know how to make clothes mean more than just garments; how to make even her hair or the shape of her mouth *mean* something. 'Hollywood grooming' gives you poise and a sense of the value of details. It's a psychological as well as a physical thing."

Audrey, you see, studies her job. She thinks you prepare for an acting career as carefully and with as much concentration as you would for a career in medicine or law. She views with apprehension the prospects of young actors who are plunged into overnight success with almost no preparation.

She loves to dance and hike and ride, and she swims a little. She is learning golf but is a touch discouraged about it. She isn't extravagant about anything, she thinks, excepting books and gloves—even though she rarely wears gloves any more. When depressed, she splurges on new (to her) fragrances in colognes. Not exotic, expensive perfumes, but fresh, flower scented colognes.

Unpunctual people are a source of irritation to her, and as a result, frequently Audrey finds herself fuming with impatience because she seems to be the only person in California who ever arrives anywhere when she says she will. This leads to slightly murderous feelings in her breast directed at the people who start to go home from somewhere and pause at the door to indulge in the most important conversation of the evening—until everyone's else feet are aching.

She is violently opposed to gossip; so violently, indeed, that she frequently astonishes people who start conversations with "Have you *heard?*" Without waiting for another word, she announces, "I don't believe it!" and turns on her heel and marches away. She finds this very efficacious.

About marriage, Audrey is very vague. "I think it's a splendid thing," she says, rather bewilderedly. "I'm sure I want it in my life—some day. But somehow I can't visualize it—can't imagine it—for myself. It's real enough for other people, but it never seems quite real in relation to *me.*"

She would rather go to the mountains than to the seaside because mountains stimulate her. Still, if she is very tired, the sound of the ocean makes her sleepy and she likes that. If she had her way, she would like always to spend autumn in New York—and all the springtimes practically anywhere else. She was never superstitious about anything until she became connected with the theater and had a thorough training in superstition. It began with the day an old-time actor heard her whistling in her dressing room and rushed in to make her turn around three times and then spit. After that she learned a lot about superstitions.

The only really expensive thing Audrey expects to buy when she achieves the success which seems so well assured now, is an emerald. One lovely, perfect emerald. That's for luck, too, and because it has the flashing, glowing essence of green—the color that makes her feel so "right inside."

THE END

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DIARY OF A DOTING DAD

(CONTINUED FROM PAGE 49)

without an instant's hesitancy, "I liked the little boy very much."

That is the milestone I felt I should mention. At the age of two, you have emerged into true femininity; you have learned to discriminate among your guests, and to find the male member to your liking. I had thought to be spared the problems of the father of a nubile daughter for many years . . . ah, how the impetuosity of today's extreme youth catches us unawares. (When you are fifteen, Judy, you and I are going to have a great laugh out of the above entry in the diary of a perplexed pop.)

March 12, 1945

Baby, I'm about to become a reformed character, and no foolin'. All men, my dear, are occasionally rough and forthright of speech; you've never heard me at my fire-sulphur-and-brimstone best, of course, but you *have* overheard an occasionally explosive observation. I didn't realize how easy it would be for you to embrace my favorite expletive. When I don't like a character, I usually dismiss him by saying, "That jerk!"

Yesterday you toddled into the kitchen in time to see the cook spill a generous puddle of hot water on the floor. You strolled over, squatted, and slapped your hand in the extemporaneous lake, finding it plenty hot. Straightening, your eyes blazing, you said to the cook, "You're a jerk!"

It happened that I passed the door in time to catch that line of dialogue. I snatched you into the other room, after apologizing to the cook for you, and admonished to wit: "Darling, sweet little girls don't say things like that. That was rude."

You said, "I want to be like you, and *you* say 'jerk.'"

That slowed me down. "I really shouldn't, though," I explained. "I'll have to cut it out." From the tail of my eye, I caught an odd expression as it brushed across your face, fleet as a butterfly's wing: I think you were laughing at me, Honey.

Several days later, you were working with me in the carpenter shop where I was fitting new wheels on your red wagon. One of the cotter pins snapped and, in a typical moment of man's exasperation with an inanimate object, I relieved my mind with a few hot statements under my breath.

You're a sharp cookie, Judy, because you understood the mood, even if you didn't hear all the words. "Why, Daddy, you mustn't say things like that. It's naughty," you corrected.

Several of my friends have assured me that rearing a child represents a course in diction, manners, and ethics. Sweetie-pie, they weren't kidding.

April 12, 1945

Judith Ann, I'm proud of you. Today, you learned two useful facts: Not to be afraid of a thing that has been explained to you with proper warning, and to pass on your knowledge to others.

I've been making some improvements in your playhouse, installing casement windows, and inside screens. To simplify matters, I had brought my electric bandsaw into the playhouse. When you awakened from your nap, you came running down to "help" me, but you paused just outside the door. I turned around to grin at you, and found that pretty face gone sour as an old apple; you were about to howl. I switched off the motor and said to you, conversationally, "It makes an awful noise, doesn't it? But there's nothing about it to hurt you as long as you keep your fingers away from the blade. This is the part that cuts off fingers. Just put your hands behind you, and watch, and you're safe. The noise of *this* machine doesn't mean anything."

Your face straightened and you stood quietly watching while I went on with my work. About this time McGinty, our female boxer pup, joined our group. After one look, she tucked her tail between her legs and backed off, ready to whimper.

I flicked off the switch, and you, Miss Judith, said to your playmate, "You don't need to be afraid. If you keep away from the blade, you won't get hurted fingers."

I'd like to impress that principle upon you so that you would bring knowledge of it to bear upon every unfamiliar situation you encounter for the rest of your life: Find out what instrument you are dealing with, or what kind of a person; understand the noise, find out what makes the thing or the person tick. Then avoid the harmful edge. There is, unfortunately, a harmful edge in almost everything because that is the nature of life, good and evil always set side by side.

May 2, 1945

Among the blessings of life, surely there are few equal to that of having an admiring daughter. You build up my ego, Judy.

You have now reached that stage of development in which you hate to go to bed at night. In a fight, I'd like to have you on my side, because I've never seen such resourcefulness in avoiding capitulation; you can think of *more* things to delay that tuck-in moment!

Last year, you would take your woolly lamb under one arm, and hop in without argument. This year, you've changed animals: You are sleeping with two wooden penguins, planned by their manufacturer to waddle down an angled board. I should think some more pliable toy

A certain Academy Award nominee. Ray Milland's next pic is "Kitty" (Para.).

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would be a better bedfellow, but I'll admit that I don't always follow the reasoning of a lady just past two.

But, back to the way in which you bolster my ego you are always willing to go to bed the instant the nurse suggests such a course, if I will agree to go upstairs and sing you to sleep. Honey, in days to come you are going to discover that your dad has a good voice for cooling soup, or blowing on campfires to make them flame. Beyond those functions, John Charles Thomas need not quake at the name Donlevy.

Yet, each time I finish a ditty, lusty and a bit off-key, you beam at me and sigh, "Daddy sings so pretty." Everyone has a secret ambition: Mine has always been to sing. And now, without proper equipment or training, I've become the world's greatest baritone to an audience of one flaxen-haired, blue-eyed beauty.

Incidentally, this is very tough on your mother, who has a singularly acute ear; she knows good music. Sometimes she finds it relaxing to talk a walk in the garden during our nightly concert, but I've got to hand it to her: She never criticizes my paternal lullabies. Your mother is a reasonable woman, my dear . . . with a remarkable sense of humor.

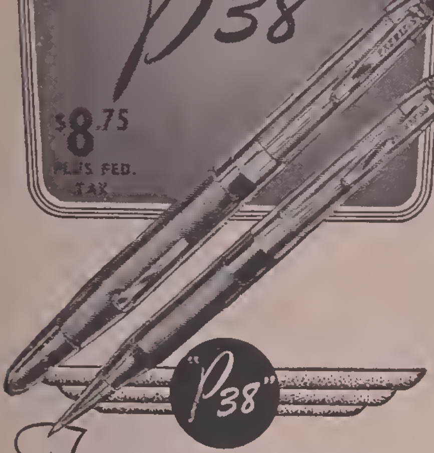
May 8, 1945

Darling, the war in Europe is over. Today was formally proclaimed V-E day. All day yesterday, while I was working at Paramount in "Our Hearts Were Growing Up," we kept getting rumors and conflicting reports. The Associated Press announced the cessation of hostilities, then this announcement was labeled premature. I suppose that, when you are busy studying High School History, you will be taught that, in 1945, we were living in the Age of Propaganda, during which it was thought to be more important to convey a piece of news at a psychological time, than simply to tell the truth to heart-bruised millions. The truth is a great force, my darling, and I hope that your generation will revere it, unbiased, uncolored, and unchanged for all people.

June 17, 1945

Last year I promised myself that this year you would learn to swim; however, there will be a slight delay in the fulfillment of that ambition. You're afraid of water, my pretty pet. I have never believed in this business

Brian Donlevy started acting career at U. S. Naval Academy. Above, with Mrs. D.



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of tossing a non-swimmer into a pool and letting him sink or swim. Nor do I believe in urging you to do something for which your psychic development has not yet equipped you.

We drove to Malibu today and I got pretty excited on the way down, imagining what fun you and I were going to have, wave-hopping. But you stopped short on the sand a few inches from the last fluffy curl of a spent breaker, and shook your head. "No, Daddy," you said. "Too wet. Too cold."

I thought that if I went in, you'd follow, but the strategy didn't work. You let me dive and swim and charge in and out of the surf until I was tired, but you didn't venture beyond the dry sand.

Well, sweet, we won't hurry this thing. We'll wait until you're curious about swimming in the ocean. I hope this happens before you discover how cute you're going to be in a bathing suit—at sixteen!

July 21, 1945

What an imagination! If you keep on at the rate you're going, Miss Donlevy, you'll be the feminine Jules Verne of your generation. I don't mean to suggest that you dream 'em up, Baby, but your reportorial sense is as X-ray as Superman's eyes; you are able to report things happening in one place, that are likely happening in another.

Well, here it is, darling: While we were at Malibu, you made friends with a little boy who lived next door. I won't say that you were the dominant member of the partnership, but I did notice that you seemed to decide what games were to be played, and who was to have the leading role. I understand that this is a feminine proclivity, but I won't go into it as your mother might read it, and if she does, I don't mean you, dear. No, dear, really.

At any rate, when I came home from the studio today, having been away from Malibu for a week, I said to you, "And what did you do all afternoon, Judy?"

Whereupon you told me all about your little boy friend. He came over with his nurse, you said, and the two of you went swimming in the pool. Then you had a tea party in the doll house, then he took you for a ride in the wagon. You went all the way down to the store and had ice cream. Then the little boy was sleepy, so he went home to take a nap.

There is the narrative, set down exactly as you recounted it to me. And not a word of truth in it, I hasten to add. Not a word. The little boy is still in Malibu; you won't venture near the swimming pool, and there isn't an ice cream store within a crow's-flight of here.

Could be that my writing this diary is influencing you to test your narrative skill. Well, keep it up, darling; I hear there is gold in them thar skills.

August 14, 1945

I was up at the mine, closing it for the winter, when I heard that the Japs had capitulated. Afterward, the radio went wild with reports of rioting in San Francisco, of millions of people putting on a wild celebration. Every man, of course, expresses relief and gladness in a different way; a man breaking a show window may be quite as joyous and humbly glad in his heart as the man who hastens to church, but my vote is for the conservative action.

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I know, Judy, that my own elation was considerably modified by the conviction of America's prodigious responsibility in turning the power of the atomic bomb into peacetime usefulness. You darling, and all in your generation, have inherited a burden unequalled in the history of the world. When I think of you, fragile, wide-eyed, tender, as being one of those who must forge the future, I must admit that my heart quails. It's my job to teach you to conceive of that future in the proper light; it's my job to equip you with courage and understanding, and to help you to develop guts. Honey, will you be patient with your pop, while he does his very best to make you a fine citizen, a gentlewoman, and one hell of a right guy?

September 11, 1945

God bless you, sunflower top! Every time I begin to get a little too serious about you and me and your mommy and everything else in the world, you pull some mad stunt that restores me to the happy fact that you're 2½. utterly feminine, and a delightful character.

Your mother's furrier came over this afternoon, bringing some beautiful garments from which I wanted to buy a gift for your mother. She had mentioned, last winter, that she would like to have a stole (whatever that is), so I asked this furrier friend of mine to call on me with suggestions.

He slipped this stole around your shoulders and said, "Walk over to your daddy and ask him to buy this for you, there's a sweet girl."

You strolled over, the ends of the stole dragging on the carpet, and I said, grinning, "Do you want me to buy that for you, darling?"

You shook your head. "No, Daddy," you said, "*I* want a mink coat."

What I want to know, daughter dear, is this: Are you precocious, or an efficient eavesdropper?

September 28, 1945

When you and I were shopping in Beverly Hills today, I decided to buy you one of those teddy bear coats—'wallaby! I learned is the trade name.

You were delighted. You gurgled and posed and looked generally beautiful. So we bought the coat and as we started to leave the store, I said, "All right, Honey, now you've got your mink."

You looked up at me in your best Debutante of the Flower Guild manner and said sweetly, "No, Daddy, this is wallaby."

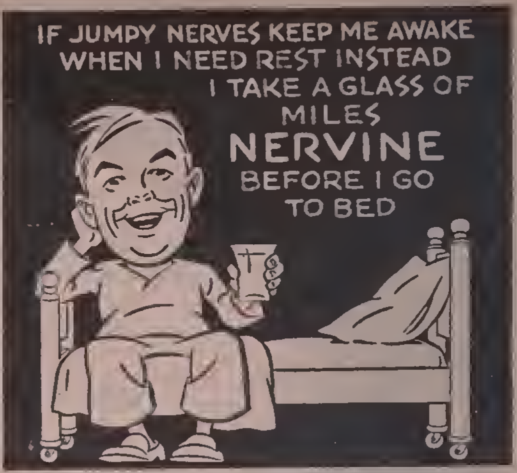
What a woman!

November 30, 1945

Your mother and I have been having one of our heart-to-heart talks this evening. We've been down in the game room, about twenty feet from the spot we were occupying when she first told me that you were coming into our lives. This time we've been ya-ta-ta-ing about the fun of being parents. We've agreed that a child is the biggest responsibility in the world, but we've also agreed that there is nothing in life that gives such joy, such satisfaction, such a feeling of being at one with other human beings, and with the universe, as rearing a child.

Always cherished in my heart, secret and vitally important, will remain the fact that you have taught me that being a father is the most wonderful thing that can happen to a man.

THE END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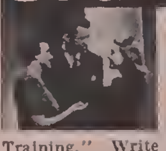

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HOUSE OF MORGAN

(CONTINUED FROM PAGE 31)

the cowboy had pulled a roll of bills out of his pocket and shoved it into my hand. 'I hope this will see you through, son,' he said. He was striding through the door before I recovered my senses enough to go after him. And while I stood protesting that I couldn't accept his money unless he took my I.O.U., he jumped on his horse (tied to a post in front of the lunch room), and rode off. Rode off waving his hand, without even telling me his name.

"No one in the lunch room knew who he was.

"There was seventy-five dollars in that roll of bills; more than enough to buy a new tire and get us to Hollywood. I've never forgotten what that cowboy did for me. But I'll never be content until I've located him. I want to let him *know* what he did for me; I want to repay him.

"The name of the desert town where we met is Almagardo, New Mexico—a place now known the world over, since it was chosen as the site of one of the atomic bomb plants. If this man reads this, I hope he'll get in touch with me; I hope he'll write to me, care of Warner Bros. Studio."

So Dennis Morgan went to Hollywood. He went as a singer. But he was to work in four successive pictures, doing straight roles. A year without having sung a note on the screen, though he had been signed to do singing roles, and that's what he wanted to do—a year, and then he rebelled.

"I protested," he says, "not realizing how lucky I was to have had all that training. Finally, I caught on. I was persuaded that if I expected to get anywhere as an actor, I would have to get to work on my speaking voice. Vocalists, you see, often develop slightly higher speaking voices. That was true in my case. Long hours of reading aloud—that was the only way to overcome it. I decided to see what I could do."

So night after night, for four months, Mrs. Morgan listened to her husband read the evening paper from beginning to end—even to the advertisements. "Never since has either of us been so well-informed on the news of the day!" Dennis laughs.

But persistence has its reward. Today, Dennis has the reputation of having one of the best speaking voices on the screen.

It was a little over a year ago that the Morgan family settled down on their four acres of rich farm land lying two thousand feet above the little town of La Canada, out Flintridge way. Just a few weeks later, their doctor advised Dennis to give up their home in the San Fernando Valley and move to a high altitude. Such a change was imperative, the doctor said, if their six-year-old Kristin was to overcome her sinus trouble.

And where they live now? Really, the place looks more like a prosperous western ranch than a movie star's home. A thriving vegetable garden, cared for by Dennis and Stanley (now 11), replaces one of the large flower gardens. The lake, now known as the pond, is alive with ducks—both wild and domestic. The stables shelter a team of fine work horses, a cow and a goat. The aviary has been converted into a chicken house, with space set apart for a flock of peacocks and peahens.

The Dennis Morgans, at Ciro's—which is unusual, for they so rarely go "clubbing."

The guest house nearest the main dwelling has been turned into a playhouse for the children, with a rumpus room for the grown-ups. There's another house, too—facing the formal gardens—which makes a charming home for Lillian's mother an sister. A third house, built on a gentle slope towards the rear of the property, is Dennis' pride and joy. The basement, tunneling into the hill—used as a wine cellar by the former owner—makes a perfect cold room for Dennis to hang the wild game he brings back from his hunting trips. Dressed chickens and turkeys, raised on the place, are also hung here. The rooms above are used for a general storehouse.

The most attractive of all the guest houses—a small lodge, fifty feet from the swimming pool, with a wide fireplace and great skylight—is the only house used for the purpose for which it was built. It is here that Dennis puts up service men; friends he has made during his many camp tours.

The pine trees which overran the property, in spots, are being thinned out. Dennis would not be worthy of being called the son of his Wisconsin lumberman father, if he hadn't cut the trees down himself and sawed them up. "We have enough logs to keep our fireplaces going for a year," he says. And it's true.

The Morgans haven't visited a nightclub—not once—since settling down in their new home; Dennis is seldom seen at the Lakeside Country Club, either—he used to spend a lot of time on the Lakeside golf course, when he lived in the valley. But now . . . they prefer to have friends come in to dinner; dinners Dennis himself cooks, in the barbecue. . .

He's a past master at broiling meats, you know. Although he often used the grill in the enormous open fireplace, his friends prefer the method he originated in the days when he had no deluxe barbecue. He takes a 50-gallon wine keg, with the top sawed off and hinged on so securely that it

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makes an airtight container. There's a heavy iron pan fitted into the bottom of the keg; he fills the pan with a bed of glowing coals—made of dried and burning apricot pits (for years, every Fall, Dennis has bought a lot of apricot pits from the drying kilns, just for this purpose). Just before placing the steaks on the grill over the coals, he splashes the inside of the keg with sherry wine. The lid is clamped down. And the subtle flavor of these thick steaks of beef, or venison, when they come out of the keg—really, it's indescribable!

The Morgans make it a point to be free, on cook's night out. This is the night the children set the table for dinner and help prepare the food; the night their daddy and mommy eat with them. After dinner, they all make the rounds of the stables and the pond to make sure that the stock, the chickens, peacocks and ducks are safe and sound. Later, while Lillian tucks the children in bed, Dennis dons an apron and does the dishes.

Every week day, Stanley and Kristan are driven down to the public school in La Canada. Registered under their real name—Morner—they are not pointed out as children of a motion picture star.

Sunday morning, the entire family piles into the car and they drive down to the Presbyterian Church in Hollywood, where the children go to Sunday school. Dennis' father and mother pick the children up afterward, and take them to their home in Beverly Hills. Dennis and his wife stay for church; Dennis sings in the choir.

They all have dinner, then, with grandma and grandpa—and drive home in time for little Jimmie's nap.

Jimmy, by the way, is the image of his dad. He imitates him, too. He walks like Dennis, he gestures like him. Friends who come to the house love to see little Jimmie step out on one of the balconies and give the Riff call, just as his dad did in "The Desert Song."

No one over leaves the Morgan house empty-handed. A slab of delicious Wisconsin cheese, or a jar of maple syrup—there's always something slipped into a departing guest's hand.

"Never before in my life have I been so contented and happy," Dennis says. Well, do you wonder? Sure enough—he's come a long way since that day when the cowboy came to his rescue, out on the New Mexico desert.

THE END

Answer to puzzle on page 12

S	T	A	N		S	C	O	T	T		J	E	E	P
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C	L	A	N		E	N	A	R	E		R	I	T	A
K	E	N	S		S	E	P	T	S		L	O	E	N

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MUSIC TAKES A BOW

(CONTINUED FROM PAGE 40)

radio and screen thrush, Dinah Shore.

The star of the picture will probably turn out to be "The Whale Who Wanted to Sing at the Met," a Disney whimsy about a whale with three voices and a great ambition. Nelson Eddy sings for all three voices, as well as for the prima donna, and had the time of his life doing it. The result is a rich collection of operatic numbers, and this one is for you, whether you love or loathe opera.

In lighter vein, musically speaking, this new Disney revue includes "Peter and the Wolf," narrated by Sterling Holloway; "All the Cats Join In," one for and about the swooner set, which features Benny Goodman's tootling; Jerry Colonna in a musical version of "Casey at the Bat"; "After You've Gone"—an abstract representation (remember the Bach Toccata and Fugue in "Fantasia"?) of the song as interpreted by Cozy Cole and the rest of the Goodman Quartette; a hilarious number about a hill-billy feud called "The Martins and the Coys" sung by the King's Men: and "Johnny Fedora and Alice Bluebonnet," sung by the Andrews Sisters, which is the love story of two hats—and just get those eyebrows back down again! For this little number is poignant enough in spots to wring tears out of Boris Karloff.

By the time "I've Always Loved You" and "Make Mine Music" reach the screen, many other class musicals will be in work or ready for release. Many are based on composers' lives and will feature their music. To mention a few, Hal Wallis is preparing a story based on the life of Tchaikowsky; George Waggner will do one at Universal on Beethoven and Franz Schubert, of which he says, "The life of Beethoven could not be done properly without Franz Schubert playing an important role, inasmuch as the former played a very important part in the advancement of the latter's career; therefore, one film covers two great composers' lives."

Walter Reisch (who wrote "The Great Waltz" and is himself an accomplished musician) is writing the story for "Scheherazade" which is about Rimsky-Korsakov, though it is not a biography. The story is based upon an incident during his career as a midshipman in the Russian Navy, before he ever took up the study of music. During a world cruise that was part of every midshipman's training, the ship was anchored for a week at a heat-wave ridden town on the Mediterranean.

"In point of fact," says Mr. Reisch, "Rimsky-Korsakov mentions in his autobiography the fact that on this world cruise the inspiration for his now world-famous ballet-suite 'Scheherazade' came to him. The picture itself will be based on these historical facts, and will attempt to capture within its running time of 100 minutes all the beauty of Rimsky-Korsakov's music. It is not a musical comedy, but a dramatic story in which the musical interludes play an integral part."

Later on, Mr. Reisch joins Boris Morros, who will produce independently a picture on Beethoven called "My Immortal Beloved," which takes

(Continued on page 104)

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SANDRA PREDICTS

(CONTINUED FROM PAGE 44)

conquered country by August, 1945."

Sandra's previously published predictions for Hollywood, made during earlier sojourns here, were obtained by personal interviews with stars, but in this article she uses her new method of simple concentration on names given her. She has met none of these stars personally.

Concentrating first on "HOLLYWOOD," Sandra foresees a new era for the motion picture industry beginning in 1946, but not completed for five years. The change will be gradual.

There will be some fluctuation in production during the first quarter of 1946, but from May onward production will show a steady financial increase. Demand at home and abroad will bring this to a high point before the close of the year.

Two major studios, through new inventions which they will acquire, will branch out and combine to take over an interest in radio networks.

The amalgamation of two other well known studios will surprise Hollywood.

So much has been said and written about television that many of us have expected the end of hostilities to bring about use of this invention overnight. Sandra believes, however, that its general public reception will be slower than anticipated in the coming year. During the next five years, she thinks television will be perfected and applied to all radio equipment. A yearly luxury tax, or some equitable form of payment, will make possible the showing of motion picture films in the home by television.

Many a headache is in store for screen and radio actors as they try to adapt themselves to the new medium. Acting without scripts and with little time for memorizing lines may bring about as great a change in star and player lists as occurred in the transfer from silent to talking pictures. Sandra sees the revival of serial pictures during the gradual conversion to television.

Disasters during 1946 foreseen by Sandra for Hollywood include:

A fire at a studio or theater, or possibly in a projection room, will spoil part of one and all of another good picture.

Toward the middle of the year, a motion picture producer will be lost on a flight across the Atlantic Ocean.

An automobile accident will cause painful injury to the leg of a certain well known actor, but he will recover completely before the end of the year.

A blonde star will break her arm, the accident causing a two months' delay on the production of her current-at-the-time picture.

A famous producer will retire from active duty due to ill-health.

On the good side:

Stolen jewelry belonging to a well known star will be recovered this year.

Three writers will sign well paid contracts in connection with unusually fine scripts. One of these will be a woman.

Concerning "discoveries of the year:"

A young man of foreign nationality, new to the screen, will become a popular star after his second picture

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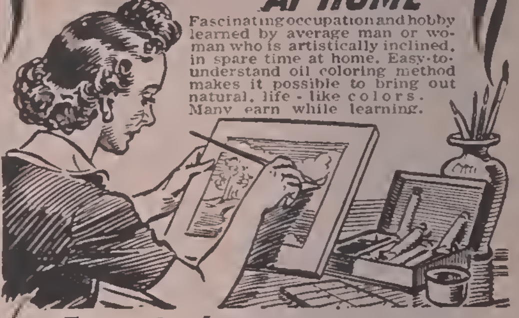

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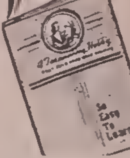

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in this country. His first role will be a small one, but his unusual voice and natural dramatic gifts will gain immediate attention and popular demand will bring about his success.

Not one, but four unknown actresses will find 1946 the year of stardom. One of the newcomers will be a dancer, one a singer, one an especially delightful comedienne, and the fourth will be acclaimed as a dramatic actress.

Now, taking individual names from a list of Hollywood personalities, Sandra finds that—

BETTE DAVIS will add to her laurels in 1946 with the magnificent portrayal of an extremely difficult character role. Her versatility will be further displayed in two other pictures that will give her vastly different opportunities. These may be pictures made or released during the year.

Someone with the initial "S", and a man who bears the initial "E", will have some personal or business interest for her this year.

Bette will go East in the late spring.

During the year, she will make broadcasts and personal appearances in connection with aid to disabled veterans.

In February and March, Bette should take good care of her health; if she does this, the rest of the year should hold no anxiety for her.

Sandra finds VAN JOHNSON the most difficult person to foretell because he is so extremely unselfish. He considers everyone else's demands or wishes before his own. His natural charm, which endears him to those he meets, will last beyond the memory of his pictures. He is kind to young and old alike, and this is a gift without price.

Van will not marry without careful consideration. He knows what he is looking for as a life companion. It is possible he will find his ideal in 1946.

He will have a heavy program of pictures this year. A film released early in 1946 will be in great demand abroad as well as at home. Two pictures released in the latter part of the year will give him even greater success than he had with those made in 1945.

In connection with a picture that contains water scenes, Sandra warns Van to be careful not to submerge his head. In such an event, she believes his nose and ears could be irritated and affected for a time.

Carefully made investments in 1946 will repay Van well in 1948.

After 1946 and through the following four years, Van will receive higher remuneration, and he will work in fewer pictures. Two new hobbies will develop for him this year: one concerns the outdoors, the other seems to be a collection of small objects about which he will eventually write a story with historical background.

INGRID BERGMAN will receive unprecedented recognition for one picture this year. The role seems to be that of a foreigner. There may be difficulty in connection with the adaptation of a story scheduled for production early in the year, and although the delay is not long, it can interfere with a hoped-for vacation.

Unexpected happenings in her career and private life could cause a temperamental storm, but Ingrid's superb control over her emotions protects her against all such incidents.

Dr. Peter Lindstrom, Ingrid's hus-

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band, will have two unusual business contacts which will delight them both.

This year Pia, Ingrid's little daughter, will show signs of budding talent, but it will not be fully recognized until the child is sixteen.

All footwear for home and studio should be carefully chosen this year, as otherwise there may be some slight irritation to one foot.

Old friends the star has not seen for years will visit California during 1946. A relative from abroad will arrive unexpectedly and have many things to tell Ingrid, some interesting items making her extremely happy.

JEAN ARTHUR'S best picture will be released during the latter half of the year. A new hair arrangement will change her appearance in one film.

Travel and new-found influential friends will add to both her pleasure and success.

1946 will bring SHIRLEY TEMPLE new and exciting changes. One may concern the buying or building of a new house.

Happiness continues to be the prominent theme of her symphony of home life and career. She will co-star in a picture, but the most outstanding event of the year is connected with a family life story.

GREGORY PECK must be warned against overwork in 1946. Demand for his services reaches a peak that can reduce his physical resistance, unless he takes enforced rest for short periods.

A film whose cast includes two older male stars should be an outstanding vehicle for Gregory this year.

His young son will have some difficulty with a tooth and the family will become aware of his exceptional lung expansion at the time. The Pecks should be careful with the youngster while around water, as he will have a natural attraction for it.

Excellent financial returns will mark the year's pictures and will influence Gregory's career in 1947.

LAUREN BACALL should not worry over rearranged studio plans for her. The result is good. Surprisingly excellent public reception of a picture released in the first half of the year foreshadows a successful end to 1946.

A word of caution, Lauren—take care during the rainy season how you park your car on an incline. The car could take a joy ride alone and cause some damage.

MARGARET O'BRIEN'S success continues but does not spoil her. Music, school work and outdoor sports absorb her while off the studio sets.

The dentist looms as her greatest hazard. He is very gentle and no one but Margaret knows the palpitations he causes her.

She will have two new admirers this year: an athletic young man with blue eyes and blonde hair, a year or two her senior; and a very polite and handsome dark-haired boy about her own age, who likes to draw pictures. The rivals need not quarrel over her, as Margaret will like them equally well and will be unselfish enough to share them with her girl friends.

Hems will be let down in her wardrobe; she will grow an inch in 1946.

The picture she will enjoy most should go into production the first of the year, but another film will be the public's choice.

A personal problem will cause DIANA LYNN some annoyance for a

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few weeks, but this will be brought to a satisfactory conclusion.

Location problems may delay the first shooting of a picture. A clause added to a contract will be a pleasant surprise, bringing an addition to a previous financial agreement. Shelving of one scheduled film will give opportunity for a far better one.

This is a good year for Diana; a year filled with surprises. Among these, sudden news from the east will send her on an unexpected flight to New York.

This year ROBERT STACK will play four completely different character parts. One, played opposite a difficult feminine star, will gain him considerable praise.

Take care, Robert, when making high jumps either for a picture or in a private demonstration of sports, for a strained ligament may result. Exercise, be moderate in eating and drinking during the summer of 1946 for the good of your health.

You have the opportunity to spend a good deal of money this year, and discretion is advised.

A radio program is possible in the latter months of the year.

JOHN GARFIELD should have no complaint about casting this year. It looks better than good. If he can leave Hollywood, he may accept an offer to make a picture abroad. He may also do a radio program.

For a time, BOB WALKER may suffer in silence on an inactive list while producers engage in arguments about him, but he will be pleased with the final result.

Because a feminine lead must finish a picture, DANE CLARK'S first 1946 film may be delayed. This change of schedule may give him an unexpected vacation. His career continues promising, with September the peak month.

DANA ANDREWS will have some difficult picture assignments and his popularity will double in 1946.

There are some child-psychology problems for him to solve concerning behavior, school reports, vacations, etc., but the effort is good for him and he finds his methods successful.

A baby girl in the Andrews' home in 1947 seems foreshadowed.

Those returned heroes, JIMMY STEWART AND TYRONE POWER, will continue their screen careers with marked success.

The number "9" should play a part in Tyrone's life in 1946; the figure could stand for a date, nine weeks or nine people, but it has some splendid significance for him. A trip abroad will be discussed, and if work prevents its fulfillment in 1946, spring of 1947 would be the best time to take the trip.

Jimmy Stewart may not care for some stories suggested for him, but whether or not *he* likes his films, his feminine fans find a new inflection in his voice and make a terrific fuss about it. It is Jimmy who suggests an idea that produces a song hit.

He will be pursued by romantic girls and will have such a surfeit of social invitations that he will find his personal life disrupted. Whenever he appears in public with a girl, rumors of his engagement to her will embarrass him. Jimmy will meet two new girls this year who may interest him, but the bright glare of publicity on his slightest action will make their better acquaintance difficult.

If Jimmy marries, it will not be until the latter part of the year.

THE END

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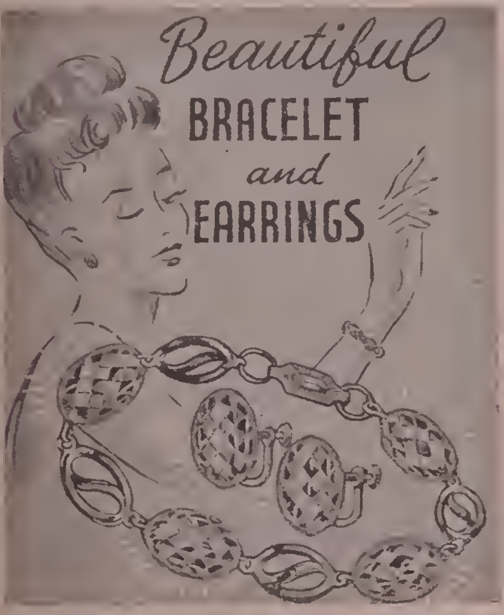

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JOAN LESLIE

(CONTINUED FROM PAGE 46)

and Joan was taken off salary (along with other Warner contract players) she refused to quit practicing.

"Look," she pointed out, "if the strike ends suddenly and the studio starts production on this picture, *I'm* the one who'll suffer. If my dancing isn't up to Miller calibre, nobody's going to blame the labor situation or Jack Warner—they're going to criticize *me*."

Consequently she rented a dance rehearsal hall in Hollywood and worked out four hours a day, including Sundays, with the inexhaustible Eson. Three days after her rigorous training began, Joan's toenails revolted and began in-growing. Painful though this revolt was, she continued her *pliés*, her *pirouettes*, and her *fouettés*, without complaint. She spent her spare time oiling her nails, wadding lamb's wool under the corners, and jamming her feet back into her toe shoes.

An incident typical of her wonderful determination to get things done—and done right—happened the day we watched her work out. Buddy was banging on the piano and Joan, on point, was leaping gazelle-like about the room.

"One *and* two *and—Cabriole, cabriole, tour j'eté, tour j'eté, cabriole*—now do it back on the other side and watch your turn-out," Buddy shrieked above the tinny piano.

Joan, unlike her interviewer, understood the cabalistic yelps and ended the combination with a gold line arabesque. Then she promptly collapsed into a chair.

She undid miles of pink satin ribbons, yanked off her slippers, removed a wad of lamb's wool, and surveyed her toes drearily.

"They still hurt," she observed, "they still hurt."

But she put on a pair of well-used, soft-soled dancing slippers and went back to another two hours of workout.

LESLIE AT PLAY: "My idea of a perfectly heavenly evening," Joan says, "is to see as many movies as possible. The other night Mother and I went to see "Kiss And Tell." We got out early, hopped a street car and went to see "Love Letters." Then we trolleyed back and met Dad right on time. It was wonderful!"

She admits to getting a little miffed at the screen ladies who (as she says) act rings around her, but she thinks the smartest and truest slogan she ever heard was "motion pictures are your greatest entertainment." They're hers.

And then there's dancing. Hours of the ballroom variety send her into ecstasies. And there's tennis. And restaurants that simply reek of atmosphere. She loves them all.

But people are her hobby. Sometimes she'll grab a street car or bus, going nowhere in particular, just so she can scrutinize the passengers. She says, "It's fascinating to watch people. Their reactions, their mannerisms, their nervous habits—all of them are wonderful studies for characterization. Jimmy Cagney impressed that on me while we were doing "Yankee Doodle Dandy." He pointed out some unconscious business the wardrobe

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woman was doing on the set, and then he used the same routine as a clever comedy bit in the picture. I've been following his advice ever since.

"Try it sometime. It's really surprising to discover the lazy way we all have of looking without *seeing.* Since I've learned the trick of using my eyes, I put that 'seeing' to work."

She goes on: "I like to study, too. I like that feeling of stretching my brain. My French and Spanish have improved tremendously, and I've done quite a few foreign language broadcasts. I felt pretty proud of myself, too, until some fans wrote and told me I spoke Spanish with a French accent.

PUBLIC RELATIONS: Busy as a bird dog in quail season, (her government and commercial broadcasts, her publicity work, her studies and her incessant work), Joan's still never too tied-up to entertain service men in military camps, in hospitals, and in her own home.

That Burbank house is a week-end mecca for visiting GI's, and she entertains simply and graciously with recordings, badminton bouts, ping-pong, home-made cookies and pleasant chatter.

Her popularity with the men in uniform is, they claim, because she's so much "like the girl next door." They keep her telephone lines humming, deluge her with mail, bombard her with gifts. The gifts are wonderful and fantastic: A hula skirt made of 24,000 braided strands of parachute silk; a wood-inlaid box with her name on the lid in pearl; a hand-painted vanity case beaded in Oriental design; a perfect model of a Messerschmitt from Germany; wedge-soled sandals from the Philippines with hand-carved design on the hardwood wedges, and with tops of purple and gold cloth.

FAMILY RELATIONS: "My family is important to me," she says. "And that's why I don't understand girls who move away from home when they begin clicking in pictures. They take an apartment and forget their family ties. To my way of thinking, Hollywood can't give them anything substantial enough to make up for their loss of family. Why, I wouldn't know what to do without all the Brodels. They give me so much: encouragement, morale-boosting, constructive advice; they tear me down when I feel cocky, they watch my health, they—well, they're a big part of me and my life. I wouldn't trade even one of them for the fanciest career in the world."

Working on a share-and-share-alike basis, the Brodels get along beautifully. When Joan's brother-in-law, band leader Dick Russom, was still a ferry pilot stationed in Washington, Joan sent him boxes of soap. Dick carted the stuff to Europe on his regular ferrying flights and distributed it to the soapless children of France, Belgium and England.

Discharged now, Dick and Mary (Joan's sister) are working in Palm Springs. Mary sings with his band to an exclusive audience that demands a large and varied wardrobe. When she had run the gamut of her own evening wardrobe one day, Mary rushed up to Burbank to borrow something from Joan's closet. Joan was caught short.

"Good night," she shrieked, "Betty's using some of my stuff in *her* night club work, and the rest of it is being cleaned through the studio, and *that's* closed because of the strike!"

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Dad Brodel poured oil on the troubled waters via a phone call, found out the name of the studio's cleaners and trotted off to round up a wardrobe for his child. It took him a couple of hours, but Mary made it back to Palm Springs in time for her show that night. She looked very chic in Joan's gowns, too.

WHAT'S ON HER MIND? Rest. "If Sunday is supposed to be a day of rest," Joan asks, "why don't people do it? They yelp all week about the relaxation they're going to get over the weekend, then they go out and play golf or tennis till they're ready to drop in their tracks; or else they get a fine case of nervous indigestion by taking the family for a drive in heavy traffic.

"People are always *preparing* to live, but they never seem to enjoy life while they're about it. Sometimes I find myself doing the same thing. Studying and working day and night, until I realize I'm forever cramming like mad for something that never happens. Maybe I'm not expressing this thought well—it's kind of a new one. But it bothers me. I keep wondering why we drive ourselves at such a furious pace; what are we heading for? It's been on my mind a lot lately."

What else is on her mind? Food! Kept on a perpetual diet because she's inclined to be overly curvaceous, Joan's thoughts are always on chocolate eclairs or some-such. An inveterate doggerel artist, she penned the other day, "Nothing could be crueler than a cruller." And this point poses a problem, since Joan loves them and can't have them, and Dad Brodel wants them on the table every day.

Joan's forte is *not* cooking. "As a cook," she says, "I'm a darned good actress."

She has a habit of disappearing into the kitchen to whip up a batch of cookies for the family and then eating half of them before they're even cool.

There's an amusing device her pie-loving pop uses to keep her from temptation. When the mobile bakery in the Brodel neighborhood sounds its familiar klaxon, Dad Brodel (who's been waiting around the house for hours for this moment) makes a great show of impressing Joan with the fact that he's going out to get her a loaf of special diet bread. It takes him sometimes half an hour to complete this curbstone purchase.

Curious after weeks of this routine, Joan followed him one day. She discovered her father intercepting the baker about two houses down the street. He made quite a ritual of selecting a fresh lemon meringue pie, a dozen crullers, a box of cookies, and a special kind of cake. Then he chugged back to his own yard and hid his pastries in the family car. Ten minutes later he ambled into the house innocently bearing Joan's lonely loaf. She says she has never told him she's onto his trick because then it wouldn't be fun any more.

IN THE CRYSTAL BALL: "I want to do a musical from time to time," Joan says, "but I'm really aiming for good, straight drama. I wish the studio would give me more pictures like 'The Hard Way' and 'Too Young To Know.' Maybe," she says a little wistfully, "maybe if 'Marilyn Miller' is all I hope it will be—maybe they will give me a part that calls for really good emotional acting."

THE END

(CONTINUED FROM PAGE 14)

Dear Miss Wyman:

I am coming to you with a problem and hope you can help me.

I have been going with a swell boy for three years. He has been in the Navy for two years and we have been writing each other regularly. The last time he was home in January—he had just returned from the Pacific—he told me that some times he would get the feeling that he wanted to leave me, but claims that he will always love me and that while there is no one else in his life, he doesn't think it is fair for me to wait for him.

Since he went back to the Pacific, I have received a letter from him saying those feelings had come on him again, and that he feels we should break up. Then yesterday, I received another letter wanting to know if I would wait for him till the war is over and until he could get on his feet again.

Please tell me, do you think this boy really loves me? He has given me beautiful gifts; the last time when he was home, he gave me a diamond wristwatch. But why does he get those feelings that he wants to break up with me when he claims he hasn't any reason to feel that way?

May

Dear May:

After knowing this boy for three years, you should be better able to judge whether he is in love with you than a stranger could. Has it ever occurred to you that those "feelings", as you call them, may be the result of attacks of war nerves? When your friend is low in spirits and feels a complete futility about everything, it's probably the result of the stress and strain he is going through.

So long as he seems to get over these puzzling spells, and so long as he claims he still loves you, I suggest that you be patient with him and continue your friendship, since it means so much to you. He seems in a very confused state of mind, and needs the balance wheel of understanding and confidence in him to steady him.

Jane Wyman

Dear Miss Wyman:

I have just been married a month, and both of us are eighteen. My husband has been transferred to another city, and now my parents are beginning to nag me about him, and say he will change and he won't be true to me and that I have made a mistake in getting married so young. I love my husband very much and he loves me, but my parents are making life so miserable for me telling me all these things.

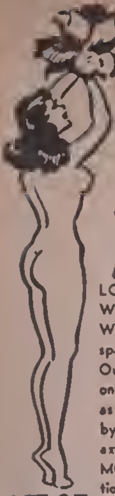
Do you think I have reason to worry about him?

Dorothy

Dear Dorothy:

Don't borrow trouble, as the saying goes. From your letter, I can't see what you would have to worry about, since your husband loves you and you love him. You must remember that now you are an adult, a married woman, with a family unit all your own. Whatever anyone else may say to try and influence you against your marriage, you must have the strength and faith to stand against all this, and defend your own marriage. This does not mean trouble with those who talk against your husband, but rather ignoring their remarks, as pleasantly as possible, but all the time not letting them influence you one bit.

JANE WYMAN



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BE GLAD YOU'RE TALL

(CONTINUED FROM PAGE 52)

old optical cliche's represented to make a Valkyrie look like a demijohn.

I think that being tall is not only a physical condition, but a state of mind. Some of the most telling poetical lines in literature were written in praise of the statuesque maid. Wrote Alfred, Lord Tennyson in "A Dream of Fair Woman": "A daughter of the gods, divinely tall, And most divinely fair." And in "Maud", he wrote:

> "I kiss'd her slender hand
> She took the kiss sedately;
> Maud is not seventeen,
> But she is tall and stately."

Lord Byron in "Don Juan" praised a woman by saying, "Her stature (is) tall—I hate a dumpy woman." And, of Juno, Virgil wrote, "By her height and her quick step was the goddess revealed."

If any girl can read those lines without lifting her head, straightening her shoulders and stepping forth to the full extent of her height, she simply has no imagination.

It would be absurd, of course, to engage in a discussion of the charm and potentiality of the tall girl, without admitting quickly and forcefully that she HAS problems. In the first place, a girl who has grown so rapidly that she has come to tower over her contemporaries—both male and female—as a popular sapling lifts itself above scrub pine, is sometimes inclined to imitate an accordion. She tries to take a pleat in her knees, she shirrs her diaphragm, she bows her shoulders, and she goes to the turtle for neck exercises. When she walks along the street with her friends, she is inclined to lean forward on the breeze, double her elbows, and lope.

There is an easy way to correct an awkward posture and an unlovely gait, and it requires no strutting before mirrors, and no exercise—only a determined imagination. The instant a girl arises from bed in the morning, or from a chair where she has been reading, or from a classroom desk, she should assume her full weight in this easy way: she should think of herself as a limp, long-limbed puppet which is suspended from a string that is fastened to the top of her head.

Do it now. Stand up. Don't force yourself into what you think may be good posture; simply think of yourself as being suspended from the sky so that your feet will scarcely touch the floor. Your chin tips up, your chest assumes a forward tilt, your tummy flattens, and you couldn't lope if you wanted to; you are able to take steps no longer than 18 inches and those are no effort because you are being carried along by your sky hook.

The habit of hanging from the sky won't be acquired in one day, but if it is practiced consciously you will soon be unable to slump or to walk ungracefully.

The next great problem is that of The Man In Your Life. There is a natural law (no chance for repeal) that, in some respects, opposites attract one another; hence a tall girl will find that she will be found utterly winsome, again and again in her life,

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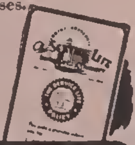

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by a man who is somewhat shorter than herself, or on a level, or only an inch or so taller. Frequently, the tall girl will discover great mental and emotional compatibility between herself and her not-so-tall boy friend, so she will begin to try to be smaller. That is foolish. Her height, or the personality developed as a result of that height, attracted the man originally, so it isn't sensible to attempt to lessen or alter the very characteristic which appealed in the first place. There are many men, and they prove to be the most interesting and comfortable companions, who seek in a girl what they feel they lack. As man in America is still the aggressor, be sure that a boy has been attracted by you as you were when he first saw you or he wouldn't have asked asked you for a date. Furthermore, just as a general rule I don't believe in a girl making herself over for a man; if there is to be any making over—she should do it for herself, to please her sense of inner harmony. And don't worry, some man will come along to appreciate such a girl.

In general, I would say that there are two types of tall girls: the Willow Wand sort, and the Heroic. The Willow is the slim type, of course, and Heroic is her bigger-boned, heavier sister. Among the tall girls whom I've dressed are Loretta Young, who is about 5′7″; Ilka Chase, 5′7″; Gail Patrick, 5′8″; Hilary Brook, 5′7″; Ingrid Bergman, 5′8″, Rise Stevens, 5′7½″; and Kirsten Flagstad, 5′9½″ or 10″.

The Willow Wand girl, of which Loretta Young and Katharine Hepburn are good examples, on occasion can wear frilly, feminine things. In one of Miss Hepburn's stage plays, she wore a chiffon frock consisting of a cloudy, circular skirt, a high neck, and huge sleeves drawn into chaste cuffs; she looked enchanting.

The Heroic girl, of which Kirstan Flagstad is an excellent example, should build her wardrobe on more austere types of clothing, concentrating on sports clothing. If you are the Heroic type, don't give up at this point and groan, "But I'm SICK of tweeds." Of course you are. Just read on.

It is an astonishing fact today that the menu served by the average housewife is better balanced than the wardrobe she has selected for herself. Girls in high school and college, who are well versed in the importance of vitamins and minerals and calory balance, will be completely at a loss in the clothes department once they have abandoned the safety of sloppy joes, pleated skirts, and saddle oxfords.

So, as a Healthful Haberdashery guide, I'll list the ingredients of what I consider a well-balanced wardrobe for housewife, business girl, co-ed, or high school girl.

2 suits
1 black dress. VERY SIMPLE
1 date dress of her most becoming color
2 coats (one shortie, one full length).

Because I am writing principally for the tall girl in this article, I'm going to designate the variations on this main theme, that are possible for my Valkyrie.

It is the tall girl who is able to wear high fashion; it is the tall girl who has the cardinal opportunity to look extremely well-dressed; it is the tall girl who has the opportunity to use color to break the lines of her costume in preference to silhouette.

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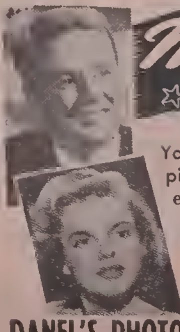

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My tall girl has bought two suits; one is matching solid color. Because my particular model has brown eyes, we'll say that she has selected a cinnamon brown gabardine, man-tailored suit. Her second suit is a mismatch: she has bought a collarless, plaid (beige-brown-orange or red) cardigan, and a beige skirt. Obviously, she now has four suits: the monotone gabardine, and the mismatch. Then she can use her plaid jacket with her cinnamon skirt, and her cinnamon jacket with her beige skirt.

And, since she is tall, I want her to buy cummerbunds—several of them. A cummerbund is a wide silk sash, a modification of the bull-fighter's silken waist wrapping. To wear with her cinnamon brown suit, my tall girl should buy a Kelly green cummerbund, an orange, a red, an Alice blue, or a purple band. With her suit and band, her blouse must be matching cinnamon or white. Naturally, when she wears the plaid coat, she will wear a band that picks up one of the colors in the plaid.

In addition to these wardrobe brighteners, the tall girl can wear vests; she can make herself a pair of epaulettes and wear them on the gabardine jacket (not on the plaid) on occasion. She can make a pair of four-inch initials out of some stiffening material, wrap them with yarn, and wear them on her gabardine jacket as a lapel ornament.

And the tall girl can wear massive belts; for her the crushed leather Cossack belt; for her the nail-studded gaucho belt; for her a gold belt from which jingle lacquered, imitation coins.

If the tall girl wants to augment her wardrobe with a smart, but surplus garment, she can indulge in a Cossack overblouse. The Heroic type, particularly, is impressive in oversleeves, and broad-shouldered coat that tapers to neat hips from which the belted coat skirt suddenly flares.

So much for suits.

That little black dress is the most important single item in the wardrobe of the tall girl, because it is like an empty room: anything can happen to it. The tall girl can use tie-ons to her mirror's delight; she can perfect a bright little bustle, sewed on a ribbon, and tie it around her waist; she can wear taffeta cocktail aprons; she can make a pair of huge pockets of drapery brocade or some other dramatic material (mink, if she knows a mint-lined relative who is about to toss out an old fur coat), sew them on each side of a slim belt, and add that touch to her basic black dress.

I am a great believer, incidentally, in pockets for tall girls. I like to add patch pockets to every coat I design for a tall girl; sometimes I like two pockets on either side of the coat above the waist, and two somewhat larger pockets below.

Of course I have some pet peeves about clothing in general; personally, I loathe the sight of a woman shopping in slacks. Slacks certainly have their place in the clothing scheme, but their use should be confined to the active sports for which they were designed. The tall girl should chose her slacks with extreme care; the pedal pusher and clam digger types, I think, are somewhat more becoming to both Willow Wand and Heroic than other variety of trousers.

I don't like peasant clothes on anyone, and I think they are an especial abomination on a tall girl. I don't like

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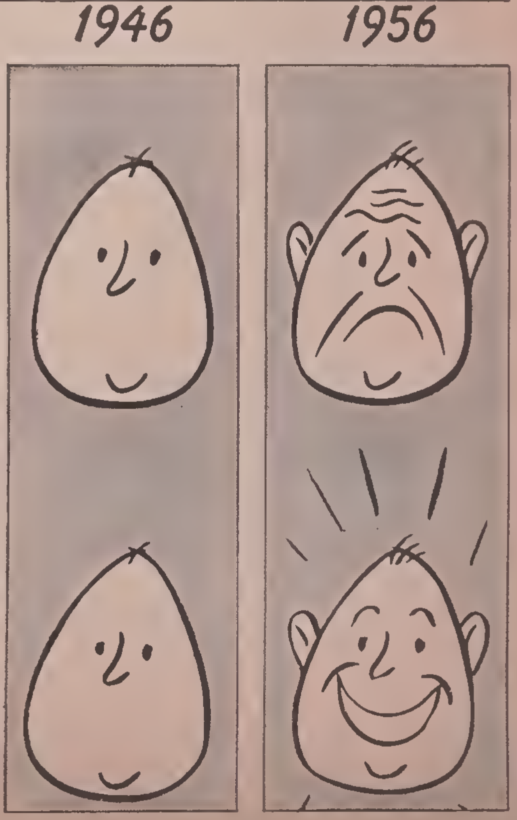

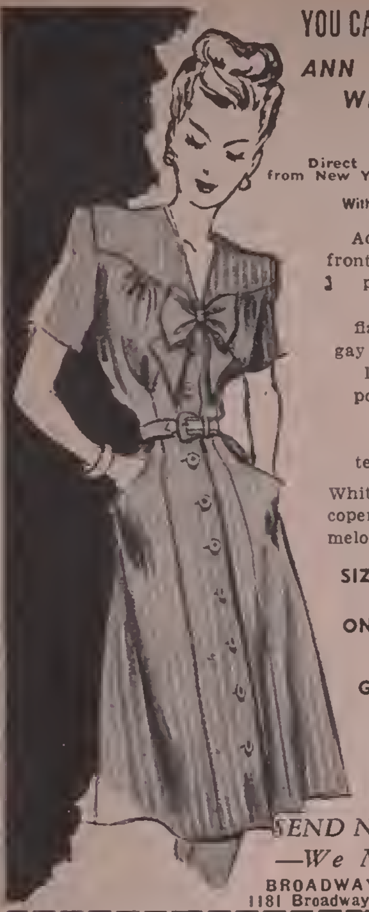

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the appearance of wedgies on anyone, but I think they are particularly unbecoming to the statuesque girl.

This reference, naturally, brings up the entire question of shoes. I feel very strongly about the error of a tall girl trying to live in flat heels. Certainly flat heels, have an important place in the shoe scheme; they are smart with sport things, and sensible as well. But a tall girl should wear high heels when she is dressed for a party. She should select her footwear, not with a deprecating eye on her height, but with a view to the smart total effect she wishes to create. If my young tree of a girl is 6′6″, she still should wear high heels with a black faille suit, or a black crepe afternoon dress. A girl should dress to suit an occasion, not to pamper a phobia.

Occasionally I receive a letter from a girl who is planning to be married to a man exactly her height. "If I wear satin slippers with three-inch heels, I'll tower above him," my correspondent is likely to wail. I agree that, at one's wedding, it is pleasant to be kissed from above the nose, instead of upward from the chin, so I relent my shoe-rule for this occasion.

If a tall girl is to be married in white satin, she should wear white satin ballet slippers, which are very smart now, anyhow.

In case a tall girl has planned to be married in a suit, and that would certainly require high heels on such an occasion, I suggest that she plan an afternoon wedding and wear a long, very simple dinner dress instead. If she feels that she may have little use for the dinner dress afterward (not a formal, mind you), she should select a frock that can be shortened and used afterward as an informal afternoon dress.

As for the manner in which a tall girl should do her hair: I do not belong to that school of thought which holds that the towering lady should stick to a long bob, and only the petite girl can wear an "up-do."

I think that a hair style should be determined by facial contours; a tall girl with a broad, square face will find an updo becoming; she may find that a long bob makes her look like something Rembrandt painted when he was mad at the City Council. The slim-faced, fragile girl of height may need a puff arrangement about the face that some people would swear increased her height. It makes no difference. The hairdress most becoming to a girl when she is seated and her height is not a factor, is still the most becoming when she unfolds.

Incidentally, if you are six feet tall, or over, you should form a Tip-Topper's Club in your state and get together for monthly or semi-annual meetings. The Tip-Toppers' in Los Angeles join forces with a male Tip-Topers group (men must be 6′4″ or over to join), and have a wonderful time.

If you feel that you need additional clothes tips, you will find them in a book I have just published, entitled "What Should I Wear." I think it will prove helpful to millions of girls—that's why I wrote it.

In conclusion, I'd like to say that being happy as a tall girl requires precisely the same philosophy that finding any sort of happiness demands: be at home with yourself, know your advantages, and seek to enhance your natural assets.

THE END

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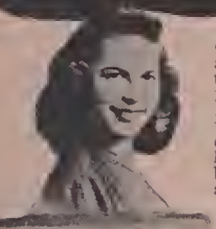

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WHO'S NEW

(CONTINUED FROM PAGE 27)

given its lavish Hollywood premiere. Kleig lights swept the skies, traffic jammed the streets, and hundreds of movie fan spectators clapped and cheered as filmdom's great stepped from their hearse-like limousines, uttered gracious inanities into the sidewalk microphone, and hurried into the theater. Collecting their tickets at the door was a very tall and handsome young man, resplendent in a gold braided uniform, who said "Your ticket, please" in nervous excitement as he recognized Tyrone Power, Sonja Henie, Cesar Romero and others of stellar stature.

Suddenly an unglamorous figure, a thick-set, rather squatty stranger, tried to brush by the door. The young man, true to his trust, put out a restraining hand. "One moment, sir, your ticket please," he said politely. A torrent of words, complete gibberish in sound, was the stranger's response as he again tried to hurry by. The young man stiffened.

"Your ticket, please!" he repeated in deadly tones. Again he was met by a flood of alien sounds, augmented this time by furious gesturings. Whereupon he calmly grabbed the stranger by the scruff of his neck and the seat of his pants and deposited him, squealing in rage, on the curb of the street! In true mob fashion, the spectators cheered in delight at such a forthright bouncing a would-be gate crasher.

The next day the Chinese had a new doorman; the gate crasher, it turned out, was none other than the explosive director of the premiered picture, Gregory Ratoff! And the firm but unwitting young man who gave him the spectacular bum's rush? He grew up to be Glenn Langan, currently winning well-merited honors as the romantic lead with Gene Tierney in the 20th-Fox star-studded special, "Dragonwyck"!

As a matter of fact, the infamous episode had a happy ending after all; it was because of Ratoff that Glenn got a chance to do something on the screen besides look handsome, which he does very well indeed. During the first months of his Fox contract Glenn rated only a few unimportant roles and an occasional closeup in such pictures as "Four Jills In a Jeep," "Something For the Boys," and "Wing and a Prayer." Nor were his prospects much brighter, which led him to accept the male lead in a little theater production designed to spotlight attention on a new Fox starlet. Ratoff saw the play and went backstage to congratulate Glenn on his work.

"Thank you," Glenn answered, "but perhaps you wouldn't be so kind if you remembered who I am."

"Well," said Ratoff, "who are you?"

Glenn took a deep breath. "The guy who threw you out of the 'Ali Baba' premiere," he said. Ratoff scowled fiercely at the memory.

"I should *keel* you!" he said slowly. "Instead I will tell them you are a damgood actor."

He must have kept his promise and told them, for "them" soon cast Glenn in strong roles in "Hangover Square," "A Bell For Adano," and then "Dragonwyck." As a result, the road to stardom lies directly and certainly

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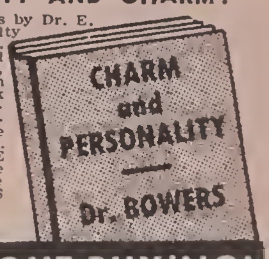

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Certain quarters of late would have you believe that Glenn's career has a Cinderella quality about it, but that's plain poppycock; no fairy godmother waved a wand and turned him into a success overnight. He has, rather, been bounced up, down and around so much in the 28 years of his life as to make quite logical a prenatal concern with roller coasters on the part of his mother. And except for unusual guts, coupled with a chronic sense of humor, he wouldn't be on top now.

Along about the time he got fired as a doorman, for instance, he got a part time job checking hats and washing dishes at Masonic Temple meetings and banquets in Hollywood. One night his wife Lucille, whom he always calls Lou, admonished him to bring home the wherewithal—bread and milk—for their dinner. Unexpectedly the Masons failed to pay him his $2.00 in cash that night (they always mailed checks the next day, it seems) which meant he had no money for bread and milk. Stymied but not stumped, he gathered the beat-up flowers from the deserted banquet table and carried them home. With an elaborate bow he presented them to Lou.

"Here, my darling, is food for your soul," he explained. "Unfortunately we're fresh out of bread and milk!"

It was a funny gag, but they were still hungry. They remember that too.

Glenn did not start out in life to be an actor. That idea, he says, was the brainchild of his mother who used to read poems at the regular Parent-Teachers association meetings. The only career notion he harbored at an early age was to emulate his father, Thomas H. Langan (earlier Langans spelled it Lanagan) and be a fireman on the Denver Fire Department force, with a fine bass voice for quartet ballad singing.

Born on July 8, 1917, in the Denver, Colo. suburb of Berkeley Gardens, Glenn grew up pretty much as the average kid of his age. He played on the Wheatridge High school baseball and football teams (in one game he tore the cartilage in his knee, which later kept him from joining the army) and was an active member of the gang who haunted the Country Club Golf course to swipe balls which they sold back to members, an undertaking spiced with the delicious element of chance.

To counteract this, and his marked indifference to his high school studies, Mrs. Langan sought to provide him an "Interest" by enrolling him in a radio school conducted by Arthur Guy Empey. Free tickets to the Herrick Drama School productions were given the radio school students, and Glenn thus discovered the world of the theater. Auditioned as a prospective student, he recited "The Shooting of Dan McGrew" so tellingly as to win a scholarship for the advanced course in drama. In 1934 he was playing bit parts with the famous Elitch Gardens stock company, and in 1935 he became assistant stage manager for that organization.

"I was a cocky 18, and thought I had the world by the tail!" Glenn recalled. "So I set out for The Big Time—New York!"

His total assets, financially speaking, amounted to $77. He spent $50 for his railroad ticket, blithely confident the remaining $27 would suffice until he had captured Broadway. The train was an hour late leaving Denver, however, and in that hour he got involved

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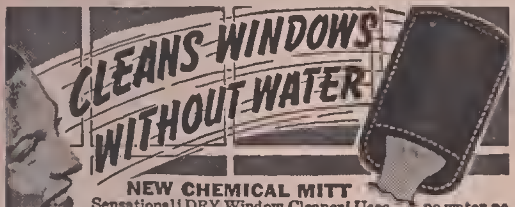

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in a crap game in the station basement with a couple of Red Caps who had been schoolmates. Train time found him flat broke, but he solved the dilemma by cashing his ticket and buying bus fare in its place. Thus he arrived in New York with $3.80 in his pockets.

1936 was a year of breadlines in New York, as elsewhere, but Glenn met the immediate eating problem by washing dishes for his meals at the Automat. His 50c a night lodging at the YMCA was paid from his salary from the Shubert theater; a friend, Lucien Self, managed to get him a walk-on part in "Swing Your Lady" for which he was paid $1.00 a performance.

One morning Glenn awoke in surprise to find himself in the Polyclinic Hospital. En route to the theater the night before he had fainted at the corner of Broadway and 45th. The cause, doctors said, was malnutrition, the polite word for starvation!

In a sense this proved to be the turning point in Glenn's life and career. En route home from a week's fattening-up at the hospital to his cheaper ($2.00 a week) room he had taken in a tenement house, Glenn met a young man on the subway. The young man, Glen Fielding by name, was even taller than Glenn's 6 ft. 4 in. and was a doorman at Roxy's Theater. Roxy's demanded impressive height in their doormen, he said, so perhaps he might wangle a similar job for Langan. Also mentioned by Fielding was the fact he was in love with a beautiful showgirl at that theater.

The doorman job failed to materialize, but the two Glens remained good friends, even after Langan swiped Fielding's dream girl from under his very nose!

That happened by accident. At least the start of it did. One day Fielding suggested to the girl, Lucille Weston, that instead of lunching as they had planned, they take some food to share with Langan in his room as a surprise. The unexpected visit, incidentally, caught Glenn extremely short; when he was walked in on, he recalled, he was badly in need of a shave, and was clad only in a pair of shorts while doing the family wash in an undersized basin.

Dead-pan singer-actress Virginia O'Brien and her four months old daughter, Teresa. Ginny has good part in "The Harvey Girls" (M-G-M).

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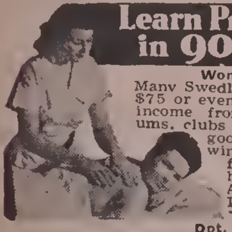

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One look, nevertheless, and Glenn and Lucille knew they were hopelessly in love! Neither did much about it at first. Lou wangled the doorman job Glenn needed and sat back, ladylike, to await developments. But Glenn too held his tongue; it wasn't exactly easy, he said, to inform Fielding, "Sorry, old man, but I'm in love with your girl!" Thus a full 18 months passed.

Eventually they were married, once in Tia Juana, Mexico, in 1938, and a second time in 1940 at Lou's home in the Catskills in 1940 when they discovered New York did not recognize Tia Juana marriages. Much has happened between then and now, but throughout all their ups and downs which have taken them from near-poverty in a drab rooming house to the present luxury of their rambling home and lovely gardens in San Fernando valley, their devotion has never wavered.

"Those two," a friend recently said of them, "restore one's faith in life and love."

In 1937 Glenn returned to Elitch Gardens in Colorado, this time as full stage manager. For his $25 a week salary he also played small parts when the occasion demanded. Thus he was seen in "Ceiling Zero" by the Selznick casting agent, Max Arno, and offered a test for the role of Ashley Wilkes (later played by Leslie Howard) in the forthcoming super-duper, "Gone With The Wind." Hotfooting it to Hollywood, he made the test which he admits turned out slightly more than smelly. A few weeks later he bounced Ratoff out of the Chinese Theater.

"Obviously I had not learned the secret of how to get ahead in Hollywood," Glenn related. "Therefore I took steps."

The first was to enroll in the Henry Duffy Dramatic school where he was given a scholarship and $1.00 a day for sweeping up and sundry other odds and ends of jobs. Augmented by the part time job at the Masonic Temple, already mentioned, it was a poor one but a "living." The second step was to marry Lou, to ease the hunger in his heart and give him fresh inspiration.

"And long enough I'd had to wait for him, too!" Lou is reported to have complained. "I thought the dope would never ask me!"

After appearing in 37 Duffy productions on a little theater basis, Glenn signed a stock contract at Warner Brothers. Exactly nothing happened there, and justifiably so, Glenn admits; he was so thin, he said, he photographed like "two eyes and a nose looking at you." At the end of 26 weeks he took a job as stage manager for a company playing "White Cargo" in San Francisco, while Lou worked in a show at the World's Fair. Between them they saved $475 which they promptly invested in the show scheduled to follow "White Cargo." Just as promptly the show flopped, and the Langans were flat broke again. Back to Hollywood they came where Glenn luckily got a job at $35 a week with the Noel Langley Group Theater.

For a change, his luck held. Charles Coburn saw him and engaged him for the lead in his outdoor drama festival that summer in Schenectady. To save money, Glenn and Lou piled themselves, their dog Chico, and 7 trunks in a 1932 Ford and headed East.

"Talk about miracles!" Glenn exclaimed. "We drove the whole 3000 miles to Lou's home without a single

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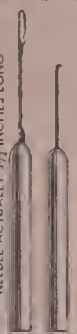

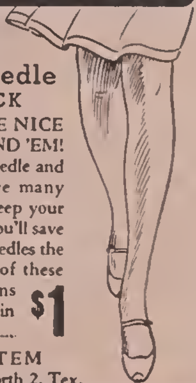

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mishap, but the next morning when we looked at the car it had 3 flat tires, and the engine wouldn't even turn over. Lou was planning to stay with her folks anyway, so I sold the wreck for $50, which got me nicely to Schenectady."

During the festival, Brock Pemberton saw Glenn and offered him the romantic lead in "Glamour Preferred" which opened on Broadway late in 1940. It was a fair enough play and might have succeeded had it not been the fourth play about Hollywood to open that season in New York. Its run, therefore, was brief and when it closed, Glenn landed in the highly successful "Johnny Belinda" starring Helen Craig. He started as an understudy, but at the play's closing, 10 months later, he had played in turn the romantic lead of the doctor, the "heavy" with leanings toward rape, and the 67-year old father! He stepped into the latter role with only 24 hours to learn 87 sides of dialogue when the veteran character actor who regularly played it was taken ill.

Paramount's Mitchell Leisen caught "Belinda," was impressed with Glenn's ability, size and good looks (gray eyes, dark blond hair, and clean-cut, regular features which you have seen in many a Vogue fashion ad without recognizing them perhaps), and offered him the famous "hunk of man" role in "Lady In The Dark." Jon Hall was supposed to play it, but Jon was due to go in the army. Then Jon didn't go in the army, so Glenn didn't play the role. He didn't play any role, in fact, for 20 long weeks. Finally, near the end of his contract, Paramount cast him in "Riding High" with Dotty Lamour. Discouraged, Glenn was about to return to New York when Fox, excited as all get-out, talked him into a contract and sticking with Hollywood.

Come to think of it, maybe Glenn is a Cinderella of sorts. Or maybe it's just another of his famous hunches working out. Either way, a recent event is rather amazing. It happened this way:

Lou and Glenn live rather quietly on the whole. Night clubs see them but rarely, and not only have they given up big party giving in favor of small gatherings of their intimate friends like Bill Eythe and Kurt Kreuger, but they actually know their neighbors. One such neighbor, unknown in the movie world, proposed to Glenn that he play the lead in a radio show he was in the process of dreaming up.

At first Glenn demurred. He had done no radio work in his life, he pointed out. Besides, he had been offered the lead in the new Florence Ryerson-Colin Clements play on Broadway, and Fox was anxious that he accept, whereas the radio thing still was uncertainly in the formative stage.

The neighbor kept talking, and somehow Glenn kept listening. Today, as result, he is the star of the new coast-to-coast thriller, "Murder Is My Hobby," heard every Sunday over Mutual. What's more, he is one of the exclusive circle of eight Hollywood leading men who star regularly on their own radio shows. The other seven include Bing Crosby, Bob Hope, Jack Benny, Orson Welles, Bill Bendix, Jack Carson and Jack Haley, no less.

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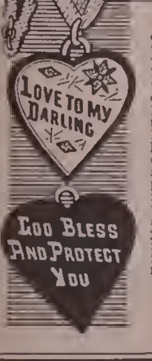
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(CONTINUED FROM PAGE 87)

its title from the incident that after Beethoven's death, a love letter was found among his things addressed only to "My Immortal Beloved," with no hint as to which of the eleven women in his life it referred to. For this picture, Jose Iturbi will again make piano recordings, and Bruno Walter will conduct the orchestral numbers.

"Rhapsody in Blue," with its rich presentation of George Gershwin's music, had, of course, been made before "Song to Remember," though it was not released till considerably later. Two other pictures in this category are being made about modern composers—"Till the Clouds Roll By," with Robert Walker playing Jerome Kern, and "Night and Day" with Cary Grant as Cole Porter.

Producer-director George Waggner, in speaking of his plans for the Beethoven picture, commented, "Other similar pictures, with stories based on the lives of great composers and musicians, are certain to follow because a large portion of our audiences really want them. But we realize that such films will be well received only as long as they are honest, with music an integral part of them; the musical portions cannot be dragged in by the heels and fitted to the story in haphazard fashion. The music must motivate the action and play as important a role as the plot and the stars."

In the more general class, Metro is making "Holiday in Mexico" in which Jose Iturbi appears as both actor and pianist, and Ilona Massey sings. Twentieth Century-Fox is making "Centennial Summer," for which Jerome Kern is composing the music. Paramount is making "Blue Skies," with Bing Crosby singing, and Fred Astaire and Joan Caulfield dancing to Irving Berlin's best-loved songs.

Even such an impressive list as this is incomplete, since none of the producers are intending to stop making musicals. Boris Morros, for instance, following "My Immortal Beloved," will make "Carnegie Hall," which he says will go from Toscanini to Ellington, and both Shostakovich and Prokofieff will come over to appear in it, conducting their own compositions. After "Carnegie Hall," Morros will make "Babes in Toyland," using George Pal Puppetoons in conjunc-

Hoagy Carmichael's next picture is Technicolor "Canyon Passage" (U).

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As Walter Scharf says, "The American public is getting warmth and understanding for better music. The musical productions which are now being planned are only a small beginning of what will eventually be done with music in motion pictures."

It all adds up to happy days ahead for moviegoers. But the people who are happiest of all over the prospects are the musicians who have worked so faithfully and quietly in Hollywood studios for lo these many years. You probably haven't noticed their names, as the credits unrolled on the screen, but you ought to, and as time goes on, you will. They're gifted and intelligent men, highly educated and skilled in their profession, and have contributed greatly to your enjoyment of films with their composition and arrangement of background music which has often been so skillfully woven into the theme of a picture that you were scarcely aware of it.

Speaking of this, Boris Morros said, "Background music has played an important part in making audiences more music-conscious. It used to be just what the name says—background music. But today background music steps often into the foreground. In the old days we used to cue music to motions—like accenting a man's footsteps as he walked. Today we cue the music not to his motions, but to his emotions. The music tells *why* he is walking—not how. It fulfills what is not photographed.

"We are reaching the age of idealism. The world is becoming smaller as a result of great advances in communications and airplane travel, and our horizons are growing wider. Twenty years ago, the people who went to opera and concerts would not go to see pictures. And the people who liked pictures considered opera and symphony highbrow, stuffy. Today we have only one audience.

"If I had suggested to Metro producers, even two years ago, making a picture with Lauritz Melchior, the great Wagnerian tenor, I would have been laughed off the lot. Today he is making pictures and he is a box office hit."

Mr. Morros, who was formerly director of music at Paramount Studios,

Judy Garland, Rob't Walker star in "Till The Clouds Roll By," based on the life story of late Jerome Kern.

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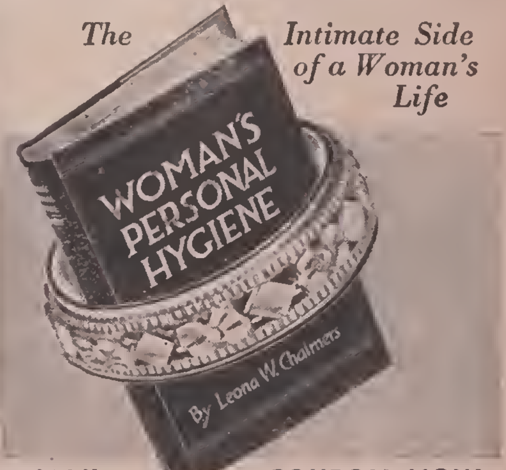

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and since 1939 has been Professor of Music at the University of Southern California, is well qualified to comment on the development in musical taste of audiences, and he makes some interesting observations on the students under his supervision.

"It used to be," he says, "that some students would go around the campus with jazz recordings under their arms, and others would carry albums of Beethoven, Brahms, Tchaikovsky. And the two groups would snub each other.

"Now that's all changed. There are no separate groups. All of them recognize the value of various kinds of music, as different parts of the great field of entertainment, and you will see students carrying recordings of Stravinsky, Beethoven, and Art Tatum all in one collection.

"Today the only thing that matters is good performance. There is no one type of music that you can call popular music. There are only popular performers. It is the performer who determines the style of a song. Today you have Bing Crosby singing Ave Maria, Frank Sinatra singing 'None But the Lonely Heart,' and Lauritz Melchoir singing 'Please Don't Say No—Say Maybe.'

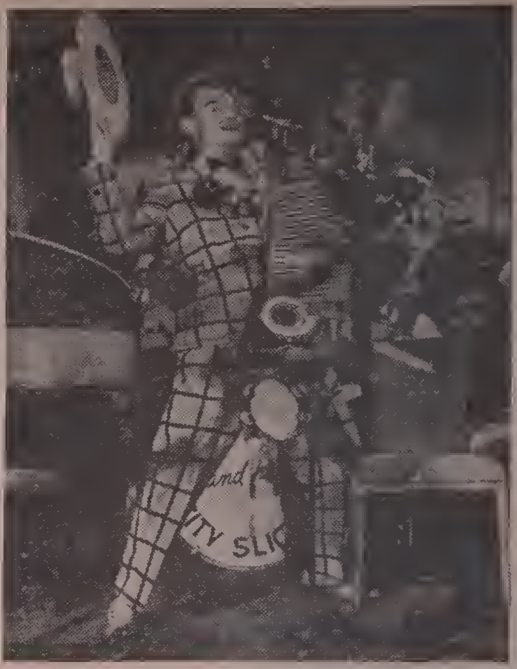
"And another thing, there is no more Tin Pan Alley today. The modern songwriter is not just a songwriter, he is a composer. Young men who want to compose music today prepare themselves with thorough musical study and training. Students used to come to me and say, 'I'm just like Irving Berlin—I don't know anything about music—I just play by ear.' They don't say that any more. Now they realize that only one in a million has the great talent of Irving Berlin, and that without it, one must have training to succeed. Today they come to me and say, 'I studied so many years in my home town, I graduated from Curtis Institute, now I want to take up composition.' "

Mr. Morros believes that it is now possible for the movies to develop just as great voices as opera or concert stage. A new art is being born, he says, and the cinema will create new singers and a new form of expression for which a new word will have to be created. It will be a new synthetic form of musical entertainment possible only to the screen, and the new form will fall somewhere between "Song to Remember" and "Anchors Aweigh."

One of the most energetic and enthusiastic young composers in the business today is David Raksin, at Twentieth Century-Fox, who composed the score for "Laura," and also "Fallen Angel" with Alice Faye, Dana Andrews, and Linda Darnell. (Incidentally, he wrote that beautiful melody "Laura" one night in his small studio at home "in a ghastly state of loneliness, surrounded by pictures of my beautiful wife, who was 3,000 miles away" and hasn't met Gene Tierney yet!)

Besides composing music, Mr. Raksin has haunted the sound engineering and recording departments to learn the intricacies of that highly technical phase of the industry, and now works closely with the sound technicians all through the dubbing process. Obviously he loves his work and everything connected with it.

Asked if he felt restricted at times by the necessity to subordinate music to dramatic requirements, he replied, "Definitely not! I think that kind of attitude is a lot of baloney. Naturally there are many things to be desired, many difficulties to be overcome in our work. And of course, there are times when we all wish we were in the trucking business instead.



Spike Jones and His City Slickers click in Eddie Bracken pic, "Ladies Man" (Para.).

"But the making of a picture is a co-operative business, and it's silly to want any one element to overshadow the others. There are many fine things being done in the musical end of film making today, and improvements in method and technique are being made all the time. Producers and directors are becoming more and more conscious of the problems of musicians. Also many of the executives today are musically educated men.

"There is a saying that sums up musicians' hopes—'Music is now the frosting on the cake. It should be one of the ingredients.' We look forward, too, to the time when producers will realize that films tend to be too gabby. People don't talk all the time, and there should be more passages in pictures where there is no dialogue, the musical background covering the action. They had a scene like that in 'Laura,' where the detective was walking around her apartment, looking at her things, and there was no sound except the music. That sort of thing is being done more all the time."

Musicians at the Walt Disney Studio feel that their position is particularly fortunate, in that music has always been an integral part of Disney pictures, and very often the story idea grows out of the music, instead of vice versa. But in any case, there is close co-operation from start to finish between musicians, writers, and technicians.

What all musicians hope for is the day when they can work on each picture from the inception of the idea clear through to the finish, in close collaboration with the writers, director, film editor, etc. That day seems to be arriving, so it's no wonder you find musicians at every studio purring with pleasure.

On many questions, the musicians in Hollywood have their differences of opinion, but there's one thing they all agree on: that is, this present trend toward musicals is definitely not just another "cycle" such as we've had several times before. Music is here to stay—all kinds of music.

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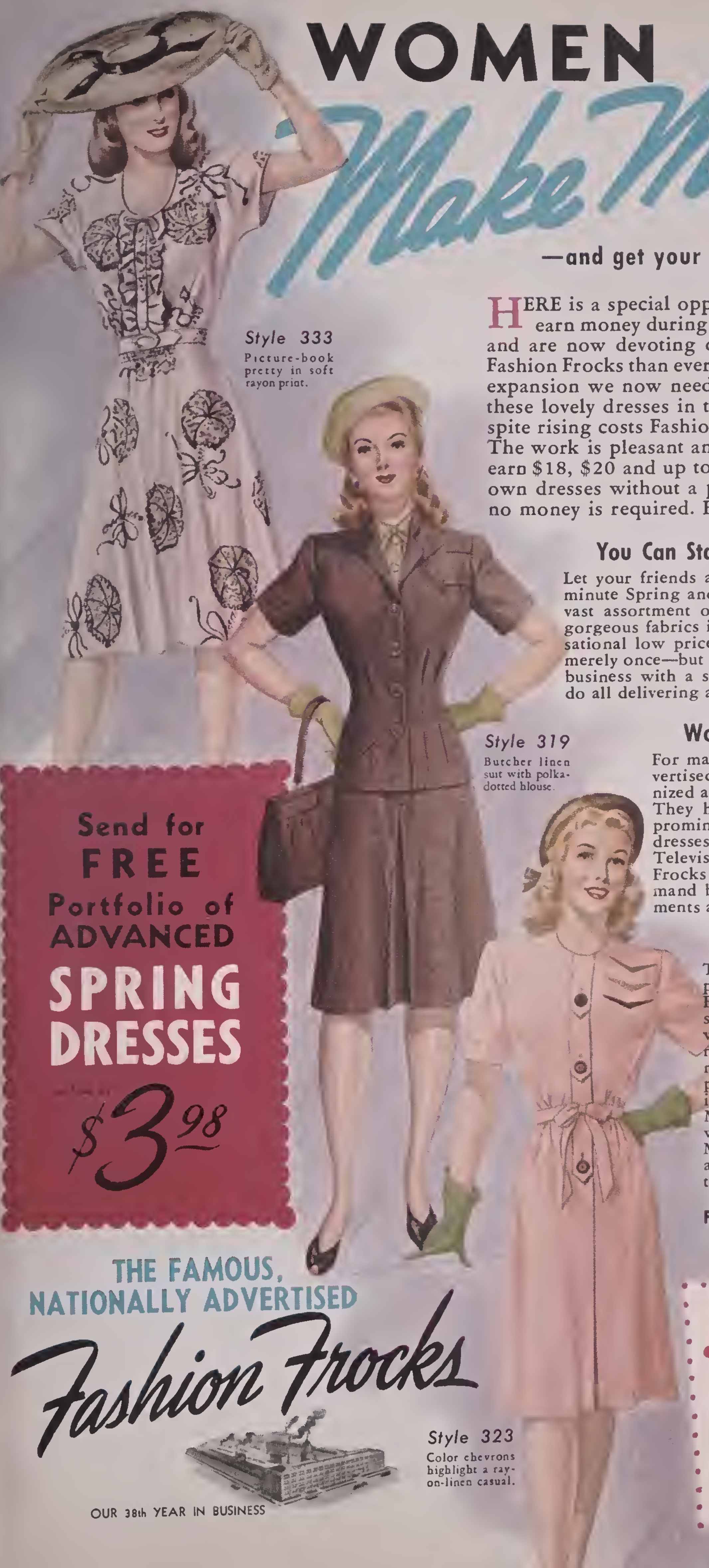

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- ☐ Henna
- ☐ Auburn
- ☐ Brown (Dark)
- ☐ Brown (Medium)
- ☐ Brown (Light)
- ☐ Black

Movieland

MARCH
15 CENTS

DOROTHY
McGUIRE

Exclusive Stories:

G*uy* **M***adison*

L*izabeth* **S***cott*

H*urd* **H***atfield*

B*arbara* **H***ale*

D*ana* **A***ndrews*

1948

HILLMAN PUBLICATION

JAN 18 194

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No other shampoo leaves your hair so lustrous, yet so easy to manage!

Romance in the air! Dates in the making! And you . . . looking irresistible with shining-smooth hair. There's something about Drene-lovely hair that goes straight to a man's heart. "Change your hair-do to match the moods of many wonderful evenings," says famous Cover Girl Madelon Mason. She shows you these alluring hair-dos you can try at home or ask your beauty shop to duplicate. Your hair is so easy to fix, so smooth and manageable when you use Drene with Hair Conditioning Action. No other shampoo leaves your hair so lustrous, yet so easy to manage!

IF HE'S A SOPHISTICATE and loves you to look glamorous, try this brilliant upsweep. "I use Drene," says Madelon, "because it leaves my hair far more lustrous than any soap." Actually as much as 33 percent more lustre! Since Drene is not a soap shampoo, it never leaves any dulling film on hair as all soaps do. And Drene completely removes unsightly dandruff the very first time you use it. The dramatic neckline of this Ceil Chapman gown sets off this striking hair-do, that you can arrange by gathering all hair to side-top, tie and divide into twin swirls.

IF HE PREFERS SPORTS like bowling, he'll admire a tailored hair-do like this sleek shining braid. "I like to wear a scarf for active games," says Madelon, "but still show plenty of hair." Of course you'll want to show your hair too, when it's so lovely. All the natural brilliance is revealed by Drene!

Drene

Shampoo with Hair Conditioning Action

Drene
SHAMPOO
with hair conditioning action
Drene
SHAMPOO
with hair conditioning action

Now a Salon-Type COLD WAVE

PRICED WITHIN REACH OF ALL

A NEW COLD WAVE PERMANENT

In 2 to 3 Hours at Home

Now, give yourself the sensational guaranteed, easy-to-care-for COLD WAVE PERMANENT in the convenience of your own home . . . do it at a cost so low, it's amazing! Thanks to the wonderful discovery that's yours in the NEW CHARM-KURL SUPREME COLD Wave Kit, you can easily COLD WAVE your hair in 2 to 3 hours. Get the NEW Charm-Kurl Cold Wave and know the joy of soft, glamorous, natural looking long-lasting curls and waves . . . *by tonight!*

Simple, Easy, Convenient . . . Perfect Results or Money Back

Women everywhere demand permanents the new Cold Wave way and, no wonder. . . . An entirely new, gentle process, you just put your hair up in the curlers provided and let the CHARM-KURL Supreme Cold Waving solution, containing "KURLIUM," do all the work. Perfect comfort, no heat, no heavy clamps, no machinery, no ammonia. Yet, given closer to the scalp, your Charm-Kurl Cold Wave permanent results in longer lasting, safer, lustrous curls and waves that appear natural, glamorous, ravishing. Why put up with straight hair that is hard to dress in the latest fashion when you can know the joy of a real, honest-to-goodness genuine Cold Wave Permanent, *by tonight!* Ask for the NEW Charm-Kurl Supreme Cold Wave Permanent, the new, easy-to-use home permanent kit today. Test, compare, you must be pleased beyond words or your money back.

—works "Like a million" on children's soft, fine hair.

Consider this Important Fact

Only Charm-Kurl contains "***Kurlium***"* the quick working hair beautifier—that's why only Charm-Kurl gives such wonderful results for so much less. No wonder women everywhere say Charm-Kurl SUPREME is the nation's biggest Home COLD WAVE value! Insist always on Charm-Kurl SUPREME with "***Kurlium.***"*

*"***Kurlium***" is U. S. Registered. No one else can make this statement.

The New *Charm-Kurl* SUPREME COLD WAVE

COMPLETE HOME KIT *Only* 98¢ PLUS 14c TAX

The new Charm-Kurl SUPREME COLD WAVE Kit is for sale at Drug Stores, Cosmetic Counters and 5c and 10c Stores. Get one today—thrill to new-found glamorous hair beauty by tonight. Price in Canada $1.35 Tax Included—at Drug, Cosmetic and Variety Counters. Canadian Address: FRASER HAIR FASHIONS, 22 College St., Toronto, Ont.

Each kit contains a 3-ounce bottle of salon-type COLD WAVE solution, 60 curlers, 60 end tissues, cotton applicator, neutralizer and easy-to-follow instructions.

The METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month

The greatest star of the screen!

Guess who's back?

★ ★ ★ ★

And guess who's got him?

★ ★ ★ ★

GABLE'S BACK!

and GARSON'S GOT HIM!

★ ★

in M-G-M's exciting love story...

★ ★ ★ ★

ADVENTURE.

★ ★ ★ ★

Yes, *Adventure* adds up to being the most exciting and thoroughly enjoyable screen *Adventure* we've been on, in many a season of movie-going.

★ ★ ★ ★

Gable is a tough, swaggering, romantic bos'n who has made love and trouble in every port on the seven seas.

★ ★ ★ ★

Garson's a girl whose greatest *Adventure* is a picnic on Sunday.

★ ★ ★ ★

Then—WHAM! They meet!

★ ★ ★ ★

It's lightning and thunder...it's sound and fury...it's wind and flame...it's heaven and some of the other!

★ ★ ★ ★

It's love on every note of the keyboard—laughing, lilting love; roaring, raging love. It's Gable and Garson in the screen's most exciting *Adventure!*

★ ★ ★ ★

Pardon us, while we doff our cap to Joan Blondell and Thomas Mitchell, who turn in such stand-out performances.

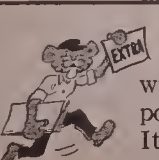
★ ★ ★ ★

And a low bow to the excellent supporting cast—to Victor Fleming for his fine direction—to Sam Zimbalist for his super production—to Frederick Hazlitt Brennan and Vincent Lawrence for their screen play with a punch!

★ ★ ★ ★

They've given us a great entertainment *Adventure* that marks the return of our favorite swell guy, Clark Gable—and the advent of Greer Garson in a zestfully different role!

—*Leo*



"The Beginning Or The End" will be the most important picture of 1946. It is the story of the atomic bomb!

Movieland

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DORIS CLINE, Editor
PEG NICHOLS, Assistant Editor
BOB BECKER, Art Editor

HELEN LIMKE, Hollywood Editor
BILL DUDAS, Staff Photographer
ROBERT CROSSETT, Ass't Art Ed.

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MEMBER AUDIT BUREAU OF CIRCULATIONS

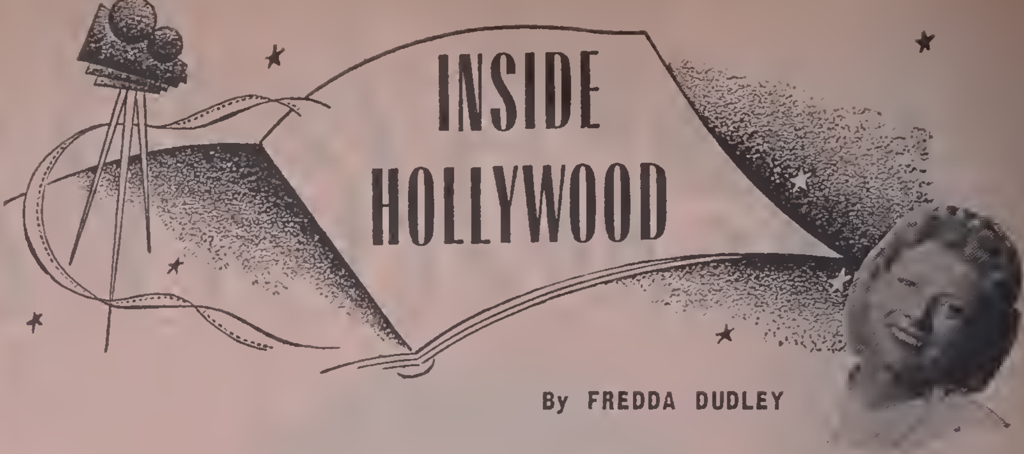
Gable's back
and Garson's got him!

in M-G-M's exciting screen

"Adventure"

CLARK GABLE • GREER GARSON in Victor Fleming's production of "ADVENTURE" with Joan Blondell • Thomas Mitchell
TOM TULLY • JOHN QUALEN • RICHARD HAYDN • LINA ROMAY • HARRY DAVENPORT • Screen Play by FREDERICK HAZLITT BRENNAN and VINCENT LAWRENCE • Adaptation by Anthony Veiller and William H. Wright • Based on a Novel by Clyde Brion Davis • DIRECTED BY VICTOR FLEMING • PRODUCED BY SAM ZIMBALIST • A METRO-GOLDWYN-MAYER PICTURE

Esther Williams got in the matrimonial swim with her marriage to announcer Ben Gage.



INSIDE HOLLYWOOD

By FREDDA DUDLEY

VITAL STATISTICS:

In one week, Hollywood was recently stood on end like a Chinese egg at Easter by the swift changes in domestic arrangements, to wit:

Orson Welles and Rita Hayworth split (the betting as this is written stands two to one that the rift will not be permanent).

Marie McDonald and Vic Orsatti announced their friendly separation.

Frances Rafferty and Major Don Horton parted.

Carole Landis married theatrical producer Horace Schmidlapp. (Her friends feel certain that this is *the* marriage for Carole and that she has found happiness at last—and it couldn't happen to a nicer girl.)

As predicted here some months ago, Margo married Eddie Albert.

* * *

MISSING GUEST:

When Esther Williams, wearing pale pink crepe, a pink lace halo hat with a shoulder-length veil, and carrying a white prayer book from which hung white orchids and bovardia, married Ben Gage, the only invited guest who failed to appear was Van Johnson.

As soon as Esther returned from her honeymoon, she telephoned Van to find out why the omission. Said a hurt Van, "But, Esther, I didn't get an invitation."

"You were so," she countered. "I addressed the invitation myself and sent it to the studio because I didn't know where you were hiding out at the moment."

In order for Van to get his rest and preserve a modicum of privacy, he finds it necessary to move rather often; for that reason some of his personal mail gets mixed up with the tons of fan mail that come in every day. One of the harassed secretaries will undoubtedly faint, some day soon, when she opens the wedding invitation.

* * *

GOLDEN APPLING:

Each year the Hollywood Women's Press Club selects, by secret ballot, the actor and the actress who have been most cooperative during the past twelve months. This year Gregory Peck won by two votes over Dana Andrews. Joan Crawford snagged feminine honors over June Allyson.

For the first time, a special award was given Frank Sinatra in recognition of his magnificent and constructive work in the fields of juvenile delinquency and racial tolerance. Nancy Sinatra accepted the framed award because Frank was on the train en route home after a hospital tour. She quite captivated the club members by saying, "I am grateful to you in Frank's behalf, in my own behalf, and on behalf of the two little Sinatras, because I think that if they were old enough to read this tangible acknowledgement of what he has been trying to do, they would be very proud of their dad."

Gregory's speech was brief and very much to the point. He said that he was sorry Dana couldn't have joined us (Dana was working on "Canyon Passage" and Walter Wanger wouldn't allow him the necessary two hours for luncheon as the Press Club guest, so maybe Mr. Wanger will get some sort of reverse award next year), and Gregory added that he was doubly elated over the award because he has been a part of the Hollywood scene for only two and one-half years. However, when one realizes that during those thirty months he has never been between pictures, yet has given all the stories requested, posed for all the desired pictures, and made fast personal friends of many of the local writers it is easy to understand his winning the kudos.

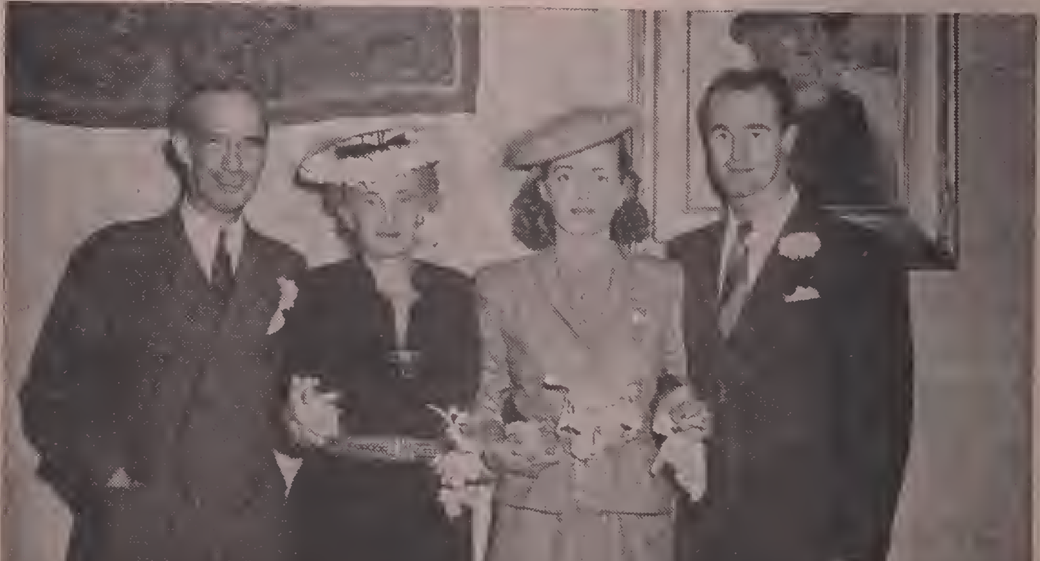
Joan Crawford, governing herself with the utmost poise and charm, despite great emotional strain (she and Phil Terry had announced their separation only a day before the Press Club party), said simply that she wished she were a man, because—being a girl—she was unable to control just a few grateful tears.

The award given the man is always a gold script holder on which is embossed the golden apple; for the girl, the golden apple takes the form of a lapel clip.

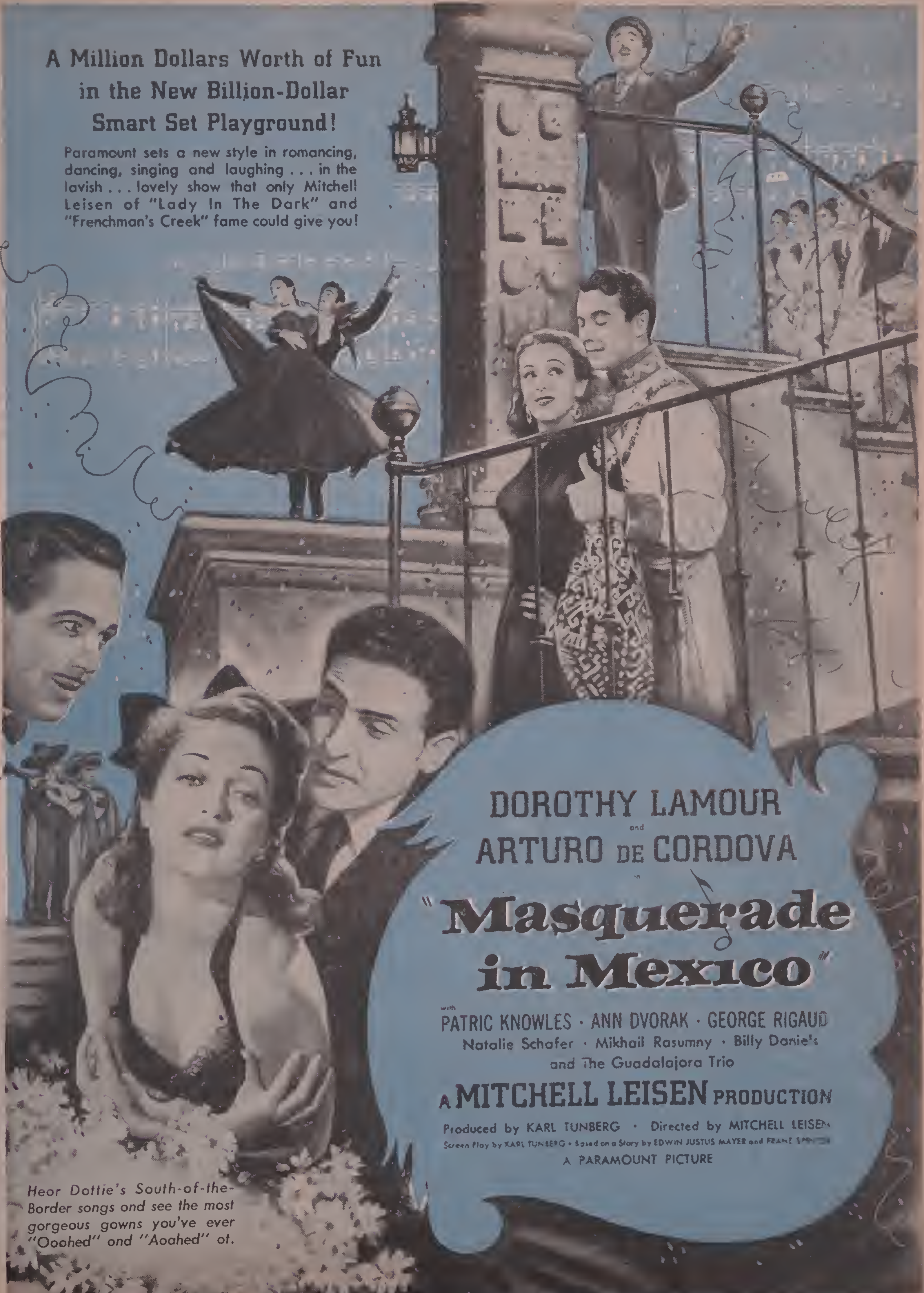
The Press Club also selects the male and female Thespian deemed to have behaved in the most uncooperative manner during the year. Miss Greer Garson came in for the literary frown this year, and right beside her was Mr. Fred McMurray.

Runner-up in the uncooperative department was Lauren Bacall, but she was beaten by

David Niven returns after six years in the British Army. A scheduled pic, "The Bishop's Wife."



Surprise wedding of Bette Davis to artist Grant Sherry took place in chapel of famous Riverside Mission Inn. Bette's mother married Woodbury Palmer (above) a week before.



A Million Dollars Worth of Fun in the New Billion-Dollar Smart Set Playground!

Paramount sets a new style in romancing, dancing, singing and laughing . . . in the lavish . . . lovely show that only Mitchell Leisen of "Lady In The Dark" and "Frenchman's Creek" fame could give you!

DOROTHY LAMOUR
and
ARTURO DE CORDOVA
in

"Masquerade in Mexico"

with
PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD
Natalie Schafer · Mikhail Rasumny · Billy Daniels
and The Guadalajara Trio

A **MITCHELL LEISEN** PRODUCTION

Produced by KARL TUNBERG · Directed by MITCHELL LEISEN
Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ [illegible]
A PARAMOUNT PICTURE

Hear Dottie's South-of-the-Border songs and see the most gorgeous gowns you've ever "Ooohed" and "Aaahed" at.

Stops Perspiration Troubles *Faster*

THAN YOU SLIP ON YOUR SLIP

Expect postwar miracles. Look for this new, excitingly different idea in deodorants. Ask for new super-fast ODORONO Cream Deodorant... *stops perspiration troubles faster than you can slip on your slip.* Because it contains science's most effective perspiration stopper.

Affords other greatly needed blessings too: Will not irritate your skin... or harm fine fabrics...or turn gritty in the jar. *And really protects up to 3 days.*

Change to ODORONO Cream Deodorant—super-fast... super-modern...excitingly different.

NEW, *Superfast*

ODO·RO·NO CREAM DEODORANT

39¢

Also 59¢ and 10¢ Plus Federal Tax

ODORONO ICE is back from the wars ... 39¢

a huge majority. When Bogie learned that his wife had won even so negative a notice as nomination in the uncooperative class, but that early tabulations indicated Miss Garson would win in a walk, he said facetiously, "How about that! Here a new kid comes to Hollywood and gets a break. Then she is nominated for a press award. What happens! Here's what happens, a girl who has had everything—a girl who has won the Academy Award, the Zip, Zop, Trip, and Photoplay Gold Medal Award, in short, a girl who has had every possible honor—comes along and noses out this hard-working newcomer. Pressure from the big boys—that's what it is!"

This delicious interpretation was repeated the length and breadth of Hollywood for days after its enunciation.

At the party at which the awards were given, Cary Grant, a fugitive in makeup from the RKO set for "Notorious," served as Santa Claus, and Jimmy Durante entertained with such delectable musical tidbits as "Umbriago," "Bill Bailey," and something about having found the lost chord.

Quite a party: quite a party.

LATTER DAY DELILAH:

On the set of "The Dark Corner" Lucille Ball studied her wardrobe girl critically, said, "I wish you'd let me cut your hair; I know of a way that would be very becoming to you."

"You're kidding, of course," said the wardrobe girl.

"I certainly am not," insisted Lucille. "When I was a model, I had to learn to do all sorts of things, and one of my knacks is cutting hair." With a certain amount of trepidation, the wardrobe girl submitted herself to the scissors, with the result that four or five additional victims promptly offered themselves to Miss Ball as clients. First thing you know, Lucille will be picketed by the Westmores.

CRACK IN THE RECORD:

Local rumor has it that Bud Abbott and Lou Costello are writing a book about their show business experiences tentatively titled "The Corn Is Groan."

MISSTEPS:

Both Ann Miller and Eleanor Powell were astounded one morning recently to read a newspaper gossip item to the effect that "Ann and Eleanor have gone to Harry Cohn, head of Columbia Studios, asking that he locate a story to co-star the girls who are now best friends and are eager to make a dancing picture together." Truth of the matter was that the girls had met just once before this item appeared. Furthermore, Eleanor has had dozens of offers to return to the screen, and a score more begging her to make New York personal appearances to the extent of six figures weekly, but has rejected all in favor of being wife to Glenn Ford and mother to Master Peter Newton.

SO SLEEP THE VIGILANT:

Danny Milland, tricycle-aged son of the Ray Millands, recently became the owner of a complete frontier outfit, including chaps, shirt, sombrero, holster, cap pistol, and a neckerchief. To say that he admired this outfit is as cautious a statement as to say that, on occasion, Tommy Manville has contemplated marriage.

A dinner guest at the Millands was invited upstairs after Danny had been put to bed, to view the state considered by the young warrior to be satisfactory for slumber. He was clad in pajamas over which was buckled his gunbelt and holster, and the trusty six-shooter lay heavy on the recumbent hip. Tied around his lower face, so that only a pair of closed eyelids fringed by long lashes were visible, was his cowpoke bandana. All set to hold up the sandman!

BY JUDGE—NOT BY STORK:

And Hollywood has three distinguished new citizens via the Naturalization route pianist Vladimir Horowitz, actor Paul Henreid, and director Andre de Toth.

MOMENT SUPREME:

For the most part, the men aboard the transport were fairly glum. They had written home that they would dock in San Francisco; instead, their boat was being warped into a berth in Portland, Oregon. Standing at the rail, they stared disconsolately at the clumps of welcoming civilians on the wharf, thinking that no relative could have traced them to this port. Particularly disheartened was a Marine Lieutenant who knew that his wife was probably sitting in a hotel room or on a park bench in San Francisco, head deep in gloom over having missed him. Abruptly the gleam of a blonde head on the dock below stunned the lieutenant into action. He hurdled the rail and leaped to the dock to

A Press Club favorite! Joan Crawford, the "most cooperative actress" for '45.

Gregory Peck won the Golden Apple prize for being "the most cooperative actor."

"I Know what I'm Doing!" she said...

"A woman isn't meant to be lonely,
she's meant to be loved.
From now on I'm going
to live my life
my way!"

"Nobody needs to know anything... they'd never suspect *you*...

"What can any woman say to prove she's worth a second chance at Love..?"

BARBARA STANWYCK

WILL NEVER BE FORGOTTEN AS "JESS" IN

"MY REPUTATION"

It's Barbara's best, truly! and a new triumph for **WARNERS!**

GEORGE BRENT · WARNER ANDERSON · LUCILE WATSON · JOHN RIDGELY · EVE ARDEN · DIRECTED BY CURTIS BERNHARDT · PRODUCED BY HENRY BLANKE

Screen play by CATHERINE TURNEY from the novel "Instruct My Sorrows" by Clare Jaynes • Music by MAX STEINER

WANT TO BE HIS VALENTINE?

He'll love the girl with sparkling hair!

Yes—there's nothing like bright, sparkling hair to make a girl more attractive AND—to bring a flood of Valentines to her door.

What's the secret of such glamorous hair? It's simple—when you use Nestle Colorinse. For Colorinse fills your hair with glowing highlights—adds radiant color and gives your hair a softer, silkier sheen.

See how gleaming hair makes your eyes and your whole face brighter. Start today to use Nestle Colorinse and discover for yourself that glamorous hair is one sure way to a man's heart.

NOTE Ask your beautician for an Opalescent Creme Wave by Nestle—originators of permanent waving.

Nestle COLORINSE

In 10¢ and 25¢ sizes. At beauty counters everywhere.

KEEP HAIR IN PLACE ALL DAY LONG

Delicately perfumed Nestle Hairlac keeps all styles of hairdos looking well-groomed throughout the day. Also adds sheen and lustre to your hair. 2½ oz. bottle 25¢.

Nestle HAIRLAC

take the weeping girl into his arms. The lieutenant's shipmates screamed encouragement: "Take it easy, Jesse James!" Meanwhile, Tyrone Power was saying to Annabella, "How'd you get so smart, Blondie?" Annabella was too happy to answer.

CAUGHT SHORT:

Dick and Kay Crane are living, as you probably know, in the guest house belonging to a quondam-ambitious estate in the Hollywood hills. It is compact and comfortable, but still commodious enough for the presence of gremlins. In the bedroom there is only one closet, the area of which could be covered by a gentleman's handkerchief. Dick volunteered to squeeze his clothing into this space, leaving the closet across the hall for Kay.

Unfortunately, the front door is equipped with a generous square of clear glass, and passage to the closet and back to the bedroom is in full view of this door. Not long ago, Kay had just stepped into the closet, clad in scanties, when the doorbell rang. Quickly, she stepped into the closet and closed the door while Dick answered the bell.

He ushered the unexpected callers into the living room, which is also in full view of the closet door and entertained them as best he could until someone said, "Where's Kay?"

"One moment," said Dick and stepped to the closet door to inquire, "And now are you ready to come out like a good girl?" From the interior came a muffled affirmative, so Dick opened the door.

The expression on the faces of their friends was something that Dick and Kay will cherish always; it was too good to spoil by explanation.

RIOTOUS LIVIN':

This may be somewhat late for a Christmas story, but it bears such delightful connotations that it is worth recording. John Payne took his daughter, Julie, down to see Santa Claus who made the usual inquiry of the young lady. Responded Julie, "For Christmas I want a set of drums, a tambourine, and a pink elephant."

John and Santa Claus exchanged glances; Santa grinned and John swallowed hard. However, he set out in search of a pink elephant, found only blue. So Julie received a note from Santa Claus on Christmas morning reading, "All the pink elephants had been reserved by the older generation, Julie, but I brought you this lovely blue one instead."

BIOG BRIEFS:

Deanna Durbin's name troubles are now over. If her infant is a boy, he will be named Jeffrey Allen, if a girl, she will be called Jessica Louise. Note to a girl named Mary who probably lives in Santa Monica: Please write to Miss Durbin, c/o Universal Studios, identifying yourself as to the place you saw Miss Durbin and suggested the name. Other girls named Mary, who live in Santa Monica, need not answer, because only if the writer tells correctly where, when, and on what occasion the name was suggested, will Miss Durbin follow a plan she has.

VITAL STATISTICS

Jinx Falkenburg and Tex McCreary are preparing a nursery for an inhabitant due in the summer of 1946.

Eddie Bracken's new son has been named Michael Edward. Young Mike has two sisters, Judith Ann who is now 3, and Carolyn Jean who is 15 months old.

Hume Cronyn (whom you will admire enormously in "Letter For Evie") and Jessica Tandy finished their work in "The Green Years" at Metro, hopped into a car and raced for the hospital where they were rewarded by the birth of a little girl who will be named Candy Cronyn.

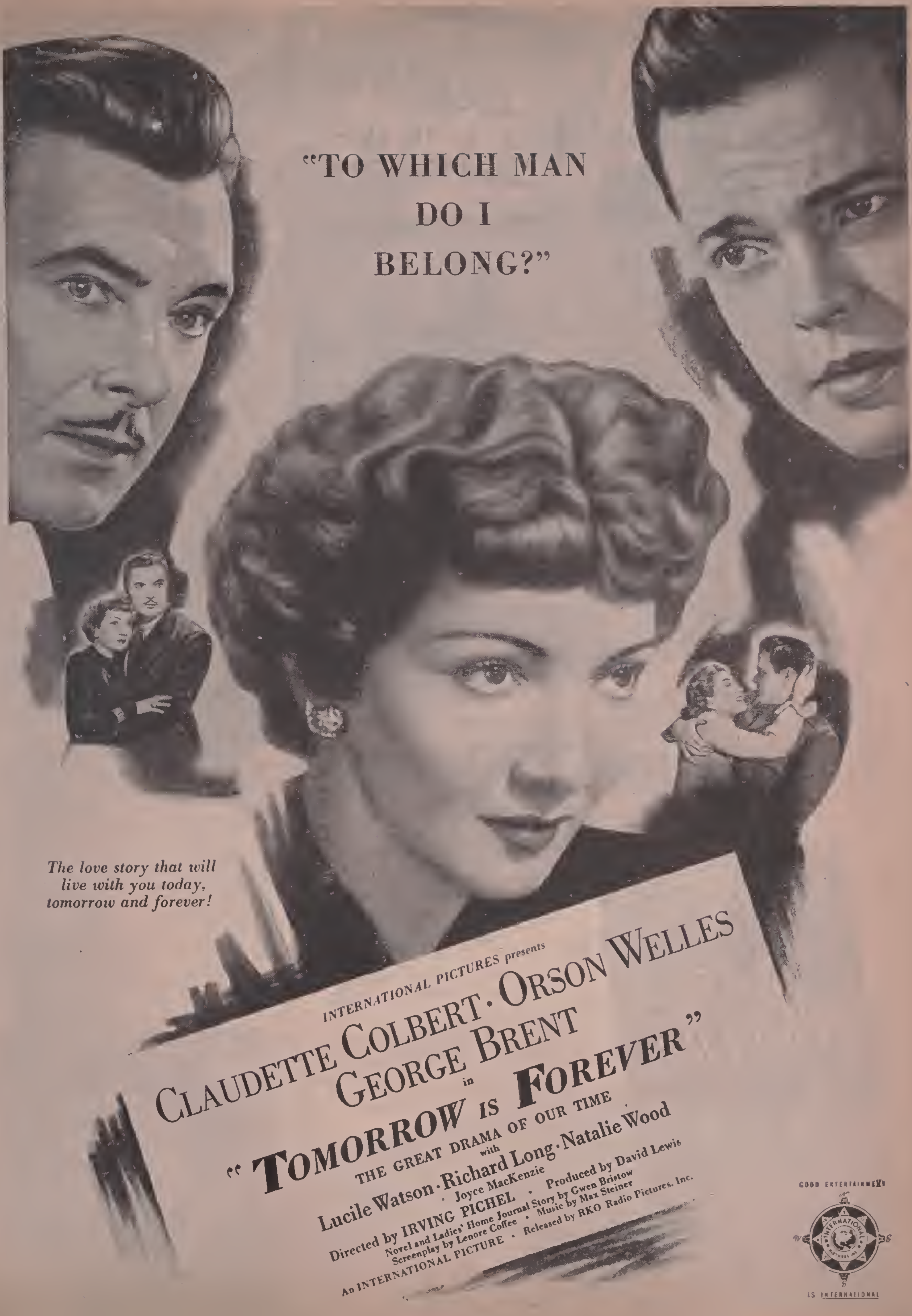
Remember "Three Martini" in "The Story of Dr. Wassell"? Her name is now Carol Thurston Thayer, following her marriage to Lt. Colonel David S. Thayer, Jr., of Houston, Texas. After the honeymoon, Carol will be required to return to Hollywood for some added scenes in "Swamp Fire," her latest picture opposite Johnny Weissmuller.

Frances Ramsden, currently getting her first break in "The Sin Of Harold Diddlebock," has been sued for divorce by her husband, Paul E. de Loqueyssie, who has also demanded that she pay his legal expenses.

Most matrimonial family in Hollywood in months was that of the house of Davis. Bette's mother, Mrs. Ruth Favor Davis became the bride of Mr. Robert Woodbury Palmer one week, and Bette herself stepped to the altar of the chapel in Riverside's Mission Inn, a week later. Observed Bette as she prepared to become the wife of Mr. William Grant Sherry (recently discharged from the Navy),

(*Continued on page 93*)

Close harmony: Red Skelton and the new Mrs. dine out with his former wife-agent the day after she married Frank Borzage. He's directing "I've Always Loved You" for Rep.



"TO WHICH MAN
DO I
BELONG?"

The love story that will
live with you today,
tomorrow and forever!

INTERNATIONAL PICTURES *presents*

CLAUDETTE COLBERT · ORSON WELLES
GEORGE BRENT
in

"TOMORROW IS FOREVER"

THE GREAT DRAMA OF OUR TIME
with
Lucile Watson · Richard Long · Natalie Wood
· Joyce MacKenzie
Directed by IRVING PICHEL · Produced by David Lewis
Novel and Ladies' Home Journal Story by Gwen Bristow
Screenplay by Lenore Coffee · Music by Max Steiner
An INTERNATIONAL PICTURE · Released by RKO Radio Pictures, Inc.

GOOD ENTERTAINMENT
IS INTERNATIONAL

A Six-letter Word for

Stronger Grip

. . . Watch your "Good-looks Score" go up and up when you use DeLong Bob Pins to give your hair-do that smooth, new uncluttered look.

It's the *"Stronger Grip"* in DeLong Bob Pins that makes them so different from bob pins of the wishy-washy type...

Stronger Grip

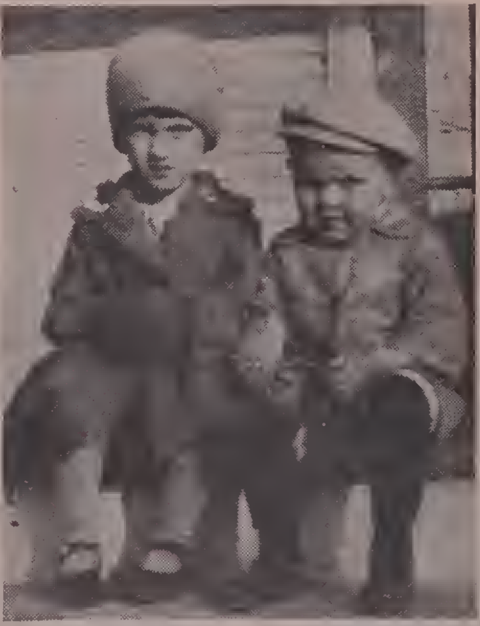
Won't Slip Out

DeLong
STRONG SPRING - WON'T SLIP OUT

Quality Manufacturers for Over 50 Years

BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS

Letters to the EDITOR



Dear Sir:

Would you please take time to look at the expression that is on the face of the little boy in this snapshot? It is identical with that of one of my favorite actors—Thomas Mitchell.

E. K. Cleary
Chicago, Ill.

There's no doubt about it, Mr. Cleary!

Dear Miss Cline:

I saw Don DeFore in the "Affairs of Susan." I liked it very much. I saw June Lockhart in "Son of Lassie" and I thought she was rather pretty. I liked Peter Lawford, too. I like school but I think the teacher I have is rather boring and so do the other girls in my class. There are 19 children in the class altogether and of that 4 (not counting me) are girls and the rest are boys. Big class, isn't it?

Sincerely,
Babs Becker
Little Silver, N. J.

It certainly is! Better luck next term with your new teacher.

Dear Miss Cline:

Your Oct. issue of MOVIELAND was so *very good*, particularly because of "This Is Myself," by Frank Sinatra. Thanks so much. "Words of Music" was nice to Frank, too. The large picture of Frank is fine—so nice for our scrapbooks.

Sincerely yours,
Doris M. Palumbo
Lebanon, N. H.

Thanks for the kind words. We're proud of Frankie too, for the fine work he's doing all over the country with his lectures on Tolerance. Have you seen the RKO short, "The House I Live In . . ." and did you know that Sinatra was given a special "outstanding contribution" award by the Hollywood Women's Press Club?

Dear Sir:

While looking through a recent issue of MOVIELAND I came across your article, "Foreshadowing Your Home." You have a picture of the interior of the farmhouse from the movie, "Christmas in Connecticut."

When I saw the movie, I sort of placed that home as my dream house.

For quite some time now I have been looking for detailed information about the house as a whole.

Could you send me some pictures similar to those in your article, and also a plan of the house! If not, could you advise me as to where I could find such information?

Sincerely,
Charlene Reid
Chicago, Ill.

If you will write to Mr. Leo Kuter, Warner Bros. Pictures, Burbank, Calif., I'm sure he will be able to help you.

Dear Miss Cline:

I enjoyed your article "Sub-Sixteen" in the November issue. I am twelve years old and very interested in young starlets about my age. More stories, please, about young starlets.

Sincerely,
Mae Zetlin
Washington, D. C.

Look for a sub-sixteen article on Sharon MacManus in a near-future issue.

Dear Sirs:

Please send all future issues of MOVIELAND magazine, on my subscription, to my home address: H. E. McKinley Jr., Bean Station, Tennessee. The reason for the change in address amounts to a total of 83 points.

Sincerely,
S/Sgt. H. Evan McKinley
c/o Postmaster
San Francisco, Calif.

Welcome home, *Mr.* McKinley; We're glad to have you back.

Dear Doris Cline:

In your "Pictures in Production," at M-G-M, you told of "The Yearling" in production.

What I want to know is could you inform me of the producer and director of that movie. I cannot thank you enough.

The story and pictures on Helmut Dantine were wonderful and those beautiful color portraits of Phyllis Thaxter and Guy Madison were out of this world.

Sincerely,
Richard Donovan, Jr.
Mount Morris, N. Y.

Sidney Franklin is the producer and Clarence Brown the director of "The Yearling."

Killer Hunt!
... Four Hours to Go!

Gob on shore leave... dance hall hostess. Fear in their hearts . . . murder on their hands... and only time until dawn to prove an innocence they themselves doubt!

SUSAN HAYWARD · PAUL LUKAS
BILL WILLIAMS
(The Sergeant of "THOSE ENDEARING YOUNG CHARMS")
in

DEADLINE AT DAWN

with JOSEPH CALLEIA · OSA MASSEN · LOLA LANE · JEROME COWAN
Produced by ADRIAN SCOTT · Directed by HAROLD CLURMAN
Screen Play by CLIFFORD ODETS

RKO RADIO PICTURES

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BUBBLE BATH

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Salts, 1 lb. $1.00
Liquid, 8 oz. $1.00

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MATTHEW PRODUCTS, INC.
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So Proudly We Hail

This is the fifth in a series of special features dedicated to Hollywood's war veterans and men still in service—keeping up with the stars who've been away, and reporting on the many who might have been stars by now if their careers hadn't been interrupted.

WAYNE MORRIS is back! At the moment, however, his chief interest as a civilian is to become acquainted with the new girl in his life—a cute baby daughter, born while he was overseas. Wayne did a fine job in the war as a lieutenant in the Navy; his record shows the Distinguished Flying Cross, the Navy Cross, a Gold Star and an Air Medal. His studio (W.B.) has big plans for the Morris screen career—another "Brother Rat," maybe?

* * *

After two years of real down-to-the-ground-and-no-fooling service in the Coast Guard, handsome RICHARD QUINE is back before the M-G-M cameras.

Dick had such pictures as "The Human Comedy" and "Stand By for Action" to his credit, and his star was really ascending, when he made the decision to shelve his ambitions for the duration. He not only signed with the Coast Guard, but he took unto himself a wife, the lovely Susan Peters.

Now, with Susan and a role in "But Not Good-bye," it looks like smooth sailing ahead for civilian Richard Quine.

* * *

A naval lieutenant in charge of a gun crew has been JOHN SHEPPERD'S occupation since January, 1943, and ". . . the Armed Guard Division was certainly a far cry from 'The Loves of Edgar Allan Poe'," says John.

* * *

TIM HOLT, captain in the Army Air Corps, will shortly be just plain Tim Holt, movie actor. He's been away for a long time—four years—but his splendid work in Orson Welles' "Citizen Kane" isn't forgotten. He'll do a pic for RKO soon.

1

2

3

1. De-turboned while in service, Sabu winds up in "Tangier." His date: Pauline Ellis. **2.** Wayne Morris has Navy blues because of the suit shortage. He's with Martha Vickers. **3.** John Shepperd stepped out of the Armed Guard Division into "Strange Triangle" (20th).

PAT'S IN MEXICO CITY
AND RIGHT IN
THE MIDDLE OF
THE MOST EXCITING
ADVENTURE OF
HIS THRILL-PACKED
CAREER!

COLUMBIA PICTURES presents

PAT O'BRIEN
WITH
RUTH WARRICK

Perilous Holiday

Intrigue and romance to torrid rhythm...from the famous **Collier's** story!

WITH

Alan HALE · Edgar BUCHANAN · Audrey LONG

and EDDIE LeBARON and HIS CONTINENTAL ORCHESTRA

Screenplay by Roy Chanslor • Based upon the Collier's Magazine serial by Robert Carson

Produced by PHIL L. RYAN   Directed by EDWARD H. GRIFFITH

WILL YOU WEAR THIS LOVELY

2-Way Jumper
ON
APPROVAL
Only
$7.98

The picture at left shows the jumper worn as a smart cap-sleeved dress without blouse.

10 DAYS' TRIAL!

Wear this Jumper and blouse at MY RISK If in 10 days you are not completely satisfied, return for full refund.

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4 LOVELY COLORS

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Note: Order 2 Jumpers for only $14.50 plus postage. ☐

THIS WAS HOLLYWOOD

"The Al Jolson Story" (Col.) stars Larry Parks, with Evelyn Keyes in role of dancer Ruby Keeler.

ONE YEAR AGO

Robert Taylor became a full lieutenant . . . The critics praised Shirley Temple's grown-up pretending in "I'll Be Seeing You" . . . Jane Withers' best beau was Ross Hunter . . . Red Skelton entertained and wowed the troops in Italy . . . Robert Walker squiring Diana Lynn . . . "Valley of Decision," outstanding picture of the month . . . Ida Lupino and Helmut Dantine dating . . . Everyone, including Garbo, developing a passion for painting . . . Lana Turner concentrating on Turhan Bey . . . The town's glamour girls showered Hedy Lamarr with gorgeous gifts for her June baby . . . Esther Williams and Ben Gage very much in love . . . Betty Hutton and Barry Fitzgerald going places and doing things—just for laughs . . . Spencer Tracy planning his return to the Broadway stage.

FIVE YEARS AGO

Jimmy Stewart sending yellow roses every week to Olivia de Havilland . . . Vivian Leigh and Laurence Olivier quit Hollywood to battle for Britain . . . Ingrid Bergman was named for the part of Maria in "For Whom the Bell Tolls" . . . Dorothy Lamour and attorney Greg Bautzer romancing . . . "The Great Lie" was another Bette Davis triumph . . . Gene Tierney inspiring Rudy Vallee's love songs . . . Betty Grable's figure was judged the most perfect in Hollywood . . . Everyone talking about Orson Welles' "Citizen Kane" . . . Hollywood wondering if Bill Holden and Brenda Marshall would *ever* marry.

TEN YEARS AGO

Al Jolson starred in the "Singing Kid" . . . Al's wife, Ruby Keeler, was dancing her way through "Colleen," opposite Dick Powell . . . Jean Harlow had an ice rink built in the basement of her home . . . Robert Taylor doing the town with a different girl each night . . . Studio bosses turning a deaf ear to Ginger Rogers' plea for dramatic roles . . . Henry Fonda played opposite ex-wife Margaret Sullavan in "The Moon's Our Home" . . . Sylvia Sidney, starring in "The Trail of the Lonesome Pine," divorced Bennett Cerf . . . The critics raved about Freddie Bartholomew as "Little Lord Fauntleroy" . . . David Niven beauing Merle Oberon.

WHEN A BRIDE WORKS DAYS
... and her husband works nights!

So much love, yet love's a luxury . . . to be indulged at dawn and dusk. So modern . . . millions are living it today!

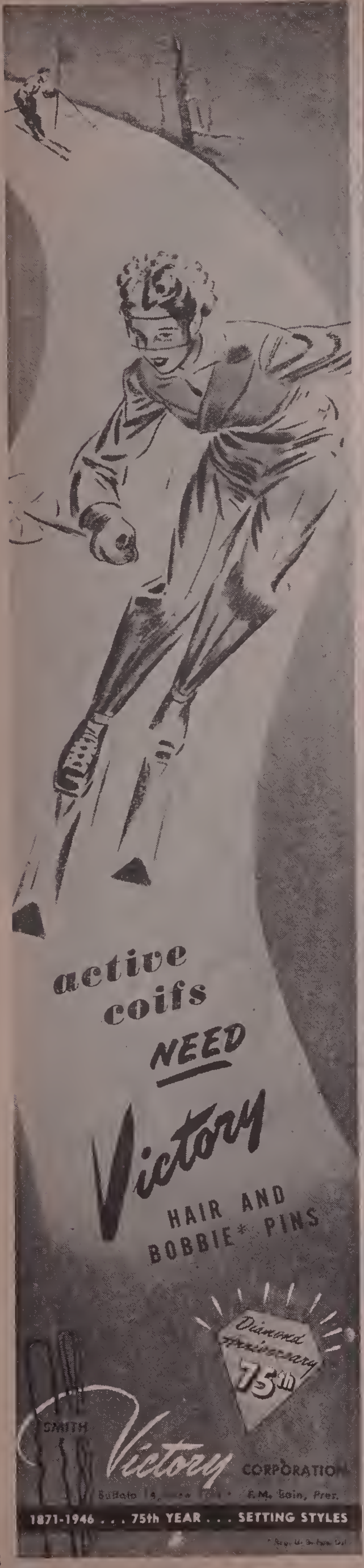
JOAN FONTAINE

"From This Day Forward"

RKO RADIO PICTURES

with MARK STEVENS
ROSEMARY DeCAMP · HENRY MORGAN
WALLY BROWN · ARLINE JUDGE

Produced by WILLIAM PEREIRA · Directed by JOHN BERRY
Screen Play by HUGO BUTLER



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MOVIELAND'S CROSSWORD PUZZLE

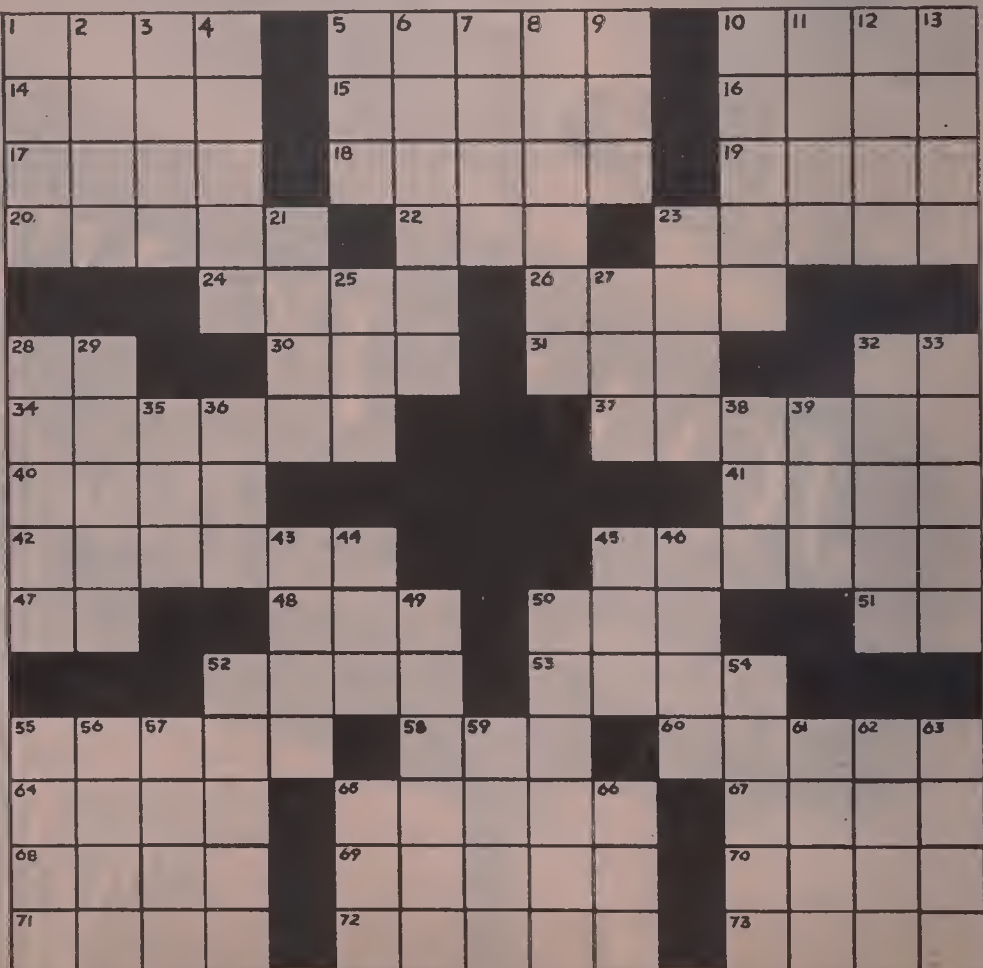
ACROSS

1. "Irene" in "Why Girls Leave Home"
5. "Gloria" in "The Lost Weekend"
10. Randolph Scott in "Captain Kidd"
14. "Marty" in 54 down
15. Ginger in "Weekend at the Waldorf"
16. She sings in "Ziegfeld Follies"
17. Asafetida
18. "Robin Hood of the - - - - -"
19. Wild beast's den
20. - - - - - Pryor
22. Mr. Colman, familiarly (anag.)
23. "The Kid from Brooklyn"
24. "Ellen" in "A Game of Death"
26. "Agatha Dunham" in "Pursuit to Algiers"
28. "Johnny Riggs" in "Yolanda and the Thief" (inits.)
30. "Susette" in "This Love of Ours"
31. "Monte Jarrad" in "Along Came Jones"
32. "Nona" in "Uncle Harry" (inits.)
34. "Speed" in "Man Alive"
37. "Graham" is - - - - - role in "Strange Confession"
40. Donna - - - -
41. Filmed a movie scene
42. "Danny" is - - - - - role in 73 across
45. Cesar - - - - - -
47. Mr. Sparks in short
48. "- - - Vines Have Tender Grapes"
50. A popular movie
51. Farmer in 48 across (inits.)
52. Binnie Barnes in "The Spanish Main"
53. - - - - Laurel (anag.)
55. "Karin" in "This Love of Ours"
58. Ray is "- - - Hugh Marcy" in "Kitty"
60. "Francisca" in "The Spanish Main"
64. "Bunny" in "Week-end at the Waldorf" (anag.)
65. Interlace
67. "Prince Nikki" in 43 down
68. Reginald Owen in "Captain Kidd"
69. Keenly desirous
70. Three (German)
71. Ku Klux - - - -
72. Harold - - - - -
73. "- - - - on a Train" (anag.)

DOWN

1. Bert - - - -
2. Vaudeville in a burlesque show
3. Bruce Bennett in "Danger Signal"
4. Dorothy Lamour in "Masquerade in Mexico"
5. Dieterle was - - - of "This Love of Ours" (abbr.)
6. John Carradine in "Captain Kidd"
7. "Maisie Goes to - - - -"
8. "Clio Dulaine" in "Saratoga Trunk"
9. Arnold cannot - - - in "The Hidden Eye"
10. Radio singer in "Senorita from the West"
11. "Donald Martin" in "Anchors Aweigh"
12. "Julla" in "My Name is Julia Ross" (anag.)
13. Claudette in "Guest Wife"
21. Lauren Bacall in "Confidential Agent"
23. With Alice in "Fallen Angel"
25. Ingrid's role in "The Bells of St. Mary's"
27. "Capt. Hollis" in "Week-end at the Waldorf"
28. "Chris" in "Guest Wife"
29. "Mr. Archer" is - - - - role in "Kiss and Tell"
32. Dinah - - - - -
33. Mary - - - - -
35. Electrical resistance unit
36. Cyprinoid fish of Europe
38. Distinctive doctrine
39. "- - - Wouldn't Say Yes"
43. "And Then There Were - - - -"
44. "Blood on the - - -"
45. Old-time movie dog
46. "Whitey Colton" in "Allotment Wives"
49. Shut close again
50. "The - - - - - - Girls"
52. Peggy's pa in "Junior Miss"
54. "- - - - - Lady"
55. Cecil Kellaway in "Love Letters"
56. Rosemary - - - - (anag.)
57. - - - - avis
59. Villain in "Othello"
61. Aroma of flowers
62. Movie short
63. Parched
65. - - - Ayres (anag.)
66. - - - Skelton (anag.)

(For Solution See Page 91)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"Smooth soft skin wins Romance"

Lana Turner

Lovely star of Metro-Goldwyn-Mayers'

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STREET__________
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Movieland's *New Picture Guide*

THE DIARY OF A CHAMBERMAID (**Benedict Bogeaus Production, released thru United Artists**)—A blonde Paulette Goddard shows her versatility in this period piece about a maid from Brittany. Although no one steals the Goddard glory, every performance is perfection in its overtones and underplaying. Settings, costumes and acting maintain a high key throughout. A bewhiskered Burgess Meredith prances about in the delightful role of a demented retired captain, tooting on whistles and watched over by Florence Bates, his maid and protector. Malevolent Judith Anderson rules the Lanlaire household, which includes her henpecked husband Reginald Owen. She cannot conquer the spirit of her son, Hurd Hatfield, although his body is broken by consumptive coughs. Irene Ryan's droll portrayal of a slatternly, beaten scullery maid will get sympathy and accolades. Francis Lederer, too, is outstanding as a menacing butler with the eyes and heart of a thief. Burgess Meredith not only acts but is co-producer and wrote the screenplay for this different and diverting film of days gone by. Directed with artistry by Jean Renoir.

THE SAILOR TAKES A WIFE (**MGM**)—The trials and tribulations of a hasty marriage are finally ironed out by bride and groom June Allyson and Robert Walker. One of the trials and/or tribulations is refugee Audrey Totter who manages to heave a mean matrimonial wrench; but true love wins out, of course.

TOMORROW IS FOREVER (**Int. released thru RKO**)—Locale, Baltimore during the period from 1918 to 1939. A not too subtle philosophy fills this film about the badly scarred veteran of World War I, who returns to this country after 20 years of European living to find Americans again closing their eyes to events happening outside their own continental boundaries. Orson Welles does a fine job as the crippled vet who, without divulging his real identity, tries to convince his one-time wife, Elizabeth (Claudette Colbert), that the past is unimportant but the future, as typified by the ideals of her son, Richard Long, will make living again worthwhile. George Brent is adequate as the solid citizen who married Elizabeth after the "death" of her husband, but all performances are overshadowed by the Welles characterization. Not soon to be forgotten spots also are provided by young Richard Long, in a first screen appearance, and little Natalie Wood.

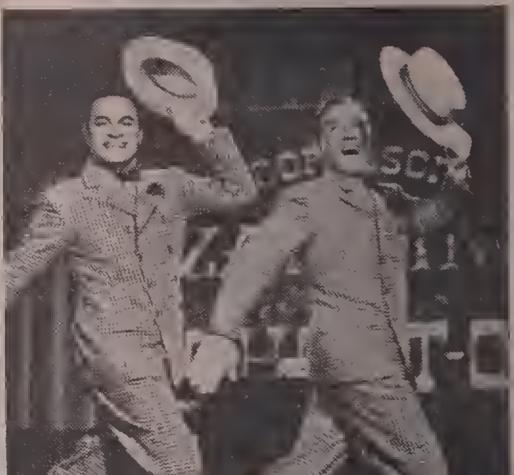
UP GOES MAISIE (**MGM**)—Ann Sothern's provocative Maisie continues to get in and out of hot water. This time it has to do with secret plans for a speedy helicopter. with Hillary Brooke, Horace McNally and Ray Collins out to swipe same. George Murphy is the inventor and current Maisie flame.

THE GENTLEMAN MISBEHAVES (**Columbia**)—Show business and New York night life get a going over by Robert Stanton, Osa Massen, Hillary Brooke and Dusty Anderson. It's an old story with some attractive newcomers making their bid in a "B" picture.

A LETTER FOR EVIE (**MGM**) is a little gem of entertainment which spots the lovely Marsha Hunt and exploits the previously undeveloped comedy flair of Hume Cronyn. Factory girls making shirts for the U. S. Army stuff letters into the pockets of the shirts. Evie's correspondence leads to countless complications when the correspondents finally get around to meeting, but the eventual outcome is a nice romance. John Carroll, Spring Byington, Pamela Britton and Norman Lloyd are pleasant additions to the cast.

ROAD TO UTOPIA (**Paramount**)—The fourth "Road" pic starring the can't-miss combination of Bing Crosby, Bob Hope and Dorothy Lamour is a delightful movie satire which takes time out to kid not only the stars, but the movie industry as well. "Utopia" sends its zany characters to Alaska in search of a gold mine. This means a series of hilarious jams with time out for the trio to (individually and jointly) dispose of six new songs. Douglas Dumbrille, Hillary Brooke, Jack La Rue have their innings as the gold rush "baddies."

(Continued on page 96)



Hope and Crosby keep going in "Road to Utopia," their fourth "Road" pic.

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CAPTAIN FROM CASTILE

By Samuel Shellabarger

THEY COULD LOVE WITHOUT RESTRAINT—BUT MARRIAGE WOULD HAVE BEEN SCANDALOUS! Handsome, aristocratic Pedro forsook the girl he loved for gold and glory in the New World. Instead, he met intrigue, hardship, danger—and Catana, the dancing girl. It was natural that she be his mistress — but it was scandalous to think of marrying her!

GREEN DOLPHIN STREET

By Elizabeth Goudge

WINNER OF $125,000 M-G-M PRIZE NOVEL CONTEST! Exiled from England, handsome William Ozanne sends for his sweetheart Marguerite. But through his own foolish mistake, it is her SISTER who sails halfway round the world to marry him! Shall he confess his horrible error—or live a secret lie for the rest of his life?

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Rachel — who avenged France because of one German kiss!

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Love is the only commandment—betrayal the only sin!

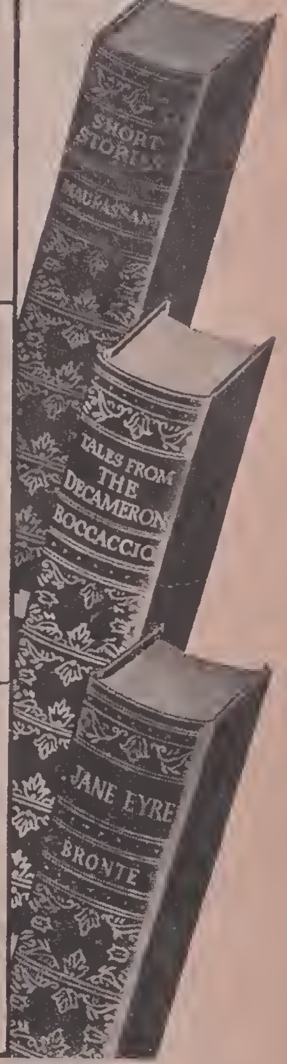
JANE EYRE

By Charlotte Bronte

WHAT TERRIBLE SECRET CURSED THEIR LOVE? Passionate, daring story of a man who spent his life seeking a woman he could love.

His wife was driven mad by her own excesses. Then—a French dancing girl, a Viennese milliner, a Neapolitan countess — and at last the one woman he adored—a girl barely more than a child. What terrible secret tore them apart?

Orson Welles, Joan Fontaine in 20th CENTURY-FOX Motion Picture "Jane Eyre."



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THOSE *Glamorous* NEWCOMERS

Sultry, heady, rich and lush! Well, what did you expect in a perfume called FOREVER AMBER? Created by Kay Daumit to be the essence of excitement, it comes in a dram ($1.75) or two and a half dram size ($3.75). The precious-looking packages are of rose-tinted lucite. Matching Forever Amber Cologne appears in a gold-crested bottle for $2.50.

Stockings are sheerer, legs must look to their looks. The basis of undimmed loveliness for underpinnings is smooth and completely hair-free skin. For depilatory users comes word of the recently improved formula of famous X-BAZIN. The new X-Bazin has not a trace of unpleasant odor, but is lightly scented for pleasanter application. A five ounce tube is $1.

Winter winds have a way of leaving lips chapped and cracked. For that matter, so does summer sun. That's why the Harper Method WHITE LIPSTICK should be a good all-year investment. It contains ingredients to prevent dryness and chapping. As it soothes, it forms a longer lasting, smooth and suede-y lipstick foundation. $1.

The CHIC DE LUXE CREME COLD WAVE kit offers luxury within anyone's limits. This home permanent wave set holds the professional type of ingredients that are mild enough for even bleached or baby fine hair. The whole home operation takes between two and three hours from shampooing time to the beautiful brush-out. Quick to do, long to last and only 79c.

Made to measure because they are made to measure up to teen-age girls own standards! That's the story behind TEENTIMER COSMETICS. The results are as gay as they are good for grooming. Essential accessories carry cute names. (Lipstick is "Lip-Trix" and cologne is "Heavenly H_2O.") Packaging is young and pretty. Prices are practical.

"DANGER SIGNAL," latest lipstick shade from the House of Westmore, should be a "safe bet" for every type of wearer. That's because the color is a bright, clear red-red that was made to blend with a blonde, accent muted tones or compliment the dark drama of the brunette. Practically a lipstick wardrobe to harmonize with any wardrobe. Either 25c or 50c.

KIDMETICS, a circus for the younger set! And Irene Blake's formula for the four to fourteen, boy or girl. Both skin and hair care items, directions that rhyme. 59c ea.

TRIMAL
POLISH REMOVER

A scientific "solution" for splitting nails. It's TRIMAL, non-acid, non-drying polish remover, made to preserve both nails and the life and luster of their lacquer. Just 25c.

Contributions to colorful charm are the smartly styled new CLOUDSILK lipsticks. In gleaming gold metal and black plastic they come in a bright range of six shades. $1.50.

Lentheric
Soft-Focus
CREME SATINEE

Lentheric's Soft-Focus CREME SATINEE, the fulfillment of three vital functions. This fluffy cream lathers in water to cleanse, soften and leave a silky powder base. $1.

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by AL GOODMAN

Al Goodman and his Orchestra, with chorus and soloists, in a rhythmic recording of seven Chopin tunes from the Broadway show: *Polonaise; Finale; O Heart of My Country; I Wonder As I Wonder; Mazurka; Just For Tonight; Now I Know Your Face By Heart;* plus the new *The Next Time I Care.* Smart Set Album P-145, $2.50.

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Jerome Kern's immortal music from "Showboat" in new super-smooth arrangements by Tommy Dorsey: *Why Do I Love You; Can't Help Lovin' Dat Man; Make Believe; Ah Still Suits Me; Ol' Man River; You Are Love;* plus Kern's latest, *Nobody Else But Me.* Smart Set Album P-152, $2.50.

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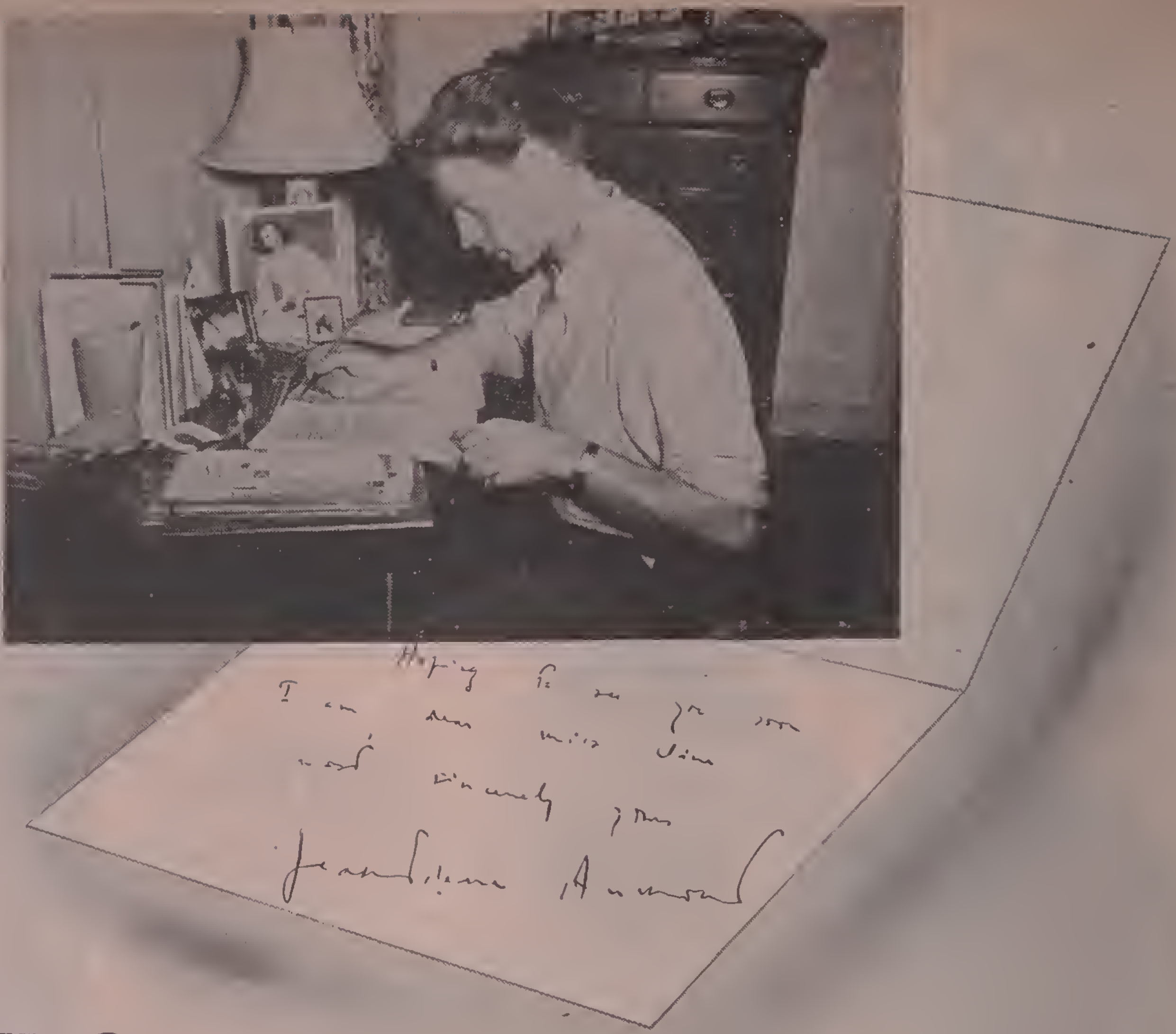

MGM star Jean Pierre Aumont's war memoirs will be published soon. He's scheduled to do Rimsky-Korsakov role for Univ.

READING *from* WRITING

By HELEN KING

What hits your eye the minute you look at the signature of Jean Pierre Aumont? The "broken" effect. It looks as though the popular French actor deliberately separated every letter he wrote. But it wasn't deliberation, not to graphologists. It tells that the gentleman is highly intuitive, that he can "have a hunch," or judge by a first impression immediately. None of this waiting months to make a decision. On first meeting, Jean Pierre knows if he likes you, why he likes you, and he has an instinctive understanding of your problems. Possibly this accounts for the sympathetic touch he puts into his pictures.

The next characteristic which strikes the eye is the shading of strokes: some definitely heavy, others very light. Jean Pierre is an impatient, and sometimes moody individual given to expressing his feelings. He likes to see things done quickly and dislikes any routine in his mode of living (yet it is the very thing he needs to offset this tempestousness).

Many of us have that upward line of writing found in his signature. It tells of optimism and a tendency to look on the brighter side of life. An easy way to remember this is by a little rule: "When the writing goes uphill you may be sure the corners of the mouth are turned up, thus the spirits are up; this is the sign of smiling optimism."

Now to dissect some of the letters. The capital "A," semi-printed, and high, gives good taste, a constructive mind and a protective nature. That oddly shaped "t" at the end of the signature shows a tendency to hang on to one's own ideas and beliefs.

Compare the dashing "i"-dots with your own. Are they as much like commas as Jean's? If so you too have a quick humor and an appreciation for repartee.

There is a free and easy method of expression, as shown by the swinging strokes; a desire for independence, as the tall capital letters reveal; and generosity of both mind and action as the "o" which is opened at the top.

You'd find Jean Pierre Aumont an interesting man to know; one whose actions would always act as a magnet and who would amaze you by his complete understanding of what you were thinking.

THE END

Do you cross your t's when you come to them? Do you build a tent over your i's in place of a dot? Do you forget to close the loops in your o's? From such tiny clues, 29-year-old Helen King, past president of the American Graphological Society, and leader of the nation's Sherlocks of scribbles, can read your character with uncanny accuracy. Dynamic, merry and assured, she has helped the New York police with countless cases, written syndicated newspaper columns, magazine articles, broadcast for several years, and analyzed more than a million and a half persons' handwriting.

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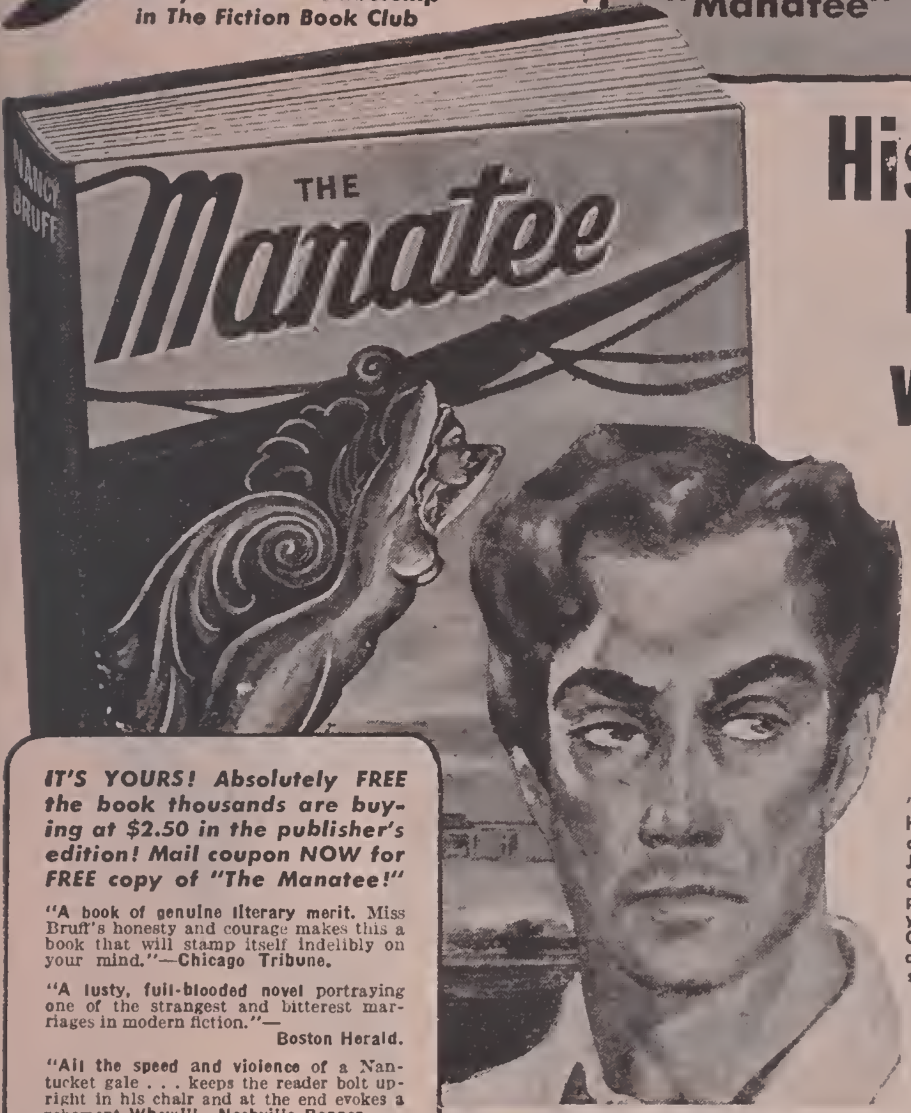

His hate was strong but their loves were stronger—

PIETY

"I pledge you my hatred 'til the day I die", said Piety to Jabez, her husband, after he had brutally profaned her trusting young love. But her Quaker love of God and her children was stronger than his evil.

SAFFRON

Lovely — sensitive — born of Jabez and Piety's strange and bitter union—she found escape from hate and wickedness by embracing life fiercely — learning to love and be loved with passionate intensity.

FLOWERY SHRINE

Exotic South Seas half-caste; sweet as the fragrant flower juices with which she anointed her exquisite body. She rose above the unholy lust of Jabez, to put meaning in the empty soul of his handsome son Luke.

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Yet at intervals Jabez' tender nature returned, and it was in one of these rare moods that he courted gentle Piety—then deliberately murdered his young bride's love, transforming it to a bitter hatred. How Jabez was freed at last from the evil demon that possessed his soul, how his spiritual release affected his family — whose lives had been distorted by his years of sin and violence — makes the most vivid, exciting and compelling tale you've ever read.

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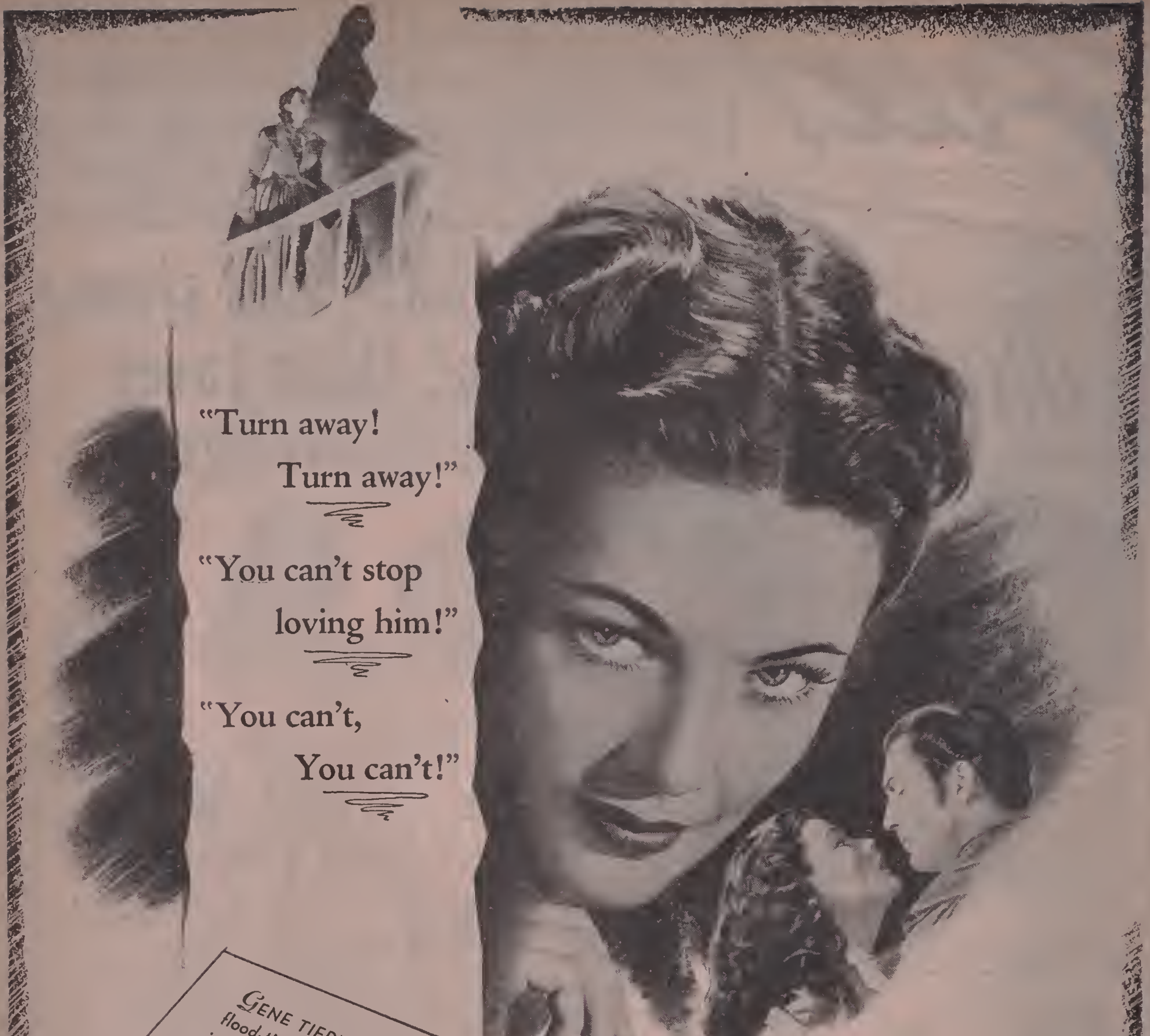


"Turn away!
Turn away!"

"You can't stop
loving him!"

"You can't,
You can't!"

Gene Tierney at the flood-tide of her glory... in a motion picture that engulfs the screen in dramatic greatness!

DARRYL F. ZANUCK presents **GENE TIERNEY** in

Dragonwyck

From the Novel by Anya Seton

with

WALTER HUSTON
VINCENT PRICE
GLENN LANGAN

and
ANNE REVERE · SPRING BYINGTON
CONNIE MARSHALL · HENRY MORGAN
Written for the Screen and Directed by **JOSEPH L. MANKIEWICZ**

A
20th
CENTURY-FOX
PICTURE

Oh, you nasty DAN!

The theater was dark and unusually quiet. On the screen a simple scene was being played; a tall, slender young man was twirling a watch chain as he spoke his few lines in a soft voice, but one pregnant with malice.

Suddenly a woman in the audience spoke, her words clearly audible for a dozen rows in either direction.

"There," she said vehemently, "is the most despicable man I have ever seen in my life!"

A moment later she felt someone tugging at her sleeve, and turned to hear the woman seated next to her say acidly, "Please, madame, you are speaking of the man I love!" Startled, she glanced quickly at the screen villain's unexpected champion, and failing to recognize her, peeked openly at the man seated next to the unknown woman. "Oh!" she gasped in confusion, "pardon me!" For seated there, and (*Continued on page* 60)

Dan Duryea has a problem!
He has to convince Pete and
Dick he's *not* that mean guy!

By KAY PROCTOR

Relatively speaking

"If I just had a relative in pictures!" cried a college co-ed, as she came away from a fruitless call at a casting director's office. "It's the only way to get in!"

Let's see, now:

Bing Crosby's four sons are seen occasionally as a quartet in pictures, and Andy Devine's 11-year-old Tad and 8-year-old Dennis are working with their father in "Canyon Passage". No doubt about it, Papa got the kids in.

From all accounts, if the Crosby boys never enter a studio again, it will be too soon to please them. Ted Devine seems to enjoy locations where he discovers fascinating wood creatures; but not so Dennis. That young man, chased by a white-faced cow, slightly enciente, declared he was menaced by a "mother bull". Somewhat later, he was directed to eat tapioca pudding for two hours in a scene that was difficult to get. Dennis can't bear tapioca and two hours was his limit so he struck—until the dish was replaced with chocolate pudding. Oh yes, getting into films was easy—getting OUT is what interests Andy's younger son!

(*Continued on page* 77)

Rita Lupino (Ida's sis) and hubby dance in a Dorothy Lamour pic.

Dennis and Tad act with dad, A. Devine, in "Canyon Passage."

To trade in—or on the family name. That's the question!

By LESLIE TRAINE

One-man factory—he makes toys from specifications for his 3 children.

After "Fallen Angel" (20th), he was borrowed for "Canyon Passage."

Seventeen odd jobs trained Dana Andrews to be an actor

HANDY MAN

By AVERY CARROLL

ATTENTION: EMPLOYERS,

Need an experienced apiarist? (Bee-handler, to you!)

Or a political reformer?

A butcher boy, plumber's assistant, farmer, cow puncher, fig picker, or bank clerk?

Or perhaps an office manager, a motion picture projectionist who can dub in sound, a school bus driver, a filling station operator?

Or yet a hitch-hiker, an oil supplies salesman, a concrete pipe worker, an irrigation engineer (called in some circles a ditch digger)?

Or maybe an actor?

Hold everything. Before you make out 17 separate time cards, may we direct your attention to the fact that, to secure the services of all these diverse and (*Continued on page* 68)

LUCKY LADY

Typical American girl, she cultivates casual look by "dressing down."

Stars in "Lady Luck" opposite Bob Young.

Her home in the valley is shared by stand-in.

Bill Williams & Babs, "A Likely Story"

Admits to Frankie she's a "phone cuddler."

It might as well be Spring for Barbara Hale. Her career is zooming, and love is in the air

Barbara Hale believes in Fate, predestination, mental telepathy and all kinds of things. And, so would you, I betcha, if you were Barbara!

She can *tell* you about all these matters and back it up with proof right smack out of her own personal experience. The most amazing chain of unpredictable circumstances led Barbara to stardom in Hollywood, and to one of the most charming romances the tired old film capital has seen in goodness knows.

Suppose you were Barbara, placidly growing up in Rockford, Illinois (her family moved there from De Kalb when she was four). Your father was a prosperous landscape gardener and you went to grade school and high school. You dabbled a bit with the little theater and studied tap dancing without too much enthusiasm because *(Continued on page 64)*

By HELEN LOUISE WALKER

PICTURES

1

2

3

At MGM:

THE YEARLING is now in its sixth month of Technicolor production, and there are many pre-preview experts around town who predict that this will be one of the greatest pictures of all time. Scripted from Marjorie Kinnan Rawlings sensitive book, the picture stars Gregory Peck and Jane Wyman. Others in the cast include Claude Jarman, Jr. as Jody, Jeff York, Henry Travers, June Lockhart, Chill Wills and Clem Bevans. One difficulty has been encountered: the fawn with which the picture started has now turned into an adult deer, lost his white spots and sprouted horns. In order to secure some added scenes, producer Sidney Franklin and director Clarence Brown must wait until the new crop of fawns appear in the late spring.

STAR FROM HEAVEN, being shot in Cinecolor, is the story of a colt born in a foxhole in the South Pacific and adopted by a G.I. Marshall Thompson, George Tobias, Jim Davis, Clem Bevans and "Silver-snip" are (*Continued on page* 89)

By FREDDA DUDLEY

1. Jane Powell and teacher on set of "Holiday in Mexico." 2. Zachary Scott,

IN PRODUCTION

4

Faye Emerson in "Danger Signal." 3. English made "Caesar and Cleopatra" with Vivian Leigh, and 4 "Wicked Lady" with Patricia Roc.

By GERTRUDE SHANKLIN

CHANGE *of* FACE

**Dorian Gray is no more—
Meet Hurd Hatfield,
the man behind the mask**

1. Home on the hilltop is the new, modernistically designed "Dragon's Lair," with 150-mile view. 2. He co-stars with Paulette Goddard in U. A. pic, "The Diary Of a Chambermaid." 3. Leans toward heavy drama, but someday he'd like to do a musical. Favorite g.f. seems to be Virginia Hunter.

One of the best things about "The Diary of a Chambermaid" is the chance it gives Hurd Hatfield to move, live, love, hope, despair, and rejoice—even as you and I. (His two previous screen appearances had left us wondering whether he could!) First he appeared, you remember, as the young Chinese son in "Dragon Seed," with heavy Oriental makeup; next as the beautiful zombie-like Dorian in "The Picture of Dorian Gray." Both were interesting roles from the acting standpoint, but they were strange, detached characters that struck no familiar note in the average moviegoer's experience.

(*Continued on page* 80)

A show girl in "Hellzapoppin."

Understudied T. Bankhead in "Skin Of Your Teeth."

Home town: Scranton, Pa.

Great

Lizabeth dropped the "E" for theatrical effect.

By MICKELL NOVAK

Her next pic, "Strange Love" (Para.)

Scott!

If women were punched out assembly-line fashion, Lizabeth Scott would be the one girl to gum up the works: there's nothing pattern about her. Her voice, which sounds like distilled moonlight after 7:00 P.M., comes out soothing, syrup-smooth, not quite "so deep as a well," completely fascinating under the sun. Her hair is mane-thick. It appears to be naturally tawny. It's well-brushed, not-too-well groomed, and awfully attractive. Her hands are in perpetual motion. Except when they pause to grasp a teacup (and she uses lemon, if you care), or to flick her lighter into flame. These hands—when they rest long enough for

Great Scott!

She's learning Russian.

Recently inherited ½ interest in an English movie theatre.

a good squint—look competent, expressive, utilitarian, artistic—all at the same time! She uses them in an amazing way; like levers to flip out her thoughts into words. When she's in a conversational mood they become fluid, to pose as punctuation marks.

You probably got a pretty good idea of what she's like when she hit you (and a couple of million others) right between the eyes with her first role in "You Came Along." She's following up that debut success with Hal Wallis' "Strange Love."

She's a positive person, this Lizabeth Scott. Not in the way of making positive statements—not that. With her it's "I like you or I don't." Black and white stuff, with no shading; this way, when speaking of a friend on the Paramount lot: "I like him," she says. "When he says something he makes it a complete sentence. It's all there, between the capital and the period. No looking for hidden meanings. He has something to say, he says it. You know right away what he means. I like a person like that. Basic. And honest."

She was born in Scranton, Pennsylvania (Janet Blair hails from there, too) of English and Russian parents. She looks the first half, temperamentally she is the second. She completed a normal amount of schooling and then sat around the house mooning about the day she'd be able to pick up her portable typewriter and tour the world, writing endless newspaper columns in the manner of Dorothy Thompson.

Mama Scott, weary of falling over the moon-eyed kid all day, finally revolted. "Look," she said, "would you mind going out and finding some practical way of occupying your time?"

Lizabeth took the hint. She heard that May Desmond's stock company was playing a season about twenty miles from Scranton, and went to investigate the machinations of the theatre. Theatrical glamor didn't sway her, but she saw a chance of learning something that might pay off some day. Chucking her thoughts of becoming a camp counsellor or maybe even a playground instructor, she signed up for a season. By the end of the run greasepaint was coursing through her veins as though it had been there all her life. She waved a hurried goodbye to alma mater Marywood College, and trekked off to the big city to carve a career out of the granite heart of Manhattan.

Mama, who thought a stage career so much poppycock, shed real tears the Sunday afternoon she left her leggy Lizabeth at the impressive portals of the Alvienne School of the Theatre in New York.

But Lizabeth was happy. Until, in the course of her training, somebody tried to raise the pitch of her voice and she went around frightening little children with her unnatural soprano.

"I sounded like an over-played record on the corner juke-box," she says.

When enough people had given her new voice alarmed double-takes, she gave up changing herself and her voice slid down a couple of octaves to normal. Lizabeth decided the stage would have to take her "as is," or not at all.

For a while it looked as if Broadway had accepted the latter challenge. She only saw the inside of a theatre when she had the money to plunk down on a 10th row balcony seat.

Her family attempted to discourage her stage psychosis via the mails, and when that strategy failed, they cut down her allowance to twelve dollars a week. She merely cinched in her belt and (*Continued on page* 75)

● Food is a fixation with Anne Baxter. She likes nothing better than eating, unless maybe it's John Hodiak calling her "Annie." Jumps with jive at the King Cole Trio, or plays a Sibelius record with the greatest of ease at the informal parties she gives. She speaks well and listens more often, which makes her a popular date with the boys out West. Chinese red is a favorite color—even borders her hankies with the stuff. When Anne got back from location in Kanab, Utah, her "Smoky" dialogue overcame her friends—but the twang disappeared in a week!

ANNE BAXTER

Cesar shows his stitches! He had to sew his own in his 2½ years of service in the Coast Guard.

"Fanned" during leave in Honolulu.

Home is sailor Cesar Romero;
back from the South Pacific, with
credit and respect from us all

The new coxswain passed out—cigars!

By DOROTHY B. HAAS

Hail, Cesar!

Up a tree, in his own backyard.

"Home Sweet Homicide" is first picture for 20th.

Among his souvenirs was Jap war bond which didn't pay off. (Above, with Mama Romero.)

A familiar sight on the Twentieth Century-Fox lot these days is a tall, darkly handsome actor showing a group of Navy or Coast Guard youngsters around the studio. Many of the blue-uniformed kids call the actor "Pop," at which he grins.

Let any of the studio boys use that name, however, and they'd probably get a smart poke in the midriff—a poke they'd remember, too; because Cesar Romero, just out of his own Coast Guard uniform, is in top form, after two and a half years in service. (Twelve months of which were spent in the rugged battle area of the South Pacific.)

When Cesar went to boot camp, he started his nautical career with a bunch of 17-year-olds. He was older, but he didn't mind; he was just an apprentice seaman like the rest of 'em. When he was discharged from service, a few months ago, he had advanced to the rank of chief boatswain's mate. But still the friendly, informal kind of guy who can meet a lot of kids—meet them, win their friendship, and talk their language.

Still Cesar, like any Joe who has been in the fight, is ready to admit he's glad to be back. "I wouldn't have missed it," he says, "but I wouldn't want me, or anybody else, to have to go through it again. War is just what General Sherman said it was, and don't let anybody kid you it isn't!"

Cesar concedes that the men who went through the war are bound to come home changed. "They can't help it. They've seen magnificent bravery and soul-shattering destruction. They're more aware. They might have gone out youngsters, but they don't come back youngsters."

He adds that he thinks he hasn't changed much, himself—but he has. He looks the same. He didn't gain or lose weight, and his clothes—those the moths *(Continued on page* 58)

By FREDDA DUDLEY

THE LASS WITH

A grey-eyed sprite from Omaha,
winsome Dorothy McGuire remains
unchanged by time or fortune

Hubby is Social John Swope. Above, George Brent.

Stars in "Till The End Of Time" (RKO), with Guy Madison.

She won't talk in "Spiral Staircase" until final scene.

THE DELICATE AIR

At the age of 13, Dorothy made stage debut in the Omaha Playhouse. Her leading man: Henry Fonda.

Attempting to ensnare the essential quality of Dorothy McGuire and fasten it to the printed page is like trying to catch a cupful of the fragrance of lilacs, like closing moonlight in your hands, like extending your tongue to taste the freshet of a symphony's liquid burst.

When Dorothy first came to Hollywood to make "Claudia," dazed studio employees, entranced writers, and bemused fellow players shook their heads and said, "That freshness! That naivete! What a shame to have it spoiled by this town. In a year she'll be so changed that her many New York friends won't know her at all."

This is to reassure Dorothy's New York friends as well as her local admirers and her multitudinous fans: Dorothy McGuire remains immutable, unaltered, and altogether fascinating. In private life, she still wears her hair like that of a medieval page; her eyes still wear the faintly bewildered but appealing expression properly worn by a medieval page who had wandered into 1945 without having been warned about stroboscopic cameras and atomic bombs.

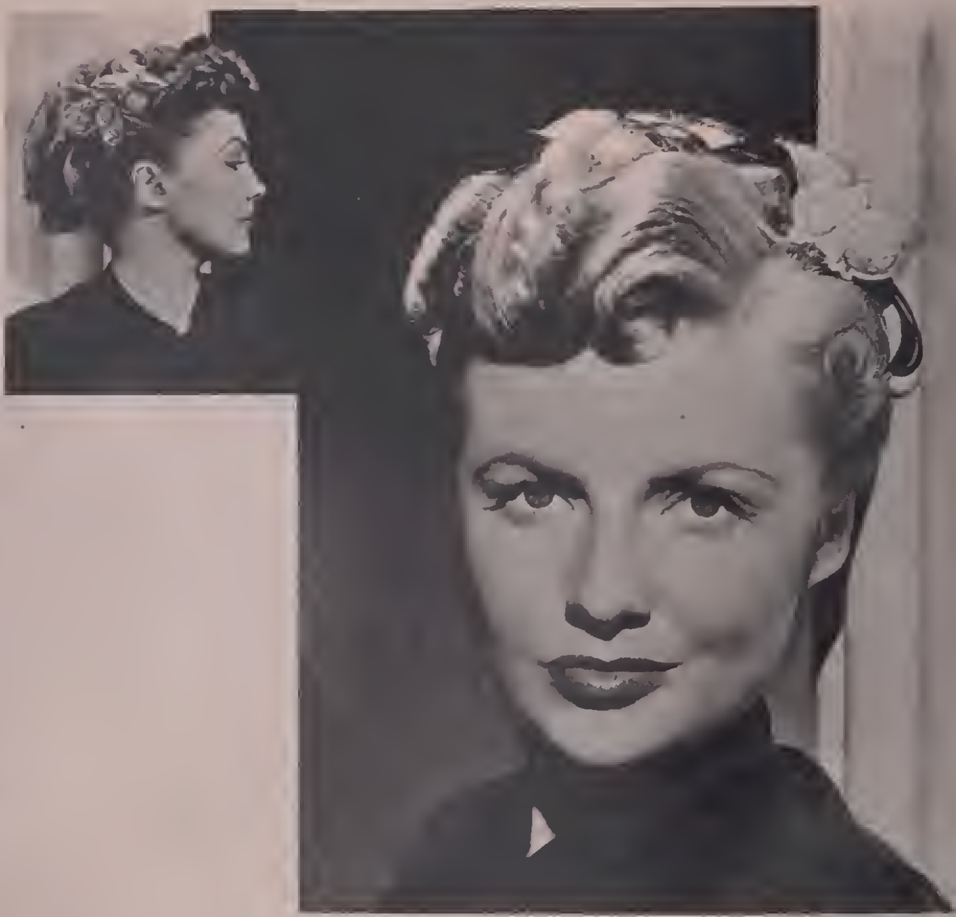
(*Continued on page* 85)

Youth IN THE HEADLINES

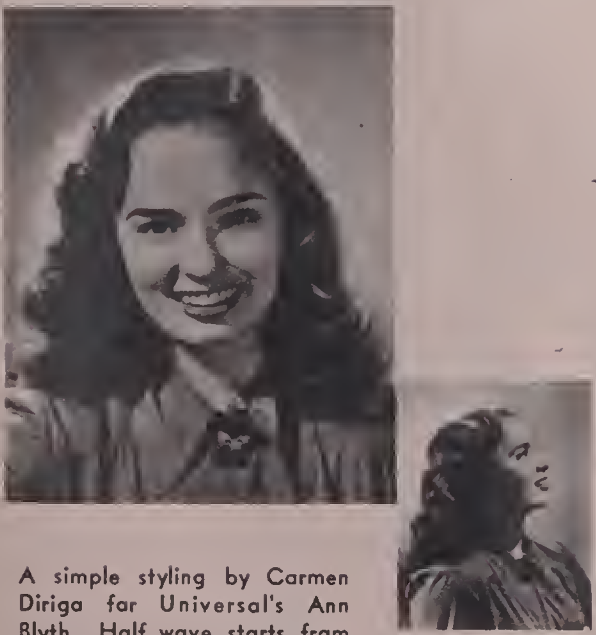
Many a topnotch movie trouper soars to success in her teens. Right there and ready to put the accent on such youth are the Hollywood Hairstylists. They're the boys and girls who put "shampoo, shape and set" before "action, lights and camera."

When these early A.M. artists go to work they create a coiffure that helps to plot for personality. But from tot to teen-ager they demand the double role of suitability and simplicity.

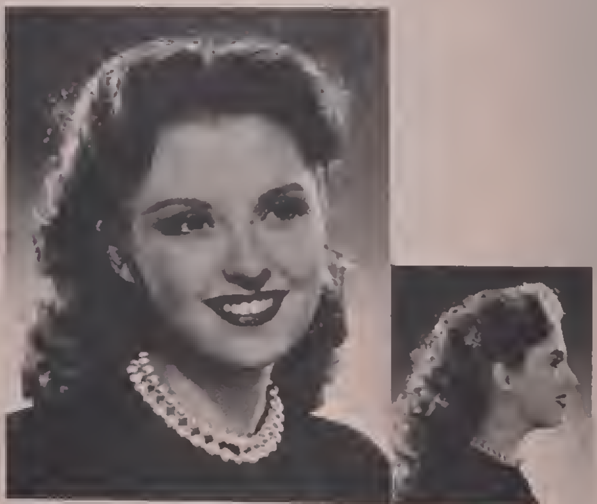
Here are representative hair-dos in good style for all these talented youngsters. With them, the setting instructions—for *your* talented fingers to mold similar styles.



Design by Perc Westmore of Warner Bros. Model Joan Leslie plays in "Cinderella Jones." Hair is parted over left eye; alternating rows of clockwise and counter-clockwise pin curls shape left side; ends are rolled over fingers in soft curls. Right side of hair has two wide waves finished in hanging curls. Remainder of hair is brushed from the sides and back toward the crown, held with an elastic band, then wrapped with velvet ribbons and decorated with bows and costume-matching quilted strawberries.

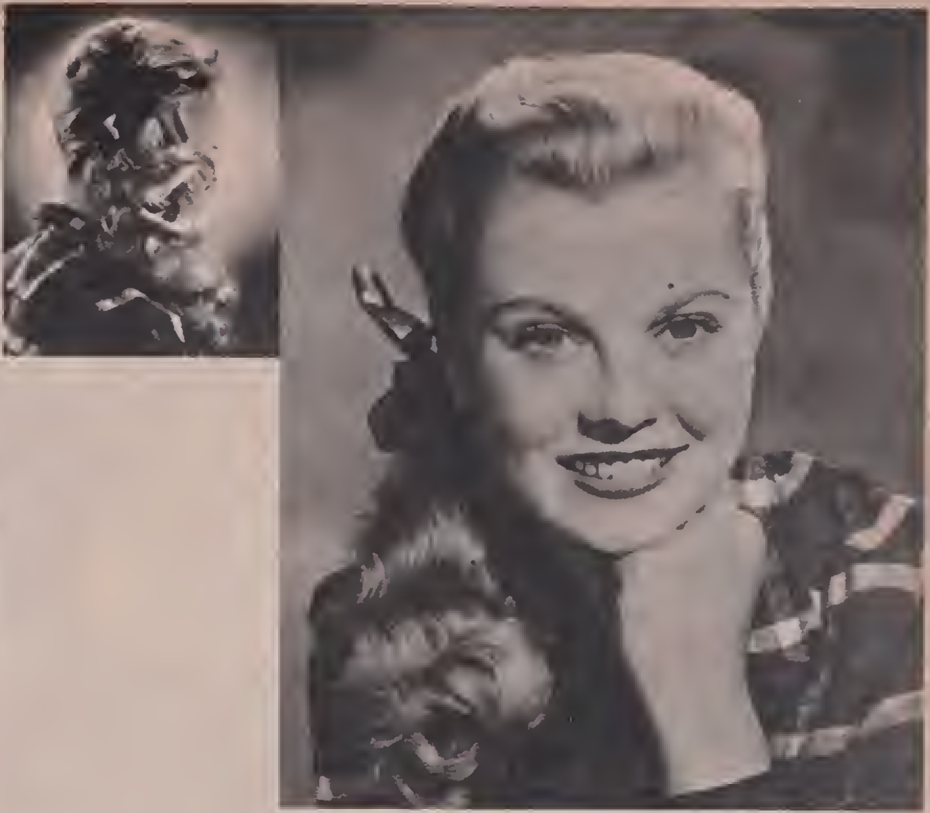


A simple styling by Carmen Diriga for Universal's Ann Blyth. Half wave starts from left-side part and is finished with pin curls rolled in forward direction. One wave is held at right side with clips. Clockwise pin curls, rolled from ends up, complete sides and back. Hair is then dried and pushed into place. Ends are left loose.

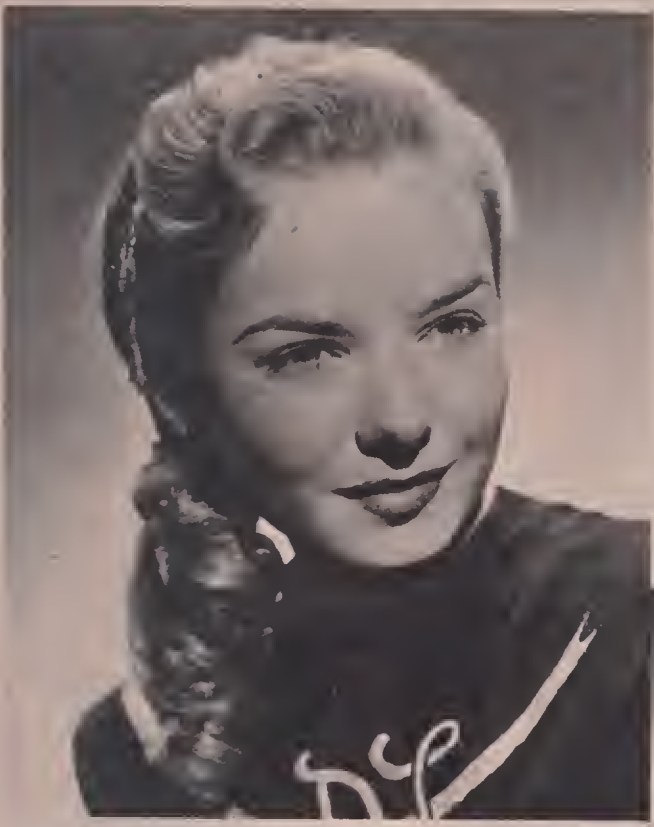


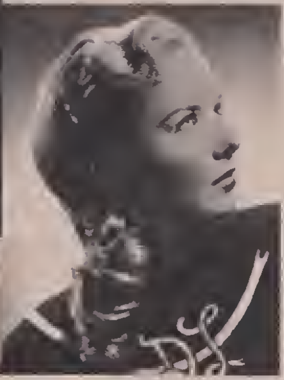
For curl control, M-G-M's Beverly Tyler lets her mass of ringlets grow below shoulder length to form a luxuriant and heavy cascade. Sides are pin-curled to deepen the waves, but the back hair is combed down severely and held in place with a ribbon while pin curls dry. Ends are brushed over fingers. Beverly's now in "The Green Years."

By SHIRLEY COOK
Beauty Editor

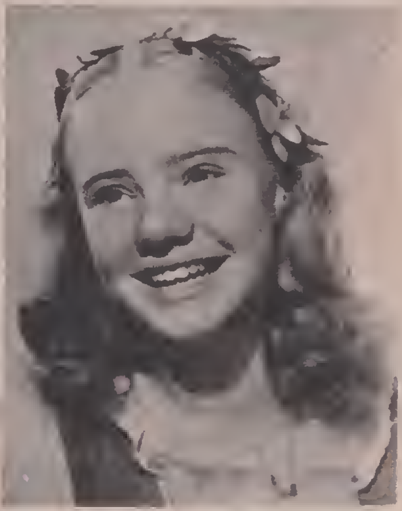


A sidesweep by Gale McGarry is worn by Selznick's Suzi Crandall who's in "Suddenly It's Spring." Entire head is pin-curled then brushed to one side, giving upward trend of hair from nap of neck to back of ear. Right side front is brushed back to meet hair that is swirled to the back of right ear and tied. Side ends are brushed out to fall loosely.

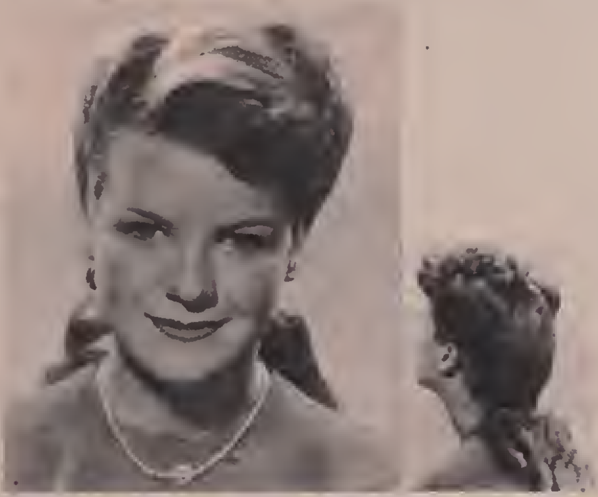




A Wally Westmore style for Diana Lynn, star of Paramount's "Our Hearts Were Growing Up." Hair is parted on the left, arranged in flat waves parallel to the face above the ears and across the crown. From crown hair is drawn back smoothly and from left to right with ends set into a single, plump ringlet curl. A shining wreath starts over right ear and twines curl.



Beth Langston at 20th did this Peggy Ann Garner dressing for "Junior Miss." Hair is parted in center, given a shadow wave at top and ends are loosely rolled into pin curls all around the head in four rows. The top row is rolled backward and the three lower ones are rolled forward. When they have dried, the hair is brushed vigorously for a natural effect.



Nan Leslie, playing in RKO's "From This Day Forward" wears a Hazel Rogers styling. Hair is sectioned off behind ears and over each eyebrow. Sections are made into inch squares of clockwise pin curls in three rows. Sides are pin-curled toward face. Back is set over rollers to make the cluster curls.

Big Guy was discovered in a radio audience.

Edw. Dmytryk directs next pic, "Till The End Of Time," (RKO)

He likes to hunt with bow and arrow. Above, with Kent Smith.

Home is Bakersfield, Calif. The "date" is Cathy Downs.

Did Guy Madison ever dream about a movie career? He says he was never *that* crazy—even in his sleep

He stood on the edge of the highway, blue middy taut across his astonishing shoulders, gob cap riding high on hair the color of a ripe wheat field, a white-toothed grin flashing blinker-light signals in the deep tan of his young face.

He was, if he had known it, the walking definition of what the Navy means when it sends out a call for "able-bodied" seamen. At that moment, however, he was not interested in walking. On his first liberty in weeks, he was more concerned with getting a hitch from San Diego to points more restful.

A redhead with green eyes, plus other outstanding qualities, came to a sudden, skidding stop. (Any girl who wouldn't have been slowed down would be suffering from astigmatism, and shouldn't be allowed behind a wheel, anyhow.)

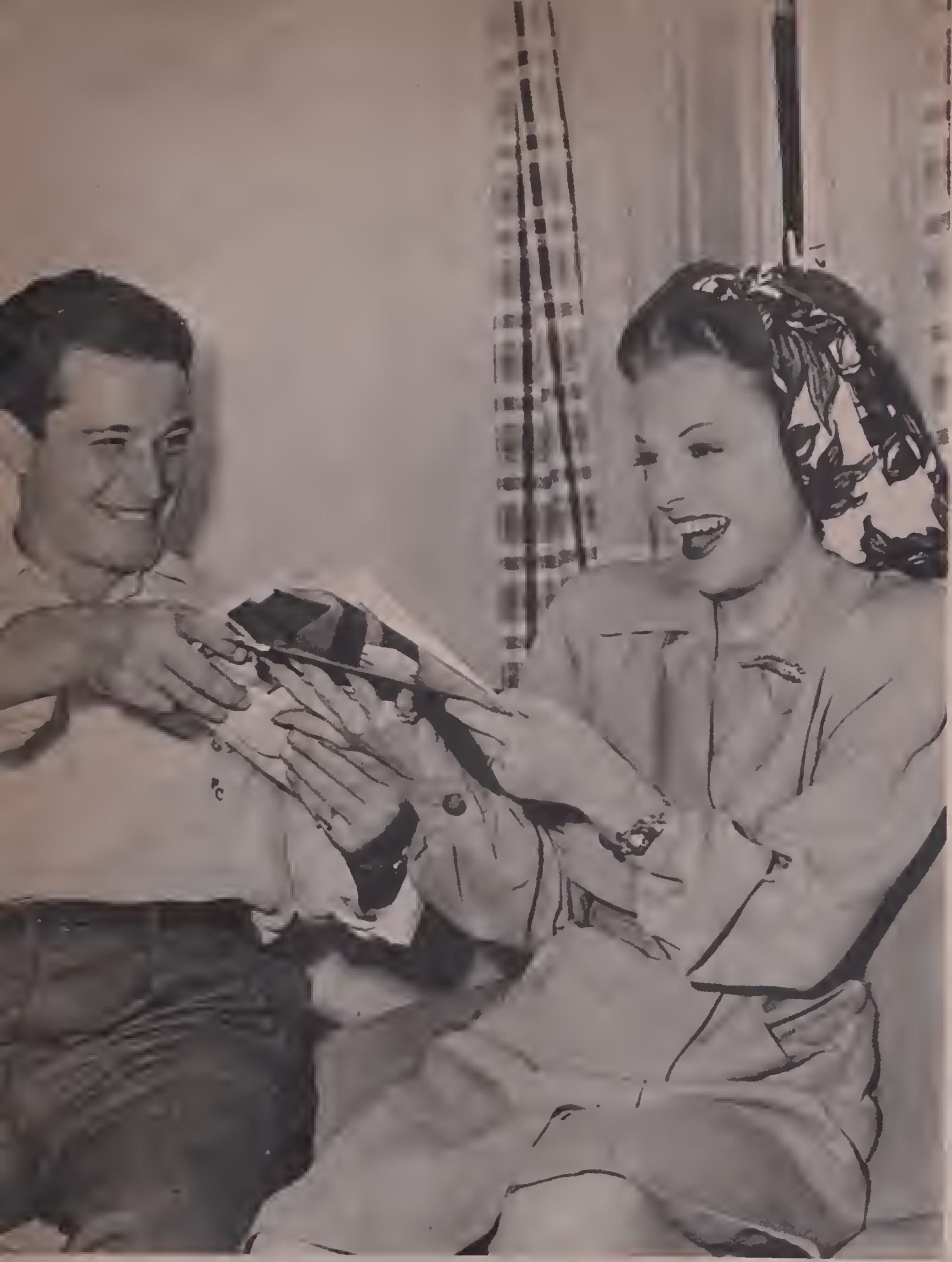
"Can you use a ride, mate?"

The big, blonde kid looked at the car, every seat filled with what looked like a load of family out for an airing.

(Continued on page 97)

By **DOROTHY DEERE**

Dream BOY



Perry Camo ond Vivian Blaine sing 5 hit songs in their picture, "Doll Face," (20th).

Jill reheorsed with Buddy Rich for Sat. Swing Show.

WORDS OF MUSIC

Andv Russell ond Director H. Schuster befare "Breakfast In Hollywood."

By JILL WARREN

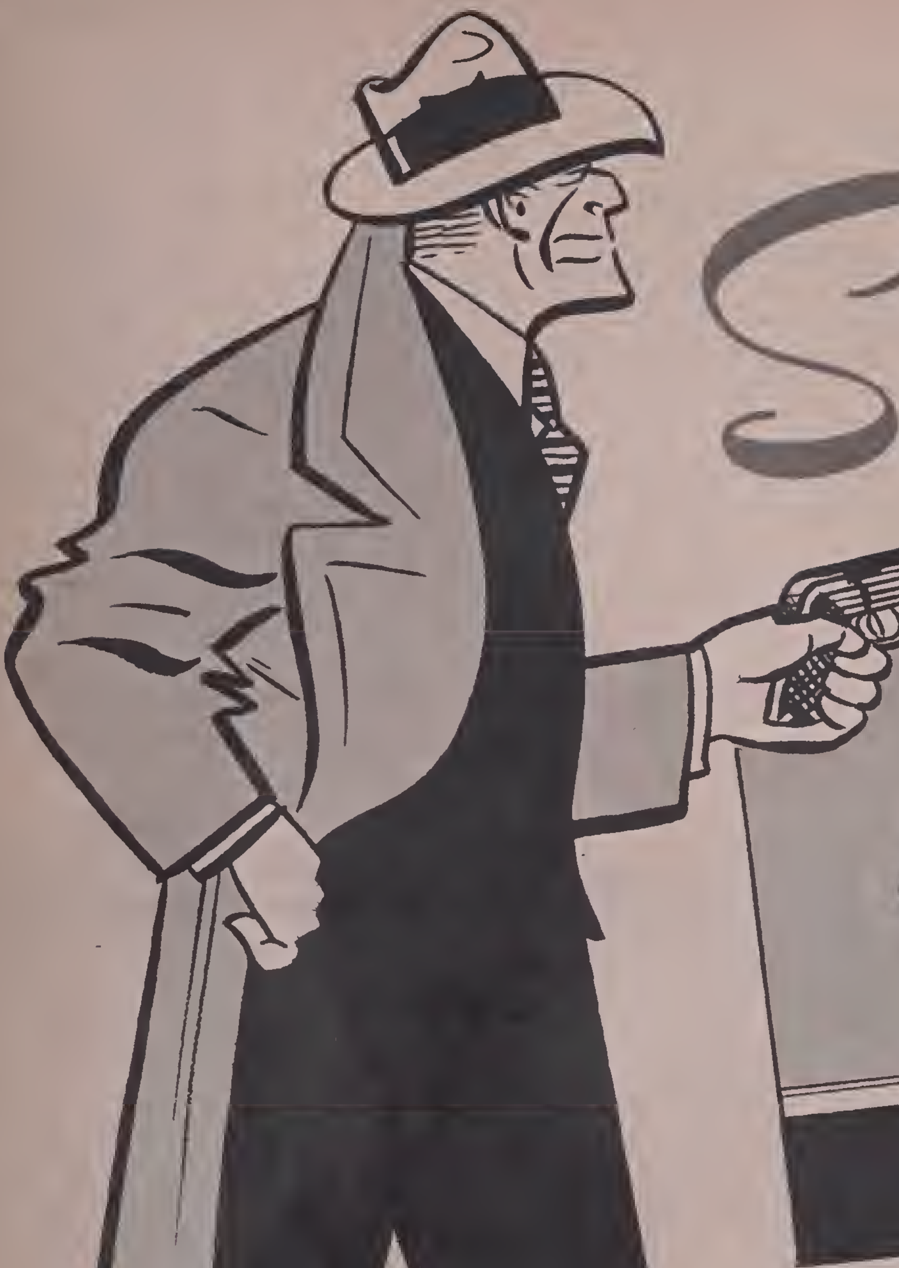
The Eastern bobby-sockers are sad kids these days, and all because both Frank Sinatra and Johnnie Johnston are in Hollywood. From the way their present schedules shape up, they'll be out there for some time. Frank will report to Metro-Goldwyn-Mayer soon to start rehearsals for "Jumbo" and Johnnie will be on the Culver City lot for "You Are Beautiful."

It shouldn't be too long before Perry Como again heads for Movietown and Twentieth Century-Fox. The studio lost no time in picking up his option after the sensational job he did in "Doll Face." His "Hubba, Hubba, Hubba" number with Martha Stewart is one of the highlights of the picture.

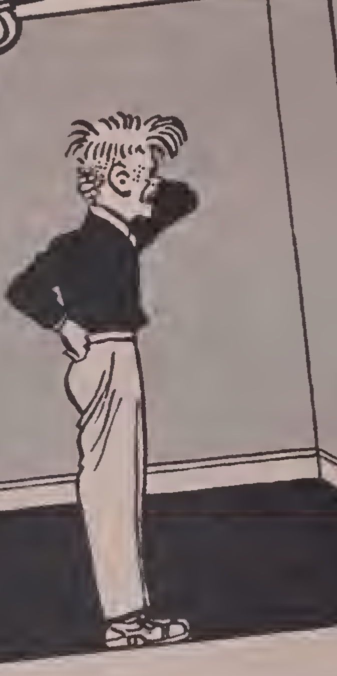
Buddy Rich and his new band will be off on a theatre tour very soon. They played their first date at the Terrace Room in Newark, New Jersey, and from the way the crowd seemed to go for the band, Buddy should do all right. He has five trumpets, four trombones, five saxophones and rhythm section, and of course plays drums himself. The arrangements are definitely on the jump side. Dottie Reid, who formerly sang with Randy Brooks and Benny Goodman, is handling the vocal department with Buddy also singing a tune now and then. In honor of Frank Sinatra, who put twenty-five thousand dollars into the band, the Rich uniforms will feature the new droopy bow ties. (*Continued on page* 56)

Nat "King" Cole is a merry soul, particularly when he and his famous trio get going. The boys just ended a N.Y. engagement.

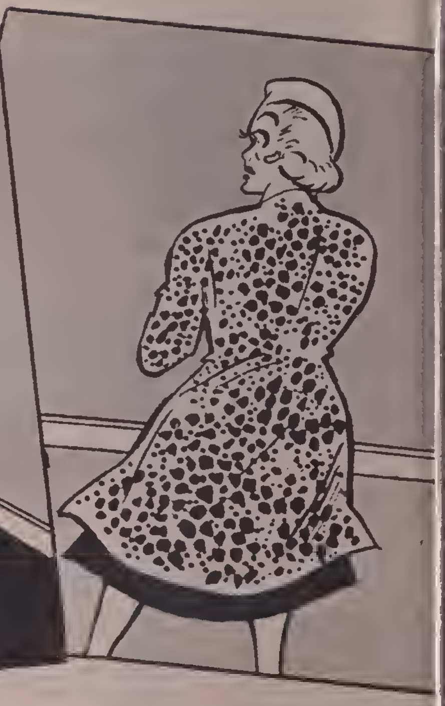
Swoon Man



DICK TRACY
● Stainless steel constitution and heart of well-beaten gold.



JUNIOR
● His clothes are clues.



TESS TRUEHEART
● Heroine and often target.

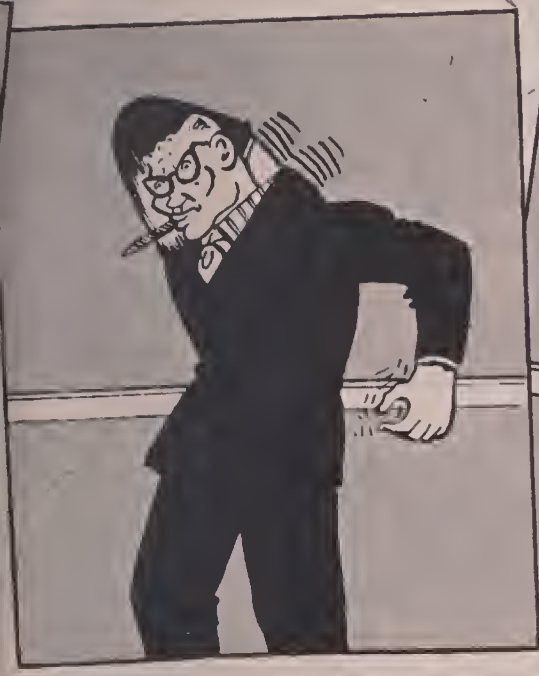
In many ways we United-Statesers are a divided people. We are democrats, republicans, socialists, communists, and unreconstructed rebels. We argue (with only battle maces verboten) about baseball, football, basketball, bridge, religion, and what became of Charlie Ross. The man who eats frog legs shudders at the thought of a human-being consuming an eel; and the man who went fishing and caught poison ivy rash, sneers at the local pingpong champion.

But in one respect we are a solid front: we have a detective. Millions of us postpone that revitalizing first cup of morning coffee just long enough to discover what Flattop has done, or how Vitamin Flintheart's romance is progressing,

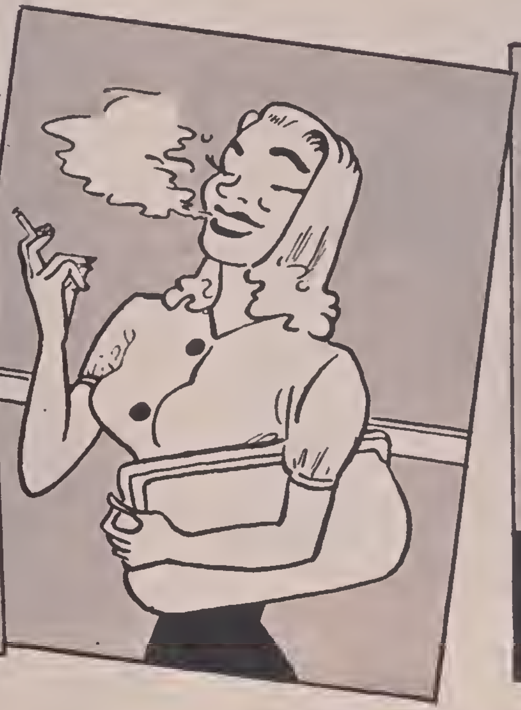
By KATHERINE LAKE

**Shades of Itchy, Flat Top and Shaky!
Dynamic Dick Tracy pursues the fabulous felon
Splitface, in his first movie for RKO**

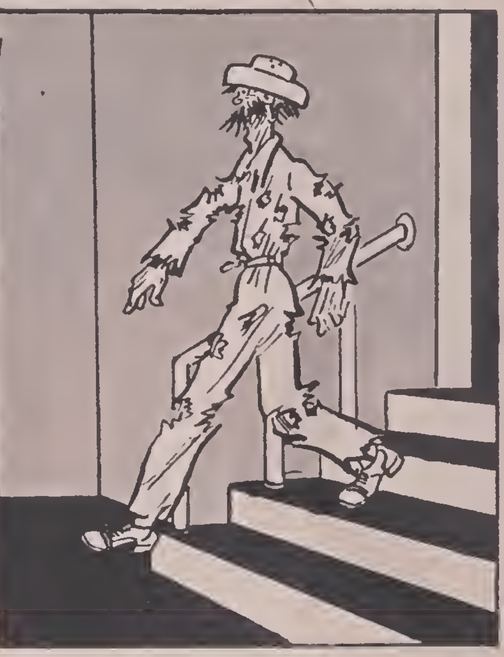
OF SEVENTY MILLIONS



ITCHY
- Makes way for a new villain.



BREATHLESS
- No movie career for her.



B. O. PLENTY
- His weakness: dolls with dough.

or how Breathless was dispatched to her ancestors. Our life with our employer may be rough, our math exams may be rugged, our bobby sox may fail to match, or our upper plate may wobble; we may be assailed by a tough top sergeant's temper, and Aunt Annie may leave her estate to a foundation for photographing emus; BUT of one thing we may be happily certain: Right will triumph through the auspices of non-smoking, non-drinking, intelligent, two-fisted, lantern-jawed DICK TRACY.

RKO, having taken note of the American mass love affair with Mr. Tracy, got in touch with Tracy's papa, Mr. Chester Gould of Chicago and bought the motion picture right to portray the dynamic detective on celluloid. Having secured the intrepid Dick, RKO needed someone to give him plenty of trouble. They discussed some of the comic strip's current and projected miscreants with Chester Gould, and discovered a difficulty. It seems that Mr. Gould (Tracy has never liquidated an enemy) kills off a fabulous felon about every fourteen weeks. Had he also sold his forthcoming meanie, say the one who was already scheduled to follow Breathless and B.O. Plenty and Itchy, to RKO this condition would have resulted: by the time the picture was produced and distributed, that antagonism would have been as exciting to theatre-goers (who also read comic strips) as the big snow *(Continued on page* 104)

*Cartoons by courtesy of
Chicago Tribune News Syndicate*

Presenting four faces—going places! They're young, good-looking and talented

1

2

1. Frances Ramsden starts movie career in Preston Sturges' "The Sin Of Harold Diddlebock."

2. Michael Dunne was a top-spot newscaster and announcer for a New York radio station.

3. Patricia Roc, lend-leased from Britain, will be seen in Universal's "Canyon Passage." (See page 29)

4. Mark Stevens, a face on the cutting-room floor until RKO selected him for "From This Day Forward."

Here is a quartet of new faces. One comes from a high place in British films, one from a top spot in radio, one suffered bitter experience before he began his rise, and one is taking her first step up the Hollywood ladder.

Let me present Patricia Roc. She looks like a more animated Deanna Durbin, and she's here on lend-lease from J. Arthur Rank of England to Walter Wanger at Universal Studios.

As a child, Patricia wanted to be an artist. She had won school prizes and had taken honors in painting, so she was first choice when Bartram Gables Boarding School decided to have a mural painted over (*Continued on page* 71)

By **ALICE L. TILDESLEY**

3

WHO'S NEW . . .

4

WORDS OF MUSIC

(CONTINUED FROM PAGE 51)

WHAT'S BRISK ON THE DISC:

Decca:

Dick Haymes has recorded two more of the songs from his movie, "State Fair," "It's A Grand Night For Singing" and "All I Owe, Ioway."

Carmen Cavallaro has a worthy follow-up to his "Polonaise" with his piano solo of "Warsaw Concerto." On the reverse side is "A Love Like This" with a Gloria Foster vocal.

Connie Boswell and Russ Morgan join forces for "Walkin' With My Honey" and "Let It Snow, Let It Snow, Let It Snow."

From his "Road To Utopia" picture, Bing Crosby has waxed "It's Anybody's Spring" and "Welcome To My Dreams."

Those zanies, the Hoosier Hotshots, have two new novelties in "Sioux City Sue," with Two Ton Baker on the lyrics, and "There's A Tear In My Beer Tonight," sung by Sally Foster.

Here's an unusual combination—the Andrews Sisters and Guy Lombardo's orchestra. They do "Money Is The Root Of All Evil" (Take It Away, Take It Away, Take It Away) and "Johnny Fedora." The latter tune is the one the girls sing in the Walt Disney production, "Make Mine Music." It's a song about two hats in a showcase who fall in love, Johnny Fedora and Alice Bluebonnet.

Columbia:

Count Basie's new one is "Jivin' Joe Jackson," sung by Ann Moore, the Count's new vocalist. On the reverse side is a jump thing entitled "Queer Street."

Gene Krupa and the boys do "Are These Really Mine?" with Buddy Stewart asking the musical question; and the Western novelty, "Harriet," with Buddy and Anita O'Day making with the lyrics.

By the way, the Columbia Company is now on the air every week with a transcribed program called "The Columbia Record Shop." The show will feature advance previews of new platters by all the Columbia artists—Sinatra, Harry James, Woody Herman, Gene Autry, Benny Goodman, etc. Martin Block is the m.c. and commentator.

Victor:

Charlie Spivak's latest combines "The Bells Of St. Mary's" and "You Can Cry On Somebody's Shoulders," with a Jimmy Saunders vocal.

That popular group, The Sons Of The Pioneers, have recorded "Forgive and Forget" and "The Timber Trail."

Spike Jones and the City Slickers give their special treatment to "The Blue Danube" and "You Always Hurt The One You Love."

Tommy Dorsey's aggregation is in with "The Moment I Met You," lyricized by The Sentimentalists, and "That Went Out With Button Shoes," with The Sentimentalists, Pat Brewster and Stuart Foster all helping out with the vocal.

For his second appearance on the Victor label, David Street does "I'm Not Having Any" (This Year) and a new novelty, "Uh-Huh."

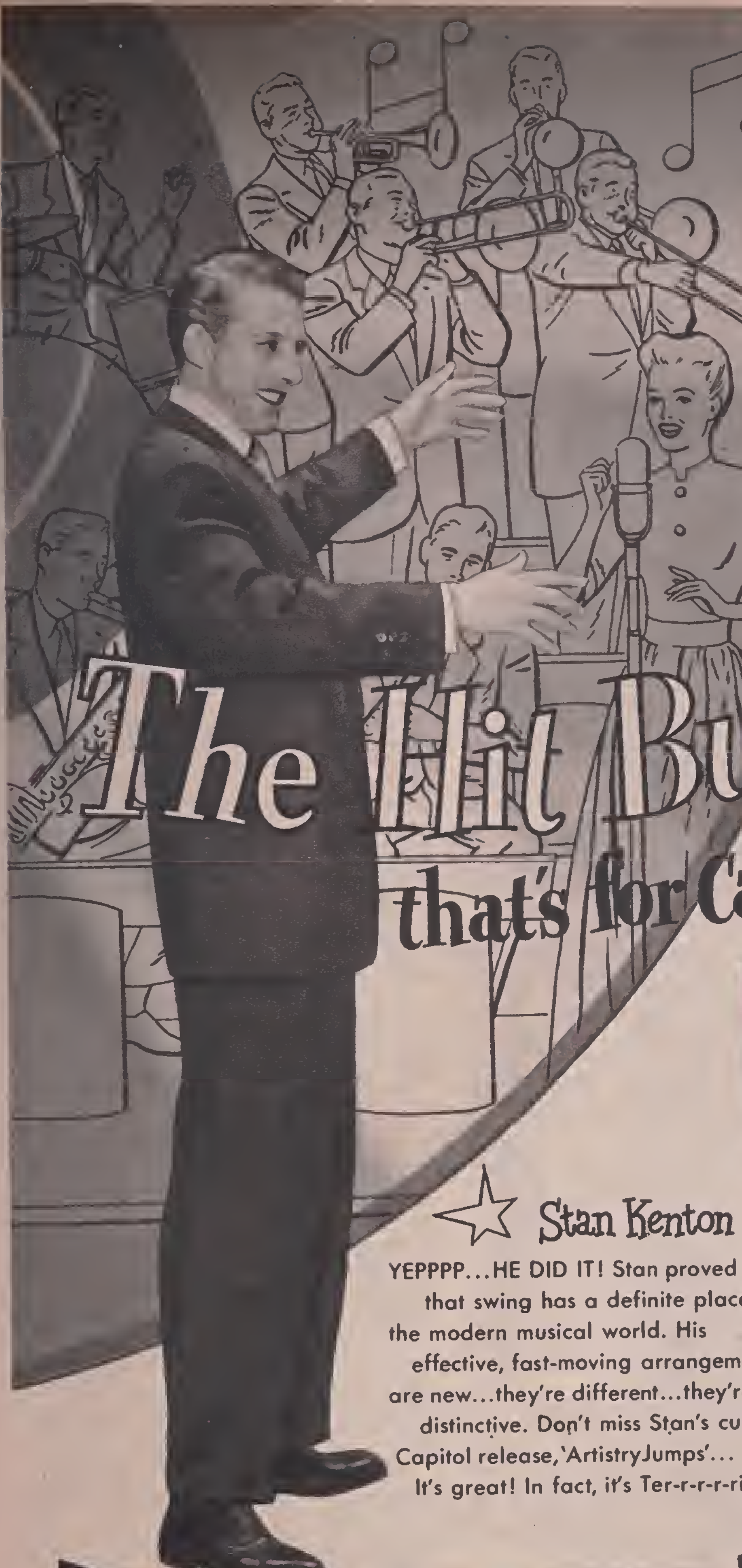
Jam Notes:

Bob Eberly is out of the army and has resumed his singing career as a single . . . Buddy Clark is in civilian clothes once more . . . Betty Hutton and Capitol records have parted company. She wants to sing more ballads and less novelties, and inasmuch as the Capitol roster is fairly loaded with femme ballad singers (Jo Stafford, Martha Tilton, Margaret Whiting, etc.) an amicable settlement of her contract was arranged. She will undoubtedly sign with another company soon . . . Incidentally, the boss man of Capitol, Johnny Mercer, may be back on the air in the near future, for which hooray . . . Benny Goodman recently gifted his old alma mater, the world famous Hull House in Chicago, with five thousand dollars for the purpose of reorganizing the Hull House Boys' Band. It was in that band, in the early twenties, that Benny received his first musical education . . . Tony Pastor's vocal team of Ruth McCullough and Dick Dyer will be broken up because Ruth (Mrs. Dyer) is expecting a baby . . . Hazel Scott, (Mrs. Adam Powell) is also expecting a visit from the stork; and David Street and his bride, Lois Andrews, will welcome the long legged bird sometime this summer . . . Artie Shaw must be serious this time about breaking up his band—he and the Victor Company no longer have a recording contract . . . Charlie Spivak has a new vocal group which he calls "The Stardreamers." They are four sisters whom he heard when he played a date in Louisville, Kentucky . . . Charlie's crooner, Jimmy Saunders, recently married the beautiful New York model, Rita Daigle. She is the "Miss Rheingold" for 1946 . . . Butch Stone, Les Brown's novelty singer, has decided to delay forming his own band for another year. He recently signed a new contract with Les for that length of time . . . Dick Culver is no longer the croon man with Jimmy Dorsey . . . Sally Stuart, who used to sing with Sammy Kaye, is now doing lyric duty with the Vaughn Monroe orchestra . . . Jack Smith has received several offers to go to Hollywood . . . And Billy Williams, Sammy Kaye's singer, is being paged by Columbia Pictures to star in a series of musical westerns . . . Louis Prima and his wife, Alma Ross, are divorcing . . . Harry Babbitt, Kay Kyser's former singing star, may be out of the Navy soon. He won't return to the Kyser band, but will try his luck as a single.

Familiar to fans of the Henry Aldrich series, comedian Charlie Smith appears with June Haver in 20th's "Three Little Girls in Blue."

Jill talks it over with Jimmy Dorsey in his dressing room at the Capital Theatre, N. Y.

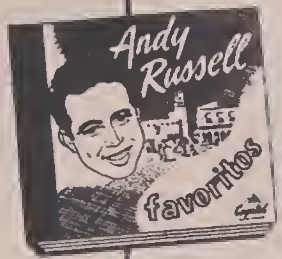
That ties it for now, but I'll be back next month. In the meantime, if you have any musical questions, drop me a line and I'll do my best to answer you. Just be sure to enclose a SELF-ADDRESSED STAMPED ENVELOPE. Write to Jill Warren—Movieland Magazine—535 Fifth Avenue, New York City 17, New York.



The Hit Business...
that's for Capitol!

☆ Margaret Whiting

This vivacious Johnny Mercer "find" is another Capitol-exclusive artist! Her individually-styled Capitol record, 'It Might As Well Be Spring', has clicked in a big way! More of Margaret's sure-shot top-tunes are on their way. Watch for them!



☆ Andy Russell

Sensational is the word! He skyrocketed with 'Besame Mucho' and 'Amor'; his Capitol album, 'Favoritos', is a best-seller; currently he is making his film bow in "Stork Club". Andy is an exclusive Capitol artist, too.

☆ Stan Kenton

YEPPPP...HE DID IT! Stan proved that swing has a definite place in the modern musical world. His effective, fast-moving arrangements are new...they're different...they're distinctive. Don't miss Stan's current Capitol release, 'Artistry Jumps'... It's great! In fact, it's Ter-r-r-r-rific!

Capitol presents
Songs by the
DINNING SISTERS
Capitol

☆ The Dinning Sisters

These slick chicks won wide fame on radio's "National Barn Dance"!... are now picture-making in Hollywood. Their popular Capitol album, 'Songs by the Dinning Sisters', sets a new high in triple-tone close harmony.

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- ☐ San Antonio Rose; Cool Water—Red River Dave—79c
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- ☐ Crying Sands; Northwest Passage—Chubby Jackson Sextet—79c
- ☐ Flamethrower; Night and Day—Coleman Hawkins—79c
- ☐ Beer Barrel Polka; The Original—Glahe Mussett—79c
- ☐ Rhumba Rhapsody; Estudiantina Samba—Lagardo Quintet—79c
- ☐ Aren't You Glad You're You; A Door Will Open—Tommy Dorsey—53c
- ☐ Chopin's Polonaise—Jose Iturbi—12"—$1.05
- ☐ Bad Table Boogie; Merry Go Round—Jay McShann—$1.05
- ☐ I Can't Get Enough Of You; Too Blue To Cry—Savannah Churchill—79c
- ☐ Come To Baby Do; Just A Sittin' and A Rockin'—Georgie Auld—53c
- ☐ Air Mail Special; Here Comes Heaven—Georgie Auld—53c
- ☐ The Nutcracker Suite Album by Spike Jones $2.63.
- ☐ Chopin's Polonaise Album—Al Goodman—$2.63
- ☐ Bunny Barrigans Memorial Album—$2.63
- ☐ Dig You Later (Hubba-Hubba-Hubba); Here Comes Heaven Again—Perry Como—53c
- ☐ South; She's No Trouble—Benny Moter—53c
- ☐ Moonglow; Moon of Monakoora—Vaughn Monroe—53c
- ☐ Blue Moon; Shine On Harvest Moon—Vaughn Monroe—53c
- ☐ Sammy Kayes Album of Famous Foster Recordings—$3.15
- ☐ Dinah; Moonglow—Benny Goodman Quartet—53c
- ☐ Symphony; In The Middle Of May—Freddy Martin—53c
- ☐ Warsaw Concerto of Boston "Pops" 12" $1.05
- ☐ Haunted Town; Good For Nothing Joe—C. Barnett—37c
- ☐ Rhapsody In Blue Album—Boston "Pops"—$2.36
- ☐ Boogie Woogie; There You Go—Tommy Dorsey—53c
- ☐ My Mother's Waltz; Remember When—Wayne King—53c
- ☐ I Surrender Dear; Malibu—Benny Carter—53c
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- ☐ Road To Morocco; Put It There Pal—Bing Crosby with Bob Hope—$1.05
- ☐ Lost In The Stars; September Song—Walter Huston—$1.05
- ☐ Ave Maria; Anfenhalt—Marian Anderson 12"—$1.05
- ☐ Jingle Bells Swing; Santa Claus Is Coming To Town Song—Benny Goodman, with Tommy Dorsey—53c
- ☐ Dancing Shoes Polka; Jolly Inn Polka—The Bohemians—79c
- ☐ Lover Man; Shaw' Nuff—Dizzy Gillespie—$1.05
- ☐ Chickery Chick; I Lost My Job Again—Sammy Kaye—53c

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One of the largest Popular, Hot Jazz, Boogie Woogie and Classical Record Stocks in the entire U. S. A.

HAIL CESAR!

(CONTINUED FROM PAGE 43)

didn't discover while he was away—still fit. His laugh is just as hearty. But he's more serious. The Romero for whom the rhumba was a top interest, before the war, now talks about rehabilitation, racial problems and respect for his fellow man.

"When I came back from the battle zone a year ago for shore duty, my friends said I was a 'sour puss.' I was," Romero admits now. "I'm more relaxed since, but there are still plenty of things to think about.

"While you're fighting, you love anyone who's on your side; love him like a brother. It's a shock then to come home and find racial prejudice and religious intolerance. All the guys who have been fighting were fighting for what they call 'the good things', the normal way of life. But coming back to civilian life, that 'normal way' somehow hits them in the face. The change back is so abrupt. Discourtesy and indifference from waiters, parking lot attendants, and shopkeepers are silly things to get upset about, but to me they were startling!"

Don't get the idea that the dashing Cesar is pessimistic about the United States or the future. He's very optimistic. "Affairs have been so tangled for six years that you can't expect to solve everything overnight," he points out sagely.

He can't tell you enough about the courage of boys who fought and won the war. He talks little about his own part.

After boot camp, Romero went to gunnery schools in Virginia and Rhode Island, then spent two months at the receiving station on Ellis Island while his ship, the *U. S. S. Cavalier*, (an attack transport) was commissioned, had her trial runs and final fitting. Cesar was a first class seaman in the deck crew, when they sailed for the Pacific.

Incidentally, the *Cavalier*—officially the APA 37—was manned by the Coast Guard. "The Coast Guard didn't stick around our own coast this time. We manned everything in the Navy except battleships and aircraft carriers," says Romero, with pride in his branch. (As a kid he had some summer Army military training at Plattsburg, N. Y. But came the war and he enlisted in the branch of his choice—the Coast Guard.)

An attack transport, in case you don't know, is a big ship; the size of a Victory ship, but faster. It carries the landing barges, the troops and supplies and equipment, right into the beach heads. The APA 37 was part of Task Force 58. Remember what that outfit did in the Marianas?

"Most of the men and boys in our crew—about 500—had never seen action before we sailed off Saipan," Romero recalls. "Our attack on that island was no surprise to the Japs. In fact Tokyo Rose, in a broadcast a few nights before, had said they were waiting for us—and they were.

"The Marines who went in on the first assault took the full brunt of it and were practically wiped out. We arrived on D-Day plus 1, the day after the invasion started. From a distance we could see the devastation that was taking place on shore. Fire and smoke poured from all parts of the island and the bombardment was terrific.

"Aboard my ship we carried Army troops — reserves, supposed to go ashore only in case of an emergency. We'd been there only an hour, when we received the order to unload our troops and take them ashore immediately—which gave us a pretty good idea of the seriousness of the situation. The Marines on shore needed help, and fast.

"We lowered our boats and filled them up with our boys and got them ashore safely. Then we came back to our ship to unload our supplies: tanks, jeeps, ammunition, food, water, medical supplies, everything right on down to candy. But before we had a chance to open our hatches, we had to secure and haul out to sea as fast as we could go, because 100 Jap planes came in on us. Every large ship in the harbor went with us. Our fighters went up to meet the enemy and only six of the Jap planes got through. Our antiaircraft barrage was so heavy the Japs had to drop their bombs from great altitudes and they missed practically everything.

"We stayed out at sea for seven days then, and I think that was the toughest week during the operation, which for us consisted of 71 days at sea. They were tough because we knew how desperately the men on shore needed the supplies we had on board and we could not get in to unload. We finally made it, and our ship made a good record for itself. We never lost one barge, never lost one load of equipment, and most important—we never lost one member of our crew!"

There is real pride in Romero's eyes as he talks about his ship and his crew-mates. He, incidentally, was first powderman on the forward five-inch gun at battlestation. That's no soft job.

There is a new note in his voice when he starts talking about evacuating the wounded from Saipan to Eniwetok, of later picking up the battle-weary Marines who had been fighting for 25 days and nights on Saipan and taking them straight to Tinian to be sent in on the first assault wave there. You know *why* he's changed. He has deep respect and humble admiration for those fighters.

He remembers writing letters for G.I.'s. and Marines in the ship's hospital; for boys who never made the voyage home. He recalls their courage, their quiet endurance of pain. He remembers the burials at sea.

When he came back to the mainland he flew in fifteen hours from the world of war to civilian peace. "It was that quick transition that accented the difference, I think."

He was then assigned to make speeches in war plants all over the country, to encourage civilians to greater production and to buy more bonds. "That was easy for me. All I had to do was tell them what I had seen, to talk to them as a member of the Coast Guard."

Cesar recalls, of course, less serious moments during his service. For example, it was his job to stage shows aboard ship.

"What talent there was in that bunch of boys!" he says. "There were singers, dancers, musicians, actors. We'd write shows. Sometimes I danced. They didn't think of me as an actor. I was just another guy in the crew. They didn't even ask me to get pin-up pictures for them, but the kids who did collect pin-ups of movie stars sometimes did ask me if I knew Betty Grable or Lana Turner or Linda Darnell, and what were they like?

"We had movies. Sometimes new ones, but usually not so new. One of my old Cisco Kid pictures and 'Week End in Havana' that I did a few years before, were shown on board—and then did I take a ribbing!"

Cesar admits he never learned anything in his movie career that was any help in the Coast Guard. Asked the usual question of what he wanted to come home to, he says, "Nothing special. I just wanted to get home." But it's the little familiar things that are most gratifying to him now; a comfortable chair, eating leisurely, seeing his family who are visiting him at his Brentwood home.

Cesar has never been much of a gardener; he doesn't belong to the San Fernando Valley ranch set, because when he plants something he impatiently wants to see immediate results. Yet after his release from service he worked for days on end in his yard, trimming trees, pruning bushes. It was just a "little thing" that made him feel more at home.

"Squeak," his Boston bull, was glad to see him come home. But according to Cesar, "That dog is glad to see *anyone!*"

Sure, he's glad to be back, glad to see his old Hollywood friends—but he misses the guys. As for movies—well, that's what he always wanted. He didn't want to change jobs, and he has his contract at Twentieth. His first picture, and he's pleased about it, is the big Technicolor production "Three Little Girls in Blue," with John Payne, June Haver, and Vivian Blaine.

Cesar is interested in the new faces around the lot, the kids who have won fame since he left, the new stars. But he's also interested in movies in another field.

"The most important thing in the world now is to establish a lasting peace, understanding, respect for our fellow men—and the motion pictures can be the greatest medium in spreading our ideology. Movies can put over any message we choose. They've sold everything in foreign countries, from jitterbug dancing to sewing machines. Now I hope we'll sell the thing that is really important: human understanding.

"I'm being terribly serious," Cesar laughed as he lit a cigarette. In his well tailored gray suit, his smile flashing, he quickly seemed to transform into the charming actor. But on his lapel were his service button and miniature service ribbons. In his eyes was something that made you know he wouldn't ever forget the kids at Saipan and Tinian and what they fought for. As he himself had pointed out, he's learned a great respect for his fellow man.

Hail, Cesar!

THE END

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An acquaintance congratulated Allan Jones upon his modesty. "You're one of the few persons who has never let success go to his head," said the friend.

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OH YOU NASTY DAN!

(CONTINUED FROM PAGE 27)

smiling broadly, was the real life counterpart of the man she had just vilified—Dan Duryea!

Dan's wife, Helen, had been kidding of course; hearing him blasphemed by complete strangers is an old story to her, and actually she takes it as a great compliment to his acting ability. Usually she ignores the "insults" but the set-up this time had been so perfect, she could not resist the chance for a little impish fun.

It is just as well that both Dan and Helen have a well-developed sense of humor, for there is no doubt he is the world's prize louse on the screen. Barring none, he is the nastiest, sneakiest, rottenest (and rapidly becoming the most successful!) villain doing celluloid dirty work today. Audiences just naturally loathe him with an intensity manifested toward no other cinematic doer of evil, and inwardly fret and fume because plot writers never give him as horrendous an end as he deserves.

Paradoxically, Dan also can give out with great gobs of charm on the screen, which may be one answer to the potency of the illusion of evil he creates. You may loathe him mightily one moment, but in the next instant, provided the situation permits it, you find yourself secretly experiencing quite a little yen for the guy. Especially is this true of women, which augurs that one of these days producers are going to capitalize on it as they did in making a romantic blackguard out of Bogart. First step along this line already has been taken in a tentative fashion by Universal in Dan's new picture, "Scarlet Street" with Joan Bennett and Edward G. Robinson; rat though he is in the picture, he likewise has sufficient personal charm and sex appeal to justify Joan's loving him madly. And how, sisters, and how!

Offscreen, of course, Dan is the usual contradiction to the roles he plays. He lives quietly with his wife and two sons, enthusiastically pursues his hobby of gardening, and minds his own business. In fact, he is such a helluva nice guy, it is difficult to reconcile his good looks, good manners, winning smile, and gracious charm with the various forms of pediculi he brings to vivid life as an actor.

This latter contention, incidentally, Dan vigorously denies. Being nasty on the screen comes so easy, he says, it scares him it may be natural! As proof he points to a home movie he made recently with some friends on a camping trip.

"We shot a lot of informal stuff, all of us doing simple little things around the camp or clowning together the way you do in those movies," he related. "I thought I was being my most charming and natural self, but when we ran the films some weeks later, it was an outright shock to look at myself and see exactly the kind of guy I thoroughly dislike! And may I add, it has given me pause for more than a little introspective thought?"

Dan, who makes no bones about his age of a comfortable 38, did not set out in life to become the screen's most poisonous character. Nor, for that matter, did he dream of becoming a professional actor at all. A career in business was his goal, and he had scored a notable success in that field while he still was in his twenties. That very success, in fact, led him in a roundabout way to Hollywood.

Born in White Plains, N. Y., where his parents still live, Dan attended the White Plains High School, and it was here he first developed a mild interest in the theatre by playing the romantic lead in several high school plays. Later at Cornell University, where he worked his way through 3 of his 4 years of college by waiting on table in a dormitory, his interest in things theatrical sharpened somewhat, and he was starred in several college productions. In 1928, his senior year, he succeeded Franchot Tone as president of the Cornell Dramatic Club.

Upon graduation he plunged into the business world, becoming a seller of advertising space for the Katz Agency for which he still harbors a great affection. By the end of 6 years, he had worked up to the responsible position of head of the agency's Philadelphia branch, but he also had worked himself into a near nervous breakdown.

Casting about for a substitute occupation on doctor's orders, he decided the theatre offered an interesting and less strenuous life. He also observed that his ex-Cornell classmate, Sidney Kingsley, the playwright, was casting his new play, "Dead End," after having scored heavily with his first play, "Men In White." Whereupon he called on Kingsley, put the bee on him for a job, and came up with a small role of one of the G-men in the play.

"At least I *started* as a righteous and noble character," Dan avers. "It was 'Missouri Legend' which got me off the track."

His Broadway debut long will remain a vivid memory to Dan. By one of those flukes which sometimes

Dan is again a scoundrel in "Scarlet Street."

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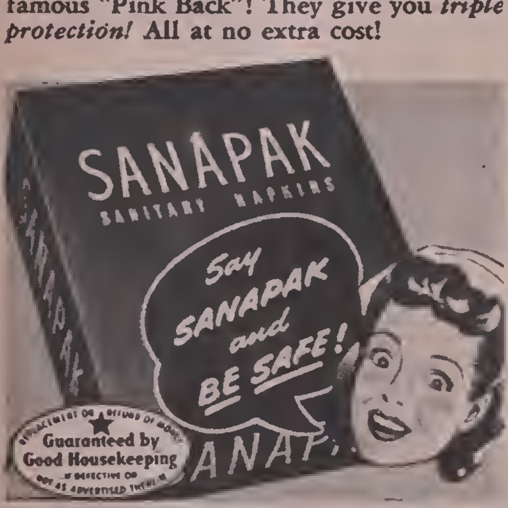

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happen, the prop man neglected to fill the revolvers with fresh blank cartridges, and all the embarrassed G-men including Dan found themselves doing heroic battle with guns which wouldn't fire!

For 85 consecutive weeks he played the minor part and then suddenly was switched to the leading role of the crippled architect. Getting a job no longer was a problem after that, and when the played closed, he went immediately into the role of a divinity student in "Many Mansions" which in turn led to parts in "Ned McCobb's Daughter," and a revival of "Rain." Then came "Missouri Legend" in which he played the first of the sneaky villain roles which later carried him to fame; he was the "dirty little coward who shot Mr. Howard and laid poor Jesse James in his grave."

"From then on I was a marked man," he recalled. "Actually, the only other time I played a 'right guy' was as the tank driver with Bogart in 'Sahara'—and it's the only picture people never remember I was in!"

Even so, Dan was glad he made "Sahara"—it gave him one picture he could allow his sons to see! He has kept them carefully away from all the others, fearful of what his portrayals of evil men might do to their impressionable minds of 3 and 6 years respectively.

"At that the boys are beginning to hear the other kids talk about what a nasty heel I am," Dan related. "The other day Peter, the elder, came to me almost in tears because of some crack a playmate had made about me being the meanest man in the movies. The only thing I could do was try to explain it as kind of a game I play where I make believe I am someone else."

After "Missouri Legend" Dan was cast as the treacherous, half-witted brother, Leo Hubbard, in "The Little Foxes" starring Tallulah Bankhead. By all odds he made Leo the nastiest of the nasty Hubbard clan, and against mighty stiff competition from the rest of the cast. The critics were lavish in their praise of his delineation, and when Sam Goldwyn decided to film the play, he signed Dan under long term contract to play his original role in the screen version. The year was 1941.

"Frankly, I *had* thought of Hollywood before that," Dan admitted, "but I decided the smart thing was to wait until Hollywood wanted me. It seldom paid, I noticed, to go knocking at Hollywood's door uninvited."

The deluge of critical acclaim following the release of the picture, "The Little Foxes," led all of Dan's friends to predict boldly that thereafter he could "write his own ticket in Hollywood!" Modesty forebade such an excessive self-evaluation of his talents, but Dan *was* puzzled, and then panicked, to find himself sitting month after month (six of them in all!) with no new assignment. He asked for a release from his contract and has worked on a freelance basis ever since.

"That way I am able to turn down weak parts which might hurt my career," he explained. "Also, it is a safeguard against making too many pictures in any one year. I made that mistake last year when I made six pictures, but even so I turned down ten parts. This year I am making only two, so the public won't say, 'Cripes, there's that Duryea guy again!' and get sick to death of me. Most fortunate for me from the beginning is the fact that I have worked only in big budget pictures with big name stars. Without that protective break, I probably would have been a has-been long before now—or a never-was!"

"The Little Foxes," however, set the pattern for Duryea performances, and among the classic heels he has portrayed are numbered the show-off gangster in "Ball of Fire," a Nazi spy in "Ministry of Fear," the selfish brother in "Valley of Decision," the weakling son in "Mrs. Parkington," the sarcastic sportswriter in "Pride of the Yankees," the blackmailer in "Woman in the Window," the killer in "Along Came Jones," and the debatable squirt in the new Durbin thriller, "Lady On a Train." In his latest, "Scarlet Street," he plays a cheap, chiseling crook—the closest approach the Hays Office would parmit to the part as originally conceived in the play, "La Chienne."

Luckily, it doesn't bother Dan that he has been typed; long ago, he said, he became resigned to being an A-1 louse. It is no matter of luck, however, that the "typing" has not spelled finis to his career as it has for so many others caught in the same web; only his remarkable versatility in creating unpleasant characters, and his brilliant shading of them into powerful portraits, has saved him from that fate.

He doesn't know what he does, Dan insists, to make his characterizations so unusual and inevitably so loathesome. Sometimes it may be merely a bit of "business" as it was in the stand-out scene in "Mrs. Parkington;" in that, you remember, he stood carelessly toying with his watch chain while speaking the words which broke his father's heart. Sometimes it is a matter of deliberate underplaying, or an unexpected expression or tone of voice which capitalizes on the surprise element and thus produces a sort of shock; a smile, for instance, where you anticipated a leer, or a gentle voice where you expected a snarl. Usually, however, it boils down to "thinking what you're saying, thinking as the character

"Meanie" roles started when Dan came to Hollywood to play his "Little Foxes" role.

would be thinking, and then doing what is most natural." That's as near as he can explain it anyway.

One quirk in Dan completely baffles Hollywood. Most actors, once they have gained sufficient importance to rate the privilege, dash like mad to see the "rushes" of completed scenes. Dan refuses to look at them.

"It's not conceit or lack of interest," he said. "It's just that I probably would not like the character as I was creating him and would want to make certain changes despite my lack of a proper perspective on the picture as a whole. I'd be going off half-cocked most of the time, which is both a stupid and a dangerous procedure. So I prefer to wait until all the little pieces are blended into the final whole before passing judgment. Besides, the director knows what he wants, and if I'm not giving it to him, he'll tell me quickly enough."

Equally unorthodox, but just as soundly sensible, is a notion Dan has about the rearing of his sons. Peter and Richard are allowed to sit at the small bar in the Duryea home, for instance, when Dan and Helen are having a before-dinner cocktail.

"Of course they are given only grape juice or ginger ale in their glasses," Dan explained, "but they feel they are being treated as equals. I'm a firm believer in children learning about things at home; and handling the matter in this fashion, they never will have that teen-age urge to slip off and see what it's like to have a few drinks. Instead if it being a forbidden sweet, and therefore twice as desirable, they will know that when they are old enough, they may have a drink right at home if they want it."

The Duryea family live a simple life in their modest home. Dan did well as an advertising salesman in White Plains, N. Y. until he had a nervous breakdown and had to quit.

Dan nurses one not-so-secret ambition. Comes the day when he is finished with double-crossing men and slapping women ("but not too soon, please; it's nice work and I've got it!") he wants to play Hamlet. No fooling! He's the original Hamlet fan, and hasn't missed a Melancholy Dane on the stage since he was old enough to know the score.

"Yeah, and what's wrong with that?" he challenged, bristling with mock menace. "Even a louse can aspire to the finer things in life!"

As a matter of record, I bet he could play Hamlet; and probably will, some day not too distant. When this happens I want two on the aisle. Meanwhile I'll settle for anything he deals in dastardly dirt.

Judging by his fan mail, so will every other movie goer in the country. He's a solid sender, that one!

THE END

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LUCKY LADY

(CONTINUED FROM PAGE 33)

what you really wanted to be was a fashion designer. You earned some money working at a local soda fountain, but life really became interesting when you got a job in a department store because that was getting close to the Career—that important designing job.

That's what Barbara did and when she had saved a little money her father agreed to help her finance her studies in commercial art at the Chicago Academy of Fine Arts. And so—what happened? Artists who had already "arrived" glimpsed the pretty little student and persuaded her to model for them. This pleased her because the money she earned would help to pay for her own lessons. However, her struggle to be an artist turned into a losing fight.

When she had been in Chicago about two years, Al Seaman, of the Chicago Models Bureau, sent her picture to an R.K.O. executive in Hollywood and that gentleman was so impressed that he stopped in Chicago, on his way from New York to Hollywood, to have a look at Barbara. A more surprised girl would have been difficult to find.

Barbara's Fate or guiding spirit is certainly a fast worker because two weeks later she found herself in Hollywood, contract already signed, playing her first screen role in a little number called "Gildersleeve's Bad Day." By this time she was beyond being surprised. She was just plain frightened. "Wasn't it incredible?" she breathes, adding "You can see what I mean about Fate—and things—" Well, can't you?

On this totally unpremeditated journey she brought with her two suitcases. One had "some clothes" in it; whatever garments she could put her hands on in her hurried and frantic packing. The other was filled with letters, snapshots and clippings—her most treasured possessions. Not that she ever looks at them, you understand. She just can't bear to part with them.

Barbara, now playing one of the plum-of-the-year roles opposite Robert Young, in "Lady Luck," is a member of one of Hollywood's most amusing households. But to explain that I'll have to go back and tell a bit about Bill Williams. You know Bill—the fascinating guy in "Those Endearing Young Charms" and "Deadline at Dawn!" Barbara and Bill were signed by R.K.O. at about the same time and now he is definitely the Man in her life.

They met just before they both were cast in "West of the Pecos" and Barbara says now, "I should have guessed then how it was going to be with us. Bill was shot in the first reel of the picture and I felt perfectly *terrible* about it. He looked so dead lying there and somehow I thought I couldn't bear it!"

She recovered over a coke with him at the studio commissary and after that they nearly killed themselves partaking of pop until Bill finally plucked up courage to invite her to dinner. That made them feel "really acquainted," although neither of them is sure whether or not they were ever actually introduced to one another.

Meanwhile Bill was quietly being divorced from the girl he had married and from whom he had been separated years before. No one here knew about it until the divorce was several months old. It takes a year in California, you know, for a divorce to become final.

Now about the household. When I asked Barbara, casually, what kinds of parties she liked to give, she burst into giggles. "I'll just have to tell you the truth," she announced. "*We* can't give any parties! We haven't any *chairs*." It developed that "we" meant Harold and Annette Soldinger with whom Barbara shares a house in the Valley. Annette is Barbara's stand-in. You see, the Soldingers had a house—but no furniture. Barbara had a little bit of furniture she had accumulated while living at the Studio Club—but *very* little! So the three pooled their possessions and share expenses. Oh, yes! Bill is in on this, too! *He* has a small furnished apartment but he likes home-cooked meals. So-o-o they have all put themselves on strict weekly budgets, and everyone chips in and a merry time is had by everyone—no doubt—although the thought of all that bookkeeping makes me shudder.

"You know," Barbara muses, "I used to think that when a girl signed a motion picture contract she immediately burst forth with minks, emeralds and swimming pools. Just now—well, things are growing even more complicated because Annette has had a message from the stork!"

They have their fun, though, mostly at the Malibu ranch of the Weir Brothers, people Bill knew in his vaudeville days. These are outdoor, barbecue affairs with the men doing most of the cooking and with everyone, talented or not, required to "put on his act." Most of the guests really are talented and thousands of dollars' worth of top flight entertainment is squandered on the lucky few who are privileged to be present at these shindigs.

Barbara assures you that she is a very good cook and can turn out some pretty fancy dishes, only—well—she never seems able to have everything cooked to a turn at the same moment. "I'm a specialist, I guess," she says. "I can do a beautiful job with one dish at a time. Getting a whole meal reduces me to hysterics."

She dresses beautifully, despite her limited budget. Edward Stevenson, R. K. O. designer, sighs happily that she is one actress who knows and appreciates harmony of line and color, and who knows what is right for her. She likes herself in what Eddie calls "glow colors." Heady corals, violets, golds, rusts and warm autumn browns. Pastels make her faintly ill and she can't bear what she calls "clutter" in her costumes—tassels, fringes, ruffles, bangles and so on. She likes to "dress down."

Her favorite things in the world, in the order of their importance are (1) babies; almost any baby will do, but she is especially ecstatic over her young nieces and nephews. She yearns for a flock of tots of her own. (2) The warm feeling of a family getting together. "Holidays are such fun—especially Christmas!" (3) Surprises.

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By *Betty Memphis*

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As in the case of babies, almost any surprise will do: a gag present to make her laugh, a birthday card or a really nice present. She adores them all.

Presents, she thinks (except at Christmas), are more fun if they aren't for any special occasion. She sends her family "Happy Friday presents" or just "Happened to be thinking of you" gifts. And she and "Willie" constantly exchange absurd packages and greetings.

By the way, Barbara is the only person in the world who is privileged to call Bill Williams "Willie." From her he loves it. From anyone else—well, I fear a short punch in the nose might ensue!

She has no pet personal extravagances. "I know too much about the value of money," she explains. "I never buy anything for myself without first weighing in my mind whether I really want and need it, and whether it is really worth what it is going to cost. I can't *bear* to think I'm not getting my money's worth!"

She loves horseback riding better than any other outdoor sport and she enjoys bowling occasionally. She likes to watch football and basketball games.

Barbara thinks one of her worst faults is that she is a "phone cuddler." She loves to curl up in a big chair with the telephone and talk and talk and talk, until other people nearly go mad, especially those people who are trying to reach her on important business. Then, too, she is what she calls a "squirrel by instinct" and this also annoys the people around her. She saves letters, clippings, photographs, scraps of materials, theater programs, buttons and stacks and stacks of women's magazines which contain household hints she thinks she may find useful some day.

Bill, who is a tidy soul, seriously deplores these tendencies in his beloved and persistently makes her presents of filing cabinets and neat, sectioned boxes and cases for the disposal of these objects. Only he can't get her to put them *into* the boxes. Once he stood over her sternly and made her paste snapshots into an album, but it was a pretty strenuous occasion and he hasn't repeated it, since then.

He has managed however, to persuade her to be more punctual than she was when she first came to Hollywood. She admits to a slight feeling of surprise at finding that things run much more smoothly and pleasantly when she manages to be on time for appointments. "I never imagined it would make so much difference," she remarks. "And it's not much trouble, once you get used to it!"

About the mental telepathy—there has always been a strong bond between Barbara and her mother and they are both convinced that they communicate with one another quite inadvertently at times. Not long ago Barbara suddenly said, "I have to go home! It's something about Mother. . . ." And as soon as it could be arranged she was on her way. When she arrived, unannounced, someone went to her mother's bedroom and said, "You have a guest." Mrs. Hale said, "I know . . . " and called, "Come in, Barbara! I'm so glad you were able to get here!"

She had been very ill, so ill that Barbara hadn't been told, pending doctors' examinations. But Barbara insists that she knew her mother needed her and Mrs. Hale never doubted for a moment that her child would come.

"You see," Barbara says, very earnestly, "when you are a certain kind of person . . . things . . . well, unexplainable things just happen to you. I can say, 'I've been awfully lucky' but that doesn't really explain anything. If you're the sort of person to whom Things happen—you can never plan. You can only try to be ready and worthy and susceptible to suggestion.

"I didn't *plan* to be a model. I had something entirely different in mind. I *certainly* didn't plan to be an actress. But now that an acting career has sort of 'happened to me,' I have an assured feeling that it's right, that it was meant all along for me to become a screen actress.

"The first thing you learn about acting is that it is dreadfully hard work, especially all the things you have to do when you are not in front of a camera. The next thing you have to learn is that if you get too frantic, work *too* hard, it begins to show on you. It ages you and puts strain into your face and your efforts. Probably the hardest thing you have to learn about this business is to concentrate on it, give it your best efforts, while still trying to *relax* at it. And believe me, that requires concentration."

Many more experienced people than Barbara have realized this all-important theory too late.

Despite the fact that the little Hale says she can have no Plans for her future—between you and me, she has. At least she has a consuming desire. It's for babies of her own and, what's more, for taking a real and active part in looking after underprivileged babies everywhere. "You couldn't feel right about your own much-loved, well-taken-care-of infant if you weren't doing something about another baby who was deprived of love and care!" she says. And she means it, with a sort of dedication to something very dear to her.

And now, I've saved a tidbit for dessert in this story about Barbara—and "Willie." You'll be seeing Hollywood's cutest pair of lovers co-starred some time early in 1946, in a picture which is tentatively titled, "A Likely Story!" And won't *that* be fun!

THE END

Bill and Babs are saving money for "Der Tag."

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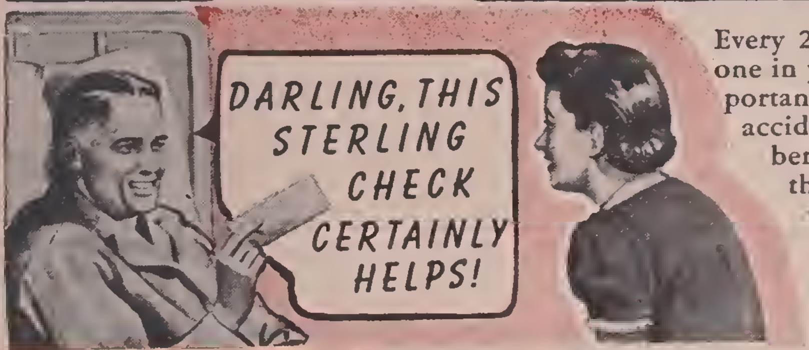
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HANDY MAN

(CONTINUED FROM PAGE 31)

exotic workmen, you have to employ but one lone man! Mr. Dana Andrews.

Naturally, some of Dana's past jobs have blossomed with more fruitful experience than others. Take the assignment of being a political reformer: Dana was only about sixth or seventh in command. Dana's father was a minister and father of eight sons. He and an attorney friend in the Texas town in which the family were living, learned that the local law makers and law enforcers were in cahoots with the shady gentry from back in the hills. The Reverend Mr. Andrews and his attorney friend launched some corrective propaganda, and all the little Andrews assisted in disseminating the good word by the use of fists. According to Dana, "The sons of ministers are traditionally reputed to be the most unruly bunch in town; we did not plan to cross up tradition, especially when the sons of the opposition made a slighting remark about our dad."

In the midst of the crusade, the Reverend Mr. Andrews was called to another parish. As it was situated in a university town in which the older Andrews children could continue their educations, the post was accepted.

During the summer, energetic Dana made a deal to work for a local apiarist (Little did he dream that he would also have to deal with B's in Hollywood.) Dana liked the work; it was interesting. So interesting, in fact, that Maurice Maeterlinck (who also liked blue birds) wrote a book about bees. This, Dana bought at once and read. He discovered that bees were friendly creatures; they crawled on his neck, hands and arms (he never wore a net as some workers did), and committed no havoc. If, occasionally, a bee forgot his good manners and nipped Dana, the result was a pin prick that lasted an hour.

So great was Dana's enthusiasm that he encouraged his older brother to join him amid the clover and honey. "Sounds good to me," said the brother —and retained that notion for about three hours. On his first morning, the brother was stung half a dozen times; the wounds puffed up like mumps, began to throb, and turned purple. He left, calling back curses on bees, hives, clover, honey, Dana . . . and Maeterlinck.

One day not long ago, Dana strolled into a Hollywood market and selected a certain cut of beef. When the butcher emerged from the back room, tossed a roast on the scales and called out a price, Dana looked at the man in disbelief. "That isn't what I ordered," he said mildly.

Said the butcher, "Look, friend, I've been cutting meat for a long time —I know my business. When I go to a movie, I don't expect to tell you how to act. How about each of us sticking to his own talent?"

Grinned Dana, "I used to cut meat in Texas. If I had a nickel for every steer. . . ."

The butcher tossed aside the roast, and saying, "In that case. . . ." he went to the back room and returned with the item for which Dana had originally asked.

Dana wasn't fooling. During one summer vacation he served in the market all morning, segmenting halves of beef, and in the afternoon he hopped on a horse and rode delivery service.

During two other summers, Dana worked as a plumber's assistant. The first summer he was the Duke of Draino; he learned fast, and he applied what he learned. He worked under the close supervision of his journeyman employer, and was considered to be a one-man pipe dream. The second summer found this employer showered with work and flushed with financial success; he set Dana to work installing the plumbing in an apartment building under construction. It was a rush job, and a highly important one at that. Dana gave it top priority haste, installing pipe, making connections, and leading joiners. After him, in hot pursuit, came the plasterers, who closed the walls.

The owner, a man with the soul of Sherlock Holmes, came around to comment on the speed and efficiency of his workmen. Idly he turned on a washbasin faucet in one of the bathrooms; instantly the shower sent forth a spray of cold water. Horrified, he instituted an investigation. In some apartments, a twist of a shower faucet turned on the bath tub water, and a revolution of bathtub faucet operated the wash basin outlet.

Go ahead and laugh. Dana didn't. He got fired; being separated from the plumbing business was an awful wrench. All the plaster over the plumbing connections had to be removed, the pipes had to be re-joined, then the plaster had to be replaced—and the despondent plumber had to pay for the work. The final job cost him considerably more than he had been paid for his original work.

Nowadays, when something goes wrong in the liquid conduit system in the Andrews home, Dana rushes to the telephone and summons the nearest plumber. He is a man who cannot trust himself with a pipe. He smokes only cigarettes. (Gag.)

Then there was that period of serving as a Burroughs Bookkeeping Machine Operator and general utility man in a small bank. Dana liked the orderly progression of numbers out of his machine; he liked the businesslike clucking of the mechanism as it tossed out debits, credits, and balances. He also liked the importance of delivering a certain envelope to the post office every Saturday noon.

The envelope contained all the large denomination bills taken in during the week, and it was mailed to a parent bank.

On this particular Saturday, Dana stopped at the drug store and picked up a copy of the Saturday Evening Post, then he slipped the envelope just inside the Post's front cover because it was known around town that large sums of money were dispatched from time to time, and Dana didn't want anyone to get the idea that he would be an easy touch, if touched with the business end of a .45.

With the bank roll happily protected by the SEP, Dana proceeded to the Post Office, whistling softly on the fair summer air. Approaching the mail chute, he glanced around, then lifted the top cover of his magazine. Nothing there.

Swallowing hard, his hands grown as fingerless as boxing gloves, he tried to leaf over the magazine. Then, in desperation, he turned it over and shook it so that any loose object would fall free. All he got for his pains was one of those tiresome subscription-renewal blanks.

He swung around and charged along the sidewalk, head down, eyes scraping the concrete. When the cornerstone of the bank interrupted his view, he knew the worst: the precious envelope had escaped from between the slick pages of the magazine, and someone—enterprising and dishonest—had snapped it up.

The envelope had contained fifteen hundred dollars.

The police were notified; so were the officials of the bonding company. Everyone questioned a white-faced and heart-sick Dana. Fifteen hundred dollars! He was earning seventy-five dollars per month, and saving practically nothing. If he cut down his living expenses to the bone, perhaps he could save ten dollars per month. That was one hundred and twenty dollars per year.

Thus calculated, it was plain that it would require 12½ years to repay the loss. Mr. Andrews bowed a stricken head.

After investigation, it was announced that the loss (never recovered, incidentally) was obviously accidental and did not involve collusion, misappropriation, theft or miscellaneous hijinks. Dana was exonerated, and the insurance company made up the loss. But from that day to this, Dana has never carried more than $2.17 in cash on his person at any time.

And the next time someone tried to filch some company money from him. . . . Well, that happened somewhat later in the Andrews career, when he was working in the office of a cotton seed oil company.

Some of the workmen, after drawing their pay envelopes on Saturday, went out on the town to the extent of the total receipts. Then, rather beerily having added up their assets to zero, and having imagined the tone of the Little Woman's voice, and the glint of the Little Woman's eye, when they came home heavy with excuses instead of earnings, they doubled back to the company office.

One such character, standing six feet five and weighing around 260, lumbered into Dana's department with a simple demand: "I want you to loan me my next week's pay—right now."

There was, luckily, a counter dividing the reception section from the desk area. In addition to Dana's desk and those of several other office workers who were gone for the day, there was a round coal stove and, because the time was late summer, the empty coal scuttle.

"Sorry," said Dana. "You know as well as I do that it is absolutely forbidden for me to advance one penny to you. I'd be fired Monday morning."

"I don't care what happens to you," declared the stimulated citizen, preparing to leap the counter, "I want some dough."

Dana arose from the desk, grabbed the heavy coal scuttle, and equipped the workman with a tin bonnet. It was very becoming, especially with the gentleman stretched out amiably on the floor. Dana had no trouble after that: the word went around: Don't

ONE MOTHER TO ANOTHER

There were difficulties during the war in supplying mothers with a complete variety of prepared baby foods. Happily, these days of scarcity are almost over. Today you will find your dealer's shelves plentifully supplied with the varieties you need.

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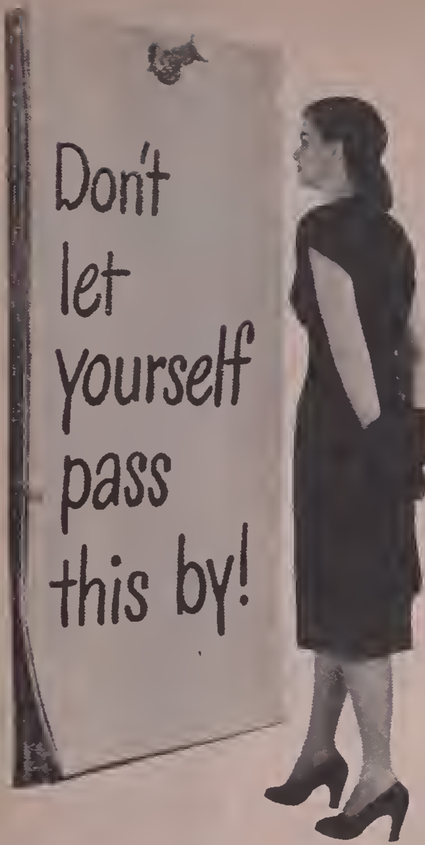
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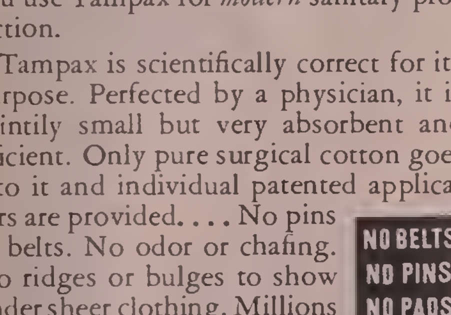

Accepted for Advertising by the Journal of the American Medical Association

go near the pay roll office on Saturday afternoon unless you want to make a chump out of The Man In The Iron Mask.

Where did he get the idea that he'd like to be an actor? Oh yes, from a job he had in high school. He had run the local movie projection machine when "talkies" were so new and so expensive that small town theatres showed what were called "sound" pictures. These "sound" pictures were manufactured by the projectionist who inserted train whistles, automobile honkings, the sound of horses hooves and other noises into the continuity. Because Dana had to watch the screen so closely for clues, day in and day out, night in and night out, he came to the conclusion that anyone who could speak English and avoid looking like Gargantua before a camera was set as an actor.

So he resigned from the oil business, giving the Farewell Party That Made Texas Famous. He rented a hall; he hired an orchestra; he bought flowers for all the girls, and ice for all the boys. As ice is no good alone, he bought certain equipment to keep the ice from melting entirely of loneliness. It was, indeed, a celebration.

The next day he counted the dollar bills and silver left in his pockets: $10.29. Total. But his wardrobe was strictly from Esquire—gabardine suits, tweeds, top coats, snap-brimmed hats. So was his luggage. He hit the highway, cutting arcs through the air with his thumb. After three minutes he secured a ride from Uvalde to El Paso. Just outside El Paso, a long lowslung convertible buzzed past Dana, something new in the hitch-hiking profession, slowed down, turned around and came back. Said the driver, "Where do you want to do?"

"To Los Angeles," said the refugee from Abercrombie & Fitch.

"Well. . . . I'm going to Deming, New Mexico. I'll give you a lift that far," said the man under the Stetson.

He and the driver fell into companionable conversation. Dana told something of his background and experience, and the driver finally confessed that he, too, was going to Hollywood. He said that he wrote for one of the studios. "Here is a bit of advice for you," he said. "The first thing to remember in Hollywood is that you've got to pay your own way all the time. Don't be a sponge. Don't be a moocher. Live on your own dough, and pay your own way."

It occurred to Dana that this might be a hint from the driver that Dana, since he was a gratis passenger, should pay for the driver's meals or hotel accommodations. Said Dana, "If you mean that I should pay up, mister, I can only say that I'd like nothing better, but I'm almost flat broke. I've got about $3.24."

"Here—I'll loan you ten," said the driver.

"Never mind. I'll get by," insisted Dana.

But the driver pressed the ten spot on Dana, so Dana finally accepted. After that, the driver paid the hotel bills before Dana could get to the desk, and he picked up the check whenever the men stopped for food. Dana protested several times, but the driver always overruled him.

They reached Yuma, Arizona, along in the middle of the night. It was January and as cold as a polar pump. "This is where you get out," said the driver to Dana.

"I thought you said you were going to Hollywood," observed Dana.

Dana and wife at the Farmer's Market Party.

"I am. But I don't like your attitude. You don't pay your own way."

Dana gulped. "But I've explained my situation. And, incidentally, I have your name and address, and just as soon as I get a job I'm going to pay you back with the customary interest. I haven't gone into it because I was embarrassed, and I thought you'd understand. After all, I was hitching when you picked me up. Usually hitchers aren't covered with gold."

Said the driver, pulling off his right boot, "Just to show you that I don't need to be paid back. . . ." and he unrolled a stack of currency taller than a farmhouse pile of hotcakes.

He pulled on his boot. "But I don't like your attitude," he said. And with that he drove away.

His dust hadn't settled before Dana was picked up by another motorist who brought him into Hollywood.

Things in California were tight, very tight. Dana took a job digging ditches; he also poured concrete for underground improvements. Finally he took a job (for $10.00 per week) driving a school bus. He was living in a back room with a private family, paying $4.50 a week for board and room, and saving every penny possible. As soon as he had amassed the amount he imagined his host from El Paso to Yuma had expended, he went to the address given by the man.

The apartment manager was bewildered. There was no tenant by that name living in the building then, nor had there ever been.

So Dana bought a suit of clothes with the proceeds.

From the bus driving job, Dana went into the filling station business. He was adding up the day's receipts one evening, punching an adding machine and singing, when he became aware of the presence of a customer.

"Been listening to you sing," said the customer. "How would you like to make a try at motion pictures?"

"You're kidding, of course," said Dana, but he didn't laugh.

"I'm not kidding," said the man. "I think I can place you."

Which explains how 17 professions trained Dana Andrews to be an actor. He has just signed a fabulous contract with 20th Century-Fox and Sam Goldwyn, which will pay huge amounts of money to Mr. Andrews and his family of four.

But if motion pictures ever become obsolete, Dana won't be out of a job for more than twenty mintues. P. S. Since he has been living in the San Fernando Valley, he has taken up gardening. His roses are phenomenal.

THE END.

WHO'S NEW

(CONTINUED FROM PAGE 54)

the chapel door. She was "commissioned."

"I did *Christ and the children,*" she recalled. "It's still there. Actually, it was merely a copy; and after that I realized I had no originality. I had a feeling for color—but I felt a true artist must have ideas. So I made up my mind to be an actress."

Making up your mind is one thing: getting a foothold in a profession is another. While at the Royal Academy of Dramatic Art in London, Patricia enjoyed acting, but discovered that throngs of other girls seemed to enjoy it, too. How would they all get jobs? Pat left the academy, and was about to tick acting off as a bad idea when she was invited to a party.

Because Patricia spoke French fluently, she was introduced to Edouard Cornelion-Molinier, French director, also a guest. They discussed plays and pictures, and then he asked: "Would you like to make a test for a French version of a film?"

Patricia managed an enthusiastic assent, and presently she made the test not only in French but in English. She worries herself thin over tests now, but at that time, the idea of a test didn't bother her, probably because it seemed like an adventure. She clicked—and there she was in pictures!

While she was still in school, Patricia's parents took her to Switzerland on holiday. Among the hotel guests was Dr. Murray Laine of London, who had picked out his vacation spot by sticking a pin into a map. The two young people skated and ski-ed together. "Having a wonderful time" was an understatement.

The doctor knew he was in love, but Patricia wanted a career. Even when, two years later, he wore down her resistance, she said "Yes" with the proviso that he wouldn't interfere with her film ambitions.

"He hasn't so far," she confided. "He's very busy in an important profession and he looks on films as just a little nonsense that keeps me occupied."

Their wedding was to have been a great occasion. Three hundred invitations had been sent out, six bridesmaids had ordered their dresses and discussed hats and flowers, Patricia's wedding gown was being made and honeymoon plans were under way, when war broke out. Guests showered the bride with regrets, but they were off to war. The wedding gown wasn't finished when the wedding day arrived, but Patricia became Mrs. Murray Laine at a quiet ceremony in St. Mark's Church, London, wearing her going-away suit. Naturally there was no time for a honeymoon.

During the first months of the war, Patricia was assigned to a factory where she assembled parts, but later she was released to make a picture. Films being considered essential to morale, she kept on making them, but each month she had to appear before a board to get the necessary permission.

Acting, according to the young actress, isn't merely a matter of technique. "No one can truly imagine grief until he's lost someone he dearly loves," she asserted. "You think you can guess how you'd feel, but the reality is so dreadfully different! It's the same with love, marriage and marriage problems. I think you can imagine hunger, cold and physical danger; but I know I never imagined how war would be until it came.

"English women took war as a challenge; they drew together, took over the country's work, made up their minds that nothing could defeat them, and each one carried her own weight. You might lose your family, your friends, your home, your fortune, but you went on, proudly. You'd have expected to be bowed down with grief, sick with fear when the planes came over, or full of hate and fury at those awful robot bombs, but instead you were determined to get it over, you were stubborn and proud."

Walter Wanger saw the star in "Millions Like Us," and when the exchange system was arranged, asked for her to play Caroline Dance in "Canyon Passage." Mr. Rank gave her one week's notice, and she was off with her travel permit—and one small suitcase.

After six years of rationing, she could hardly believe our dining-car menus. Meals seemed bountiful and good; she couldn't believe passengers on her cross-country train could be in earnest when they grumbled that the food was hogwash. Arrived at Universal Studios, she decided that the commissary served the finest dishes

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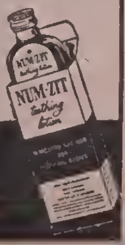

NUM-ZIT

TEETHING LOTION

she'd ever tasted, and was amazed when actors murmured: "Where's the butter? Fish—*again?* No steaks?"

A few days after her arrival, she was sent to Oregon on location. She loved it: the glorious scenery, friendly people, wonderful box lunches! "But what appalled me was the waste," she confessed. "We've skimped so long at home. Each day up there we'd receive lovely clean, white boxes containing delicious foods wrapped in nice, clean waxed paper. People poked through their boxes, and presently they threw away, not only the food they didn't care for, but the boxes! Those beautiful boxes! It was all I could do not to gather them up. In England we'd have used them for a year."

Her shoulder-length brown hair rippled as she shook her head. "It's funny how quickly you can get used to anything," she observed, "Now, I'm a waster myself!"

This is Mark Stevens, Joan Fontaine's leading man in "From This Day Forward." He is convinced that an actor must have an understanding of life, if he is to make an audience believe him.

"Not just the side of life that lovers know," he elaborated, "but how it feels to be hungry and frightened, to believe that every man's hand is against him. An actor must be sensitive enough to transmit his own deep feeling to the screen. You can't live in a glass case and think you can make drama real. Don't get me wrong, though—that doesn't mean you can't portray a killer because you've never killed anyone.

"I'd like to do a gangster role," Mark continues, "for a criminal is just a bitter man, driven beyond endurance. I've known bitterness, I've spent nights on a park bench in the rain, I've been underpaid and overworked—I know how bitter a man can feel."

Mark is a dreamy-looking youth, tall, dark and slender; bitterness has left no mark on him.

Ever since he can remember, Mark has been determined to be an actor. There were none in his family, although rumor had it that his maternal grandmother once had stage ambitions. When Mark was three, his mother took him to Folkstone, England, to live with his grandparents, Captain and Mrs. William Morrison. The captain was official ship's captain for the royal family whenever they crossed the Channel or put out to sea, and the little boy saw gold cuff-links, silver cups, engraved platters and so on, presents to his grandfather from King George V and the then Prince of Wales, now Duke of Windsor.

His mother's brothers, whom he met upon his return to Cleveland, Ohio, when he was seven, were all successful men. Her sister had married an equally successful man in Montreal, Canada, and Mrs. Stevens joined her there. Five years later, Mark had a stepfather, James Cooke, who had worked his way up from bookkeeper to vice-president, secretary-treasurer and principal stockholder of the Railway & Engineering Supply Company.

No one could have been kinder to Mark than his stepdad, but the boy was frail, small for his age; so much success in the family made him feel inferior. He was thrown out of one school after another for inattention. He heard someone say he'd never amount to anything, and vowed to himself that he'd be famous. When he was sixteen, he asked for an audition with the Corona Barn Players in Montreal and won a role under the name of Steven Richards.

A year later, he decided to try the New York stage. Arrived there, he found he had no notion of how to get a stage role, he knew nothing about agents, and was chased away from stage doors. For three days he walked the streets, snatching unsatisfactory bites at lunch counters, trying for jobs he didn't want, like dishwashing, but without success. To help matters, it rained most of the time. The third night he sat next to a bum on a park bench all night. At 3 A.M., a policeman snarled: "Move on, there!" at the bum, but after a look at the miserable youngster huddled in his soaking wet clothes, the Law made no move to dislodge him. Finally, the stepdad sent money for Mark to come home.

"I hope that theatrical nonsense is knocked out of your head," observed Mr. Cooke, "Come, I'll give you a job in the plant."

Mark stood the job for six months, and walked away again. He tried to enlist when war broke out, even traveling to Chicago once to get into the Air Force, but an old injury to his back caused his rejection.

On the pretext of visiting relatives in Akron, Ohio, Mark again crossed the border. Canada permitted no one to take more than a small amount of money out of the country, and Mark was presently without funds. Too proud to mention that he didn't even have bus fare, he walked miles to apply for a radio station job. He got the job at $15 a week, working from 6 A.M. to 11 P.M. His schedule included running the station alone at times, writing, producing and acting the star part in a radio drama: "Was I Right?" Extremely irked by his small salary, but determined to gain experience, Mark stuck to the job for two years.

On a flying visit to New York he met agent Nat Goldstone at a party. "You ought to be in pictures," said Mr. Goldstone, as has been said before—only Mr. Goldstone meant it. When Mark came to Hollywood, it was Mr. Goldstone who arranged a screen test at Warner Brothers for the youth.

"Broke as usual, I was staying at Seal Beach when word came," related Mark. "I had just enough money for the bus to Long Beach, train to Los Angeles and bus to Hollywood. I lacked the quarter for the bus to the studio, so I walked the dozen miles. I was late and practically exhausted, my hair was windblown, I couldn't have looked worse; but I got through the test and they gave me a contract. My agents found out how poverty-stricken I was and staked me to a car, living expenses, and doctor bills until finally I owed them $2500. They were wonderful—whenever I hear of kindness, I think of them. I paid them back in time; but even when I was earning $125 a week, I was so deeply in debt that I looked at a quarter twice before I spent it on a sundae."

That first contract was disappointing, for so many of Mark's best scenes in "Objective Burma" and "God Is My Co-Pilot" were left on the cutting room floor. The other side of the ledger balanced, however, for it was at Warner's that he met Annelle Hayes. When this schoolgirl from Texas visited the set one day, Mark paid her scant attention. He saw, he

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says, that she was a nice girl, but he intended to avoid all girls until he got out of debt. A few days later, Annelle came again. As she left the studio, Mark passed her in his car and offered her a lift home. He meant to leave her there forever, but he couldn't. He asked her for a date, to see what she'd say, and their date was delightful. Annelle went back to school: later she returned to do a picture at RKO, met Mark once more—and they were married.

Parting from Warner's, Mark immediately was signed by 20th Century-Fox who gave him a leading role in "Within These Walls" and planned good things for his future. Presently, RKO borrowed him for the lead opposite Joan Fontaine in "From This Day Forward."

It hasn't been easy, but Fame is in sight. Before very long, the actor's successful relatives will be boasting about that brilliant young fellow, Mark Stevens.

Everything has been luck with Frances Ramsden, the heart interest in Preston Sturges' new picture. Streamlined, tall and dark with long, narrow eyes that light up with excitement; a fascinatingly generous mouth, she was a Conover model known as "Robin" (because that's an easy name to remember), until she came to Hollywood two years ago.

She'd hardly set foot in town before a writer friend took her to lunch at Paramount's commissary. There he introduced her to Preston Sturges, who said: "You're a good picture type. I think you'll get somewhere. Come to see me next week and we'll see."

At the time, Frances' mind was torn between marriage and a career, and marriage won. She forgot films for a year, then met Mr. Sturges again. To her surprise, he recognized her and suggested an appointment with Paramount's casting director. She went to see Mr. Meiklejohn, who suggested a screen test, but again she failed to go back.

Six months later, Frances found that marriage didn't work out, and got a divorce. She sought an agent, tentatively, but nothing happened. Some months ago, dining at the Players' Club with the writer friend, she looked up into the eyes of Mr. Sturges. "Well, well, if it isn't Miss Ramsden, the elusive one!" he cried.

Frances' cheeks flamed. She made an appointment and surprised them both by keeping it. Mr. Sturges had exactly the role for her in his new production "The Sin of Harold Diddlebock"—and just like that, she was in!

"Mr. Sturges had said he liked my type, and he didn't try to change me," marveled Frances. "My hair is combed in a thick bang, just as I've always worn it; my lipline and brows are still natural. I've never had a lesson, even in dancing. Before each scene, Mr. Sturges tells me what he wants, and I try to give it to him."

The secret of acting, so far as she has observed, is correct reaction. She sits on the sets, watching the listening actors. Anyone can put his all into a dramatic speech, she's sure, but to appear to be hearing a line for the first time and staying in character is the great test!

Although Michael Dunne, 20th Century-Fox's handsome find, has a father who once played with the Abbey Players in Ireland, acting was not Michael's first choice. He wanted to be a journalist. He edited papers at school, and later his ambition was heightened when he became radio announcer for Raymond Gram Swing and the late Raymond Clapper.

"I'd give my right eye to go where you're going and do what you'll do," he told Mr. Clapper, the day he signed off for him for the last time. Mr. Clapper was killed on his mission in the Pacific, but Mike still hopes some day to be Journalist Dunne.

When he was in high school in Northampton, Massachusetts, the girls of Smith College drafted boys for their plays; Michael, being tall for his teens, became a leading man. He'll never forget the night he played the role of Paris in "Helen of Troy." It seems he forgot to make up the backs of his legs—the fronts were bronzed—and the audience greeted his first turning with shrieks of mirth.

He was studying stenography, typing and mathematics, under the mistaken impression that it would be nice to be an accountant, and after graduation, when he went to New York, he took a job as stenographer for the General Electric Company.

"Later I decided to go to college," he recalled, "and enrolled at the University of Alabama to major in drama and journalism."

Working his way through college, Michael became secretary to the head of the Psychology Department; this job, along with newspaper activities, left him barely six hours of sleep a night. But that's the way to profit by education, he believes, and is determined that his children will obtain their college degrees this way, too.

Just before he left for Alabama, he met Vivian Belliveau at a dance. Love smote him at first sight, but he refused to acknowledge it since he'd made up his mind to play the field. He tried to be the gay bachelor during that first semester, but the fun had gone out of it. Home for Christmas, he discovered at another dance that Vivian was The Only One. Engaged for two years, they married in 1940 on the strength of a part-time radio announcer's job in Chicago.

Summer vacations from college had been spent in New Hampshire at the Maria Ouspenskaya School, and the stage began to weave its spell. Michael didn't have the acting bug—then—but he had theories about acting and enjoyed experimenting.

After marriage, he advanced in radio to a top spot as radio newscaster and announcer for New York's Station WOR. Radio is hard on the nerves, and the constant tension so worked on Michael that he was rejected from the Armed services once we were in the war. This depressed him terribly, and all his efforts to gain weight and serenity, to prove that he was material for Mars, failed.

During this period, the goodlooking Irishman was often approached for pictures, but he laughed his offers away. They must be kidding! At length, a talent scout spoke to his radio boss, and that gentleman persuaded the overwrought Michael to try Hollywood for six months. 20th Century-Fox advanced his ticket and a contract, and Michael went as a gag.

To his surprise, he liked pictures. He likes them even more after doing three roles. You saw him in "Junior Miss" and you'll see him in "Doll Face." In fact, you're certain to see the name of Michael Dunne on movie screens for some time to come.

THE END

GREAT SCOTT

(CONTINUED FROM PAGE 40)

began a ham-on-rye diet varied occasionally with two-bit spaghetti plates.

She was saved from complete malnutrition when she landed the role of Sadie Thompson in "Rain" at the 52nd Street Stock Company Theatre. There she impressed——both visually and vocally——the producers of Tallulah Bankhead's "Skin Of Our Teeth." She reminded those worthies of their fabulous star, and they wasted little time signing her as Tallu's understudy.

For seven heart-breaking months Lizabeth waited for Fate to sock Miss B on her lovely chin, or to delay her Long Island train. But the star was consistently prompt and healthy; finally, Lizabeth just up and quit.

A brief month later the manager of the show phoned her. Gladys George, who had replaced Miriam Hopkins, who had replaced Bankhead, couldn't go on. Lizabeth, come home; all is forgiven!

That night she took to the boards before a hardened Broadway audience and so captivated it that even the critics smothered their usual yawns and joined the applause at third act curtain. Lizabeth went on with the company and filled out the Boston run of the show. The fashion modelling she resorted to between engagements to vary her starchy diet, eventually led to Hollywood. Producer Hal Wallis saw her picture in a magazine, waggled a finger at her, and she trained west. One listen at that purr-of-a-voice and Lizabeth was handed a dotted line to sign on.

Her career is important to her, but she has room for other interests. Her family, for instance——she dotes on it. It's a family that does strange and unpredictable things and it reminds her happily of the dizzy entourage in "You Can't Take It With You." One of her favorite relatives is a priest——a wonderful and inspiring man to whom she lets down her ample back hair via correspondence. And there is a kid sister who's attending Vermont Junior College; another who's a student at Western Reserve, and a brother who's a Navy V-12 at Case Institute of Applied Science.

"I never realized," she says, "how much pride people have in their home towns until I began making personal appearance tours across the country. Why, I've seen grown men almost come to blows over the wonders of their respective birthplaces. It's so silly. I'll always believe that 'home' is your family——not your town hall.

"I must have had all the earmarks of an adolescent snob when I hit New York," she goes on. "I couldn't abide the 'cinema.' The theatre was my life and I meant to keep it that way. Then one day——back in '38 or '39——I went to see a movie, "Of Mice And Men." I sat through it twice, completely spellbound. Then I thought, 'No wonder I like this. It's pure theatre. Someday I want to work with that director.'

"The director was Lewis Milestone, and I'm working with him now on 'Strange Love.' He's teaching me so much—he's even begun teaching me Russian! I remember hearing my grandmother speak that language when I was just a kid. When 'Milly'

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and the script man began exchanging a few Russian words on the set I understood most of what they said. Now they're making me their star pupil.

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Lizabeth has a refreshing approach to life; she's forthright, realistic and courageous. A realist in her thinking, she follows through with a love of realism in painting and ballet. But, paradoxically, she knocks on wood and she relies on her instincts. She admits her memory is abominable. She wants to start a Van Gogh collection. Color fascinates her and she dotes on even violently mediocre Mexican paintings.

She wears simple, superbly-cut clothes. A dead-black suit trimmed with black braid is a pet. Another is a classically unadorned champagne crepe gown with dolman sleeves. She wears almost no jewelry and has nightmares, which her Negro maid interprets for her. Her appetite is endless and she spends most of her time trying *not* to eat. She went on a week-long liquid diet a while back and whittled herself down to nothing.

Her vocabulary has dictionary scope. It is a distinct relief to hear her talk for half an hour without a cliché, with few word repetitions and with a noticeable lack of Hollywoodisms.

She lives alone in a small apartment. She has no telephone. The absence of the jangling bell makes her lonely on occasions, but she fills in empty moments with dainty tomes like Voltaire's Experiences with the Quakers in England. She likes the Thomases Mann and Wolfe. Her hobby is a glass menagerie (from the play of the same name). She is taking driving lessons. She swims, rides horseback, likes solitude in small doses, and can't abide pub-crawling, club-hopping, or whatever you want to call it.

She has been dubbed "The Threat" by the Master Motion Picture Projectionists of Southern California, and has been set-up as "The Voice of Allure" by speech expert Bert B. Gottschalk.

Lizabeth recently made the front pages when a thief swiped her last pair of Nylons from the clothes-line. She is helping her former room-mate, Meredith Thomas—bed-ridden for two years with a broken back—by arranging a singing test which will be made at the gal's home in up-state New York. She resents people who sell Hollywood short. She recently inherited a half interest in a 400-seat movie theatre near Croydon, England.

You can believe her when she says, "I'm going to stay here in Hollywood and work myself silly. I'm going to be a great—I mean a really *great* dramatic actress, or I'm going to die in the attempt. I'm not kidding myself. I know I have a lot to learn. I'm in the process of learning now. I know I'll get to the top because I'm willing to fight for what I want—fight all the way—without stepping on anyone's toes. And because I want to do my job to the fullest."

THE END

RELATIVELY SPEAKING

(CONTINUED FROM PAGE 29)

On the set of "Easy Come, Easy Go," two brothers are working: Barry Fitzgerald and Arthur Shields. Barry, in diving suit and helmet, is being hauled up from beneath dark and dirty waters by an agitated Arthur, in sweater and boots. Arthur is seven years younger, eighteen inches taller, and his hair, instead of receding in a graying film, is very thick and dark.

Shields is the brothers' real name. Arthur went from school to join the Abbey Players as a "regular actor," attending classes at the Abbey School; but Barry had a job as clerk in a government office in Dublin, where both boys were born, and could devote only evenings to his ambition. Since no office boss looks with favor on an employee's stage career, Barry decided to call himself Fitzgerald.

Often in those years, they were cast in the same play, sometimes playing brothers, now and then father and son. Arthur came to America in 1921, his tour taking him on to Australia, and Barry finally gave up his clerkship for the stage. In 1936, they played together in their first Hollywood picture, "The Plough and the Stars," a venture that won Barry for films. Arthur went back to the stage, returning a few years later to join Barry again in "How Green Was My Valley."

Between shots on the dock, Arthur commented: "I've been reading in the papers that it's bad luck having a brother in this business. They say one brother will succeed and the other will get the leavings. It hasn't been so with us. Barry was no better actor when he got his Academy Award last year than he was when he first came here—he's always been good. It's fine to have a brother in the same line, for what one doesn't hear, the other will, and they can exchange news. We're friends, and we don't play the same type of thing. Not having the same name may help, too, for I'm told producers are inclined not to like a star's relatives. But there's no doubt it's easier to meet important people if they are guests in a brother's home."

When Joan Fontaine began her career, sister Olivia de Havilland was a star. Refusing to trade on Olivia's bright name, Joan took her stepfather's and made a start on the stage in Hollywood. Joan wouldn't mention their relationship then, but Olivia, who was proud of her younger sister, would launch into the subject at any conversational opening.

A little later, David Selznick offered Joan the role of Melanie in "Gone With the Wind."

"I'm not the type," said Joan, honestly, although she was new and needed a good role, "why not get Olivia? It's exactly her meat!" and Melanie gave Olivia a lift.

I am assured that the rumors of rifts between the sisters are the result of a not-too-bright idea of a publicity man. Not true, not true!

"Change your name if you're related to fame" is a theory with many advocates. Take Jeanette MacDonald's sister, Blossom MacDonald, once well known on the New York stage. As Marie Blake, she is equally well known on the screen today.

"I was an actress before Jeanette grew up," smiled Marie, "but after she had her great success in pictures, I

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found that her fame held me back. I'd go to see a producer, looking for a job, and all he could think of was to try to persuade me to get Jeanette to do a show for him. Nobody wanted to discuss a role for *me*. At length, I consulted a numerologist and paid her $5 to rechristen me. That did it!"

K. T. Stevens, daughter of Producer Sam Wood, found that "Gloria Wood," her own name, was a distinct handicap. It was easy for Gloria to get in to see important people, but once in, producers and directors were apt to laugh and say: "Now, what makes you think you want to act? You have plenty of money, why not just play around until you find a nice young man?" They wouldn't take Gloria and her ambitions seriously.

Equipped with a new and cryptic name, her calls became more productive. She got a good stage role, fine notices, judged by personality and ability, and began her climb before her true identity was known.

Maureen O'Hara's young sister, Florrie, hopes to launch a Hollywood career after the birth of her expected baby. As "Claire Hamilton," Florrie made a picture in England; she'd had a taste for acting ever since, as a little girl, sister Maureen used to direct her in home theatricals, and she hopes to follow in her sister's footsteps here. It's a great advantage, says Florrie, to have a star in the family. Maureen introduced her to her own agent and so gave her a chance to get a test. Rumors are that there's a contract in the offing as soon as the heir arrives.

Cleo Morgan, now working in "Time for Two" at MGM, Lucille Ball's starring picture, is actually Lucille's sister. She's married to Kenneth Morgan. She carefully guarded the secret of her relationship to the star until an interviewer charged her with it. "You mustn't tell anyone," she begged. But he did.

"Oh Lucille, is it all right?" she cried, when the item appeared.

"All *right?*" echoed Lucille, "You crazy kid, it's wonderful!" The star adores Cleo, and hopes their relationship will be a help and not a hindrance to the newcomer.

Loretta Young's sisters, who were on the screen before she was, ultimately found themselves handicapped by her fame, according to their mother. All three girls could play the same kind of role, and when the youngest of them began her rise, she was always chosen ahead of Sally and Polly. They retired into matrimony and wouldn't go back to the screen if they could, but there were early heart-burnings, not at all the fault of Loretta, of course.

Katherine Grayson's sister and brother, both stage-struck, decided they wouldn't trade on Katherine's name and fame. The sister became Frances Raeburn and made her screen debut as one of the "7 Sisters" with Katherine. No one knew they were actually sisters until after the film was previewed. The brother is known as Michael Butler. He has done some small parts on the screen, some fine roles in radio, and is now headed for New York and musical comedy.

Margot FitzSimons expects to join her sister, Maureen O'Hara, after her film debut in the J. Arthur Rank film "I Know Where I'm Going."

When Joan Leslie got her Warner Brothers' contract, she was well under age and, according to law, could work only half a day before the cameras. Her sister, Mary Brodell, had passed her 18th birthday and looked so much like Joan that she could pass for her at a distance. In long shots in Joan's early pictures, the girl you see is really Mary. Joan worked only in close-ups. This experience may have soured Mary on a career of her own, for she's never been near a studio since her marriage. The second sister, Betty Brodell, has a Warner contract, too, and is slowly coming up. Joan, asserts Betty, was never a handicap—instead she was the key that unlocked the studio gates!

A famous brother team includes George Sanders and Tom Conway, both born "Sanders" in St. Petersburg, Russia, sons of a British manufacturer and a Russian mother, and British citizens under protection of the British Embassy.

When Tom was 13 and George 11, the family fled to England to escape the revolution. Following his graduation, Tom went to Africa to try his hand at mining and ranching, but malaria cut short these ambitions, and he became a glass salesman in London. One day he tried to sell an order to a man who was preoccupied with the casting of a Little Theater play.

"You'd be wonderful in my play," he kept saying, ignoring Tom's insistence that he, after all, was selling glass. In the end, they made a bargain: The man would buy Tom's quota of glass if Tom would take part in the play. Tom discovered that he liked acting and joined a repertory company.

About this time, George became an actor, too. Both boys did radio work between shows, and their voices were so alike they were always getting confused—no one could remember which Sanders had played which role.

"One of us must change his name," declared George. "Let's toss a coin."

Tom lost the toss and became Conway. Shortly afterward, George came to Hollywood. He kept urging Tom to follow him, but it was 1939 before a lull in show business gave Tom the opportunity to do so.

It was a help to find George well established, for he could advise his brother and introduce him to the right people. After a two-year contract at MGM, George was once again a help to Tom, for the younger brother was fed to the teeth with "Falcon" roles and suggested that Tom take the series over. Which he did, very successfully.

When Noah Beery, junior, was a child, both his father and uncle Wallace were famous screen actors. "Pidge," as they called the boy, used to go on location where he learned to ride, rope calves and shoot at targets. He made friends with the Indians in the films and used to make small clay models of them in action. He wanted to be an artist, perhaps a sculptor, and was sure he'd never be an actor.

When he left school, he fell in love with Maxine Jones, daughter of Buck Jones, also a Western star. You can't keep a wife on a young artist's prospects, so Pidge accepted an offer of a film role and discovered to his surprise that he liked it. Now he's a star, too.

Then, of course, there are the Bennett sisters, Constance and Joan, who manage to continue starring year after year. The fame of father Richard Bennett gave them an initial impulse, no doubt, but they carried on for themselves.

Father's fame turned out to be a detriment to Diana Barrymore. Her great name so dazzled producers that she was given stellar roles and billing before she was ready for them. Diana was unfamiliar with the screen; people who might have advised her felt diffident about doing so because of her acting heritage; and when her first picture was released, the young star was overwhelmed by bad notices.

Ida and Rita Lupino, daughters of an equally famous and even older family of actors, feel their name and traditions have been of inestimable help.

"Being related to Ida could never be a handicap," says Rita, "We don't do the same type of thing, so we could never be rivals for a role. Any time the name 'Lupino' is mentioned, it helps us both. We've made Decca records and often do radio shows together. I can see that there could be conflict between sisters if both compete for the same part." Rita and her husband, Enrique Valedez, appear as a dancing team in "Masquerade in Mexico."

Tom Conway inherited brother George Sanders' "Falcon" roles because of resemblance.

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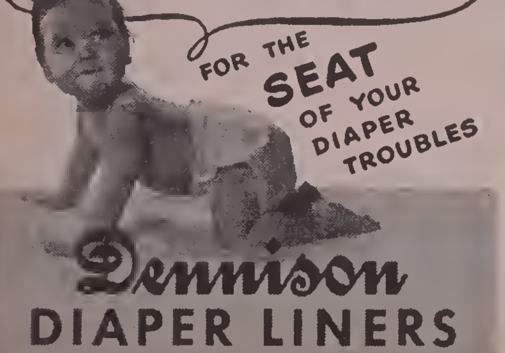

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Rita's sentiments are echoed by Dorothy Gish, now in "Centennial Summer," who began work at the same time as her sister Lillian when Mary Pickford introduced the pair to David Wark Griffith, years ago. Lillian is now working in "Duel in the Sun," and the two careers flourish as happily now as they did 'way back when.

"Having a sister is wonderful, simply wonderful!" cries Dorothy, "I'm sorry for girls without one. We've always been so close, we couldn't be jealous. Fortunately, we don't do the same type of role, but if we did, I'm sure Lillian would never try for a part she thought I wanted, and I know I'd retire if I heard she was after a role."

The Gish idea works for the Dowling Sisters. Constance and Doris share an apartment, and even at times share hats, gloves or bags. When Connie is working, Doris holds script for her, comes to the set to watch her scenes and "mother" her between takes. While Doris was doing her stuff in "Lost Week End," Connie returned the "mothering." She was on the set whenever Doris was there, rehearsing her lines, whispering hints and running errands. As they are under contract to different studios, they think there's not much chance of handicapping one another.

"My sister Marian had the right idea," Betty Hutton told me a year or two ago. "She got married and has a baby. Now she's settling down in a home of her own. *She's* the bright one—she has everything that matters! What have I got, with all this Hollywood how-de-do? A nervous breakdown—that's what!"

Now Betty is married, and Marian's husband manages Betty's husband's business. Marian has stepped out of the "home of her own" to sing again in night clubs and work in a few pictures, and Betty's long-term contract keeps her in pictures.

Speaking of sisters, Betty Caulfield, who replaced Joan in the New York production of "Kiss and Tell," came to Hollywood to visit Joan. Betty was promptly offered a screen test, which she just as promptly refused to accept.

"I couldn't take it, because Joan is my sister," sighed Betty, "I must get more experience before I'll dare to try the screen. You see, if I fail, I'll let Joan down. If I was on my own, it would be different."

Ottilie Kruger found that having Otto Kruger as father smoothed her way. He began to train her as an actress when she was seven years old, and neither she nor her parents ever thought of any other career for her. Through Otto, Ottilie gained her first audition, for which he prepared her. "He can take the bows for my success, if I have any," she assures me, "If I fail, however, there is no one to blame but myself."

"A famous father can be a handicap," confides Andy McLaglen. "I'm interested in the technical end of the film business, but the minute a producer hears my name he says: "Oh, no, you should be an actor!' I was acting all the time until I went out to Republic Studios on my own and managed to land a job as technician before they remembered my father's name is Victor. I was an old hand at the studio when father signed a contract there!"

The End

CHANGE OF FACE

(CONTINUED FROM PAGE 36)

Now, as Georges Lanlaire in "The Diary of a Chambermaid," (for which Ben Bogeaus borrowed Hatfield from Metro-Goldwyn-Mayer) Hurd portrays a romantic youth of 19th Century France, who has to cope with ill health and a domineering mother (Judith Anderson); groping desperately for happiness, he finally wins it in the shapely form of Paulette Goddard. These are things everybody understands, and it's a pleasure to see this gifted young actor at last behaving like a human being on the screen.

Nobody was happier over the change than Hurd himself. Not that he's had any complaints about the other roles, but he likes variety.

"It's been a wonderful experience," he declared, just after shooting was completed. "The story of 'Diary' has absolutely everything: adventure, tragedy, romance, conflict. There are a great many love scenes in it, some very tender, some very passionate, and of course all very French. It's the first time I've ever played a lover. I always did character parts in the theater.

"And it's been a grand experience working with Paulette," he went on. "I had never even met her before, and right after we were introduced on the set, we had to go into a love scene. That was a little difficult, as you can imagine. But Paulette was so nice I soon got over my nervousness. She hasn't a trace of the pettiness or jealousy about closeups and footage that you hear about in connection with some feminine stars. Whatever will improve a scene or the picture as a whole, is what she's for. All through the picture she gave me every benefit and opportunity. I can't imagine anyone being nicer than Paulette, and I hope I'll have a chance to make another picture with her. She told me she'd like to see me do comedy, and said also that she'd like to do 'The Guardsman' with me. I wish that would happen. Metro owns the story.

"There was a wonderful spirit among the cast and crew all through the shooting of 'Diary' which made it more like play than work. Burgess Meredith and Francis Lederer are wonderful to work with. We all became good friends. And Judith Anderson was lots of fun."

Shades of Mrs. Danvers! "Judith Anderson *fun*?" someone exclaimed.

"Yes, she is," he insisted. "I was surprised, too. She entered right into the spirit of things, and was always adding to the fun.

"There was never any sense of strain in our work, which is largely due to Jean Renoir, the director. He comes on the set with a great sense of freedom which affects everybody, so that there's always a feeling of relaxation and ease."

As this friendly, enthusiastic young man talks, you keep thinking that the contrast between his three screen roles is a mere "bag o' shells" as compared with the contrast they all offer to Hurd Hatfield himself. If your idea of him has been colored at all by the sinister overtones of "Dorian Gray," you'd be in for a slight shock—and a decidedly pleasant one—on meeting him. Then, for the first time, do you fully realize what a terrific acting job he turned in as Dorian. There is about as much resemblance between the mask-like indifference of that character and this gracious young man with the healthy tan and ready laugh as there is between Mortimer Snerd and a Quiz Kid!

Georges Lanlaire (in "Diary"), in spite of being the most life-like person Hurd has portrayed on the screen, is also a far cry from Hurd Hatfield. There is none of the tragic frustration and low vitality of Georges in off-screen Hurd. He fairly radiates health and goodwill and *joie de vivre.*

This comes partly from having been born into fortunate circumstances and brought up with the advantages of cultivated living and education. Encountering no parental opposition when he decided to become an actor, he has been able to pursue his career free from the emotional and financial struggle that so often makes progress difficult. He's an intelligent, clear-thinking young man who is thoroughly appreciative of his own good fortune without being smug about it. He knows many are not so lucky, and has a quick sympathy for the problems of others.

"I'm never unhappy, and I'm never bored," he says, "because I like people, and I find them unfailingly interesting. I enjoy parties and dancing; in fact, so much so that I have to watch myself or I go overboard. But I don't go out much when I'm working; that's probably why some people have the idea that I'm a recluse, or a snob, or trying to pull a Garbo, or something. It's just that for me, parties and work don't mix. It takes a good deal of energy and concentration to do your work right, and I'm too tired at night to go out. Besides, I really think that with these fantastic sums they pay you for your work here, you have to keep yourself in condition for it."

In spite of persistent romantic rumors about him (you know how Hollywood loves to marry off attractive bachelors), Hurd insists he's heart-whole and fancy free. He's seen about with various beauties, most frequently with Virginia Hunter, who's also under contract to Metro. But they both insist it's a beautiful friendship and no engagement.

Hurd likes Hollywood—but with reservations. As he puts it, many facets of Hollywood life leave him cold, and one thing he dislikes is the tendency to talk shop all the time, a charge that has frequently been made and always admitted. "I suppose," he explains, "it's just that I'm an easterner, and I don't feel that I'd ever be completely at home here. I'd consider it an ideal arrangement if I could divide my time between pictures and the stage, going back for a play about every two years."

Meantime he's very happy in his work, and thinks there are many wonderful people here. Some of the most interesting to him are the technicians that work on the sets. "They're the real people," he says, and tells about the crew on "Dorian Gray" making him a replica of the cat which figured so prominently all through the picture. "They told me to take it home and it would keep evil spirits away. Frankly, I wasn't so sure about that, but I was pleased at their thoughtfulness. I took the cat home, and I have it on a table in my front window."

There's a delightfully humorous slant in all Hurd's conversation. He

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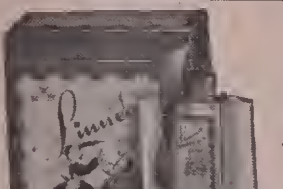

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never pokes fun at people, but he gets a lot of fun out of them—there's a difference. He talks rapidly and with enthusiasm, but not the kind that exhausts listeners. His enthusiasm sparks the minds of his companions, so that ideas are soon flying thick and fast, to the benefit and pleasure of all concerned. Unlike many good talkers, Hurd is not a monologuist. He's intensely interested in other people's reactions and ideas, and his presence is likely to stimulate conversation in a group, with an equal chance for everybody to speak up. (If you've ever noticed, that's rather a rare gift in these Hollywoods—or in any woods. A good talker usually wants an audience, rather than co-talkers.) And best of all, his entire outlook reveals a genuine kindliness and tolerance that is seldom acquired by anyone under 96 in this vale of tears!

The business of being a celebrity not only amazes but delights him. "It tickles me to death," he says, with engaging frankness. "It's all I can do to keep up a dignified front while I'm out on display, as it were, and I think it's incredibly nice of the fans to be so interested in me."

Even the more extreme antics of some of the over-enthusiastic bobby-soxers, Hurd thinks, should not be criticized too harshly. Hero worship is natural at that age; it's a phase nearly everybody has gone through. He remembers when he himself would have gone to practically any lengths for just one personal word from Ethel Barrymore.

He does think the kids today go a little far some times, but he's always found them good-natured and ready to take suggestions, and thinks it's fairly easy to curb their exuberance when necessary. As for instance, the time when in New York the youngsters surrounded him on the street to get autographs, and mauled him around for about an hour.

"Some of the kids were coming back for two or three extra autographs," explained Hurd. "It seems they trade them. And others weren't getting any. Everything was getting very confused. Well, I once taught school and it comes in handy sometimes. So I said in a loud, firm voice, 'Children! We're going to line up now, and everybody will get an autograph. Everybody in line now!' And it worked.

Some subjects Hurd Hatfield is very serious about, and one of them is his chosen profession.

"I don't think of acting as an escape," he says. "To me, acting is a deepening of understanding of things foreign to myself. I like to play roles that are widely different from my own nature. Nothing could be more deadly than just being myself all the time. That's why I have a horror of being typed. Any role at all appeals to me, just so it's unusual or exciting, something new, and different from the others.

"Acting is a tremendously difficult craft," he continued. "It requires a great deal more than just the ability to be 'natural' in front of a camera, as so many people seem to think. The camera is a very penetrating instrument—almost mystical. It sees your thoughts, so you have to act much more inwardly and truly before it than you do on the stage. If you don't concentrate on what you, as that character, are supposed to be thinking, or if you allow yourself to anticipate something that you, as the character, are not supposed to know is going to happen, the camera will give you away instantly."

After majoring in drama at Columbia University, Hurd was fortunate enough to be chosen for a scholarship to study in England under Michael Chekhov (who in younger days was a celebrated star of the Russian stage, and is, incidentally, a nephew of the great writer, Anton Chekhov). The students lived in a castle once occupied by Richard II, and for five years were given the most thorough and grueling training in all phases of dramatic work and related subjects. Exhaustive as the course was, Hurd considers it only a drop in the bucket compared to what there is to be learned. But the training was invaluable, and now that Chekhov is living in California, Hurd is able to continue studying with him in an unofficial sort of way.

"I always talk to him about my roles, and he helps me work out my interpretations. It's tremendously helpful to have somebody like that to talk over problems with. Chekhov has just finished an acting role in 'Spellbound', and there is a great deal of interest in him here. Many people are hoping he will produce some plays. Ingrid Bergman is one who wants to do a play with him. Several of the cast in 'Diary of a Chambermaid' were greatly interested, and asked me a great many questions about his methods. I hope he will go into active production here."

Some of Hurd's early publicity in pictures emphasized his remarkable ability for concentration, which was said to be achieved by staring for two hours a day at a coin or some such object—part of the Chekhov training, it was explained.

"That sounds a little nutty," he laughed. "As a matter of fact, there's more to it than that. Naturally, concentration is very important to an actor. He has to concentrate on his own lines, on other people's lines, on mood, situation, etc. In order to de-

(*Continued on page* 84)

Hopper's stopper topper . . . the hat which stopped a tennis match. It really did!

ADDRESS *Please*

Editor's Note: In answer to the many, many **Movieland** reader requests for addresses of this or that fan favorite, it's necessary to explain: sorry, no can do. We can't hand out home addresses, or unlisted personal telephone numbers—don't you wish we could!—but, we can "put you in touch," through this star-studio directory.

The list given here, complete and accurate as it's possible to make it, has been prepared "as of the present." We ask you to keep this in mind, because some of the player contracts are shared by more than one studio, others are signed for a single picture, and still others specifically reserve the right to "free lance" from one studio to another. Named here, in each case, is the studio where mail should be addressed *now*.

Col—Columbia Pictures Corp.
1438 North Gower
Hollywood 28, Calif.
DOS—David O. Selznick Prod., Inc.
9336 West Washington Blvd.
Culver City, Calif.
Int—International Pictures
1041 North Formosa Ave.
Hollywood 46, Calif.
MGM—Metro-Goldwyn-Mayer Studios
Culver City
California
Mon—Monogram Pictures Corp.
4376 Sunset Blvd.
Hollywood 27, Calif.
Par—Paramount Pictures Corp.
5451 Marathon
Hollywood 38, Calif.
RKO—RKO Radio Pictures, Inc.
780 North Gower
Hollywood 38, Calif.
Rep—Republic Studios
4024 Radford Ave.
North Hollywood, Calif.
SG—Samuel Goldwyn Studios
1041 N. Formosa Ave.
Hollywood 46, Calif.
SL—Sol Lesser Prod.
9336 W. Washington Blvd.
Culver City, Calif.
20—Twentieth Century-Fox Films
10201 West Pico Blvd.
West Los Angeles 24, Calif.
UA—United Artists Studio Corp.
1041 N. Formosa Ave.
Hollywood 46, Calif.
U—Universal Pictures Co.
Universal City, Calif.
WB—Warner Bros. Studios
Burbank, California

A—Abbott & Costello—U; Allbritton, Louise—U; Allyson, June—MGM; Ameche, Don—20; Anderson, Mary—20; Andrews, Dana—20; Arden, Eve—WB; Arthur, Jean—RKO; Astaire, Fred—MGM; Astor, Mary—MGM; Aumont, Jean Pierre—RKO; Autrey, Gene—Rep.

B—Bacall, Lauren—WB; Bainter, Fay—MGM; Ball, Lucille—MGM; Bankhead, Tallulah—20; Bari, Lynn—20; Barnes, Binnie—RKO; Don (Red) Barry—Rep; Barrymore, Lionel—MGM; Baxter, Anne—MGM; Beery, Wallace—MGM; Bellamy, Ralph—U; Bendix, Wm.—20; Bennett, Bruce—WB; Bennett, Constance—UA; Bennett, Joan—U; Benny, Jack—WB; Bergman, Ingrid—DOS; Bey, Turhan—U; Bishop, Julie—WB; Blaine, Vivian—20; Blair, Janet—Col; Blondell, Joan—20; Blyth, Ann—WB; Bogart, Humphrey—WB; Bowman, Lee—Col; Boyer, Chas.—Col; Bracken, Eddie—Par; Bremer, Lucille—MGM; Brent, Geo.—Int; Britton, Barbara—Par; Brown, James—WB; Bruce, David—U; Bruce, Virginia—Rep; Burnett, Smiley—Col.

C—Cagney, James—UA; Canova, Judy—Rep; Cardwell, James—UA; Carroll, John—UA; Carson, Jack—WB; Clark, Dane—WB; Coburn, Chas.—Col; Colbert, Claudette—Int; Colman, Ronald—MGM; Conway, Tom—RKO; Cook, Donald—U.; Cooper, Gary—Int; Cotten, Joseph—DOS; Coy, Johnny—Par; Craig, James—MGM; Crain, Jeanne—20; Crawford, Joan—WB; Crosby, Bing—Par; Cummings, Robt.—Par; Curtis, Alan—U.

D—Dall, John—WB; Dantine, Helmut—WB; Darnell, Linda—20; Davis, Bette—WB; Davis, Joan—U; Day, Laraine—RKO; DeCarlo, Yvonne—U; DeCordova, Arturo—Par; DeHaven, Gloria—MGM; DeHavilland, Olivia—Par; Donlevy, Brian—Par; Drake, Tom—MGM; Dunne, Irene—Col; Durbin, Deanna—U; Duryea, Dan—U.

E—Edwards, Bill—Par; Emerson, Faye—WB; Errol, Leon—U; Evans, Dale—Rep; Eythe, Wm.—20.

F—Falkenburg, Jinx—Col; Faye, Alice—20; Field, Betty—UA; Fields, Gracie—MGM; Fitzgerald, Barry—Par; Fitzgerald, Geraldine—U; Flynn, Errol—WB; Fontaine, Joan—DOS; Ford, Glenn—Col; Foster, Preston—20; Foster, Susanna—U; Francis, Kay—Mon; Freeman, Mona—Col.

G—Gable, Clark—MGM; Garfield, John—WB; Garland, Judy—MGM; Garner, Peggy Ann—20; Garson, Greer—MGM; Gifford, Frances—MGM; Gish, Lillian—Par; Goddard, Paulette—Par; Grable, Betty—20; Grant, Cary—RKO; Granville, Bonita—U; Grayson, Kathryn—MGM.

H—Hall, Jon—U; Harding, Ann—WB; Harens, Dean—U; Hasso, Signe—MGM; Hatfield, Hurd—MGM; Haver, June—20; Hayward, Louis—UA; Hayward, Susan—Par; Hayworth, Rita—Col; Heather, Jean—Par; Henie, Sonja—Int; Henreid, Paul—RKO; Hepburn, Katharine—MGM; Hodiak, John—MGM; Hope, Bob—Par; Horne, Lena—MGM; Hunt, Marsha—MGM; Hussey, Ruth—UA; Huston, Walter—MGM; Hutton, Betty—Par; Hutton, Bob—WB.

J—James, Harry—20; Johnson, Van—MGM; Jones, Allan—U; Jones, Jennifer—DOS; Joyce, Brenda—U.

K—Karloff, Boris—U; Kaye, Danny—SG; Keyes, Evelyn—Col; Knox, Alexander—Col; Kreuger, Kurt—WB; Kyser, Kay—MGM.

L—Ladd, Alan—Par; Lake, Veronica—Par; Lamarr, Hedy—RKO; Lamour, Dorothy—Par; Landis, Carole—RKO; Langford, Frances—RKO; Lansbury, Angela—MGM; Laughton, Charles—U; Lawford, Peter—MGM; Leslie, Joan—WB; Loder, John—RKO; Loy, Myrna—MGM; Lukas, Paul—RKO; Lupino, Ida—WB; Lynn, Diana—Par.

M—MacMurray, Fred—20; Madison, Guy—DOS; Marshal, Alan—RKO; Mayo, Virginia—SG, McCallister, Lon—20; McCrea, Joel—Par; McDonald, Marie—Int; McDowall, Roddy—MGM; Maguire, Dorothy—RKO; Milland, Ray—Par; Miranda, Carmen—20; Montez, Maria—U; Montgomery, Robt.—MGM; Moran, Dolores—WB; Morgan, Dennis—WB; Morris, Chester—Par; Muni, Paul—Col; Murphy, George—RKO.

N—Neal, Tom—RKO; Nolan, Lloyd—20.

O—Oakie, Jack—U; Oberon, Merle—U; O'Brien, Margaret—MGM; O'Brien, Pat—U; O'Hara, Maureen—RKO; O'Keefe, Dennis—Rep; O'Shea, Michael—20.

P—Paige, Robt.—U; Parker, Jean—Par; Patrick, Gail—UA; Payne, John—20; Peck, Gregory—MGM; Peters, Susan—MGM; Pidgeon, Walter—MGM; Powell, Dick—RKO; Powell, Jane—MGM; Powell, Wm.—MGM; Price, Vincent—20.

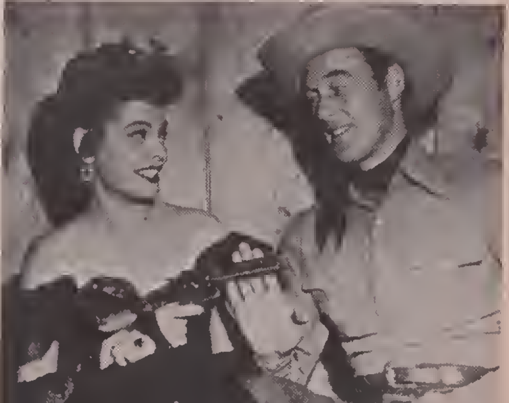
R—Raft, George—RKO; Rains, Claude—WB; Raines, Ella—U; Rathbone, Basil—U; Reed, Donna—MGM; Reynolds, Joyce—WB; Richards, Ann—RKO; Rogers, Ginger—RKO; Rogers, Roy—Rep; Russell, Gail—Par; Russell, Jane, UA; Russell, Rosalind—RKO; Rutherford, Ann—UA; Ryan, Peggy—U.

S—Sanders, Geo.—MGM; Scott, Randolph—RKO; Scott, Zachary—WB; Sheridan, Ann—WB; Shirley, Anne—RKO; Shore, Dinah—Int; Sinatra, Frank—RKO; Singleton, Penny—Col; Slezak, Walter—RKO; Smith, Alexis—WB; Sothern, Ann—MGM; Stanwyck, Barbara—Par; Sullivan, Barry—Par.

T—Taylor, Eliz.—MGM; Temple, Shirley—DOS; Tierney, Gene—20; Tone, Franchot—UA; Tracy, Spencer—MGM; Trevor, Claire—RKO; Tufts, Sonny—Par; Turner, Lana—MGM.

W—Walker, Bob—MGM; Wayne, John—Rep; Wilde, Cornel—Col; Williams, Bill—RKO; Williams, Esther—MGM; Woolley, Monty—MGM; Wright, Teresa—SG; Wyman, Jane—WB.

Y—Young, Loretta—Int; Young, Robt.—MGM.



Jane Greer, James Warren; "Sunset Pass" RKO.

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Address ....

City .... *Zone*........ *State* ....

(Continued from page 82)

velop this faculty, Chekhov taught us to study some object, a coin, box, ashtray—anything. You were supposed to study the outline of it, the dimensions, color, material—all its physical properties. Then you were supposed to think about it, identify yourself with it, until finally you almost *were* that object. That was the exercise, and it really does wonders."

Another thing Hurd would like to debunk is the story that he can memorize a script practically by flipping through the pages.

"The story got out that I have this phenomenal memory, whereas I have a great deal of trouble with my memory. I was supposed to have memorized the whole script of 'The Picture of Dorian Gray' overnight, before reading the part for Albert Lewin (who produced the picture). As a matter of fact, I didn't know a line of any scene. But I did re-read the story, which I hadn't read since college days and had forgotten. In this way, I got the pattern for certain scenes in my mind, and when Mr. Lewin asked me to read, I just improvised. Improvisation was a thing that Chekhov especially emphasized. When he asked me to go with him to another executive's office and do the scene, I said, 'I can't—I don't know the lines. I was improvising, and I couldn't do it again exactly the same way.' "

Like everyone else, Hurd regards with horror the destructive possibilities presented by the atomic bomb, but he thinks they are less dangerous than selfishness and prejudice. On this subject he says:

"I think one of the finest things about acting is that it helps free one from prejudice. You play characters of all different nationalities or races. In order to play a character, you've got to try to understand him, think as he thinks, feel as he feels, to sympathize with him. How can you do that and be prejudiced against him at the same time?"

As to his own future, it might surprise you, and also his home studio, to know that he wants to do a musical. He can sing, too, though he doesn't think the studio knows it. Not that it's any secret, fact is, they just never asked him!

With all due respect to motion pictures, Hurd believes that the greatest satisfaction for the actor will always be on the stage, because of the greater variety offered, and also because of the stimulation in long, sustained performances, which is not possible in pictures.

"It's a directors' world out here. Directors and producers do all the creative effort. It's no criticism against anybody that an actor has to work in spasmodic effort, without the over-all conception of his work that is possible on the stage. That's the way a picture has to be made and it can't be helped. But I think this way of working weakens an actor if he does it too long."

"And what is your greatest ambition?" he was asked.

"What almost every actor wants to do," came the prompt reply. " 'Hamlet.' I know I won't be ready for it for years. I would need a great deal of time to study and prepare myself for it. But the last thing before I step into my coffin, I hope I can play 'Hamlet'."

THE END

Before and after

"I didn't believe it— UNTIL I TRIED!"

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THE LASS WITH THE DELICATE AIR

(CONTINUED FROM PAGE 45)

To say that this grey-eyed sprite had accommodated herself perfectly to the world in which she finds herself, would be a vast mis-statement. She adapts herself as well as she can; but orderly, purposeful, plumbline behavior puzzles her.

It is quite safe to say that Miss McGuire could never be accused of thinking or acting dully. Nor could she be guaranteed to behave predictably.

She started, for instance, in bright-eyed search of a gift for a girl friend who was soon to have a child. She strolled into one infants' apparel store and gazed about critically. To a friend whom she had persuaded to accompany her on the shopping expedition, Dorothy said with dissatisfaction, "I don't see anything to buy."

The friend sat down in one of the chairs foresightedly provided. "This is one of the few stores in Southern California that really has something to *sell*," whispered the friend. "*Please!* Look around. Hand-knitted robes, hand-crocheted booties, hand-embroidered dresses. Electric bottle warmers, plastic bib pins, illuminated night pictures. Furthermore, this place even has a few dozen diapers!"

"But all the things are for *little* babies," said Dorothy, as if the simple statement explained everything.

The friend's eyes hardened. "*Little* babies—yes. That's the way they're being delivered this season, dear."

"It's foolish to buy anything for a very little baby. Mothers always buy much too much for the first, and this is going to be a second baby, so it will have enough hand-me-down clothing for quadruplets. Then, since she's having a shower, she'll get a lot more clothing and infant equipment, which the baby will outgrow before he can use. No—I want something for a middle-aged baby." And Miss McGuire dreamily led the way out of the store.

She and her friend wandered on down the street in quest of a twixt-teen store. Before a red barn that had been painted, polished and converted into an antique store, Dorothy paused and read the sign announcing a close-out sale with attendant bargains. In wandered the girl who, remember, was shopping for a shower gift. She fell into conversation with the proprietor, a French woman who was disposing of her stock because she wanted to return to France.

Hanging on a wall was a superb carpet that entranced the McGuire eye: it was an authentic French antique velvet done in soft rose shades; here and there were abraded spots worn thin by the hurrying feet of silken ladies long dead; here and there were lines of warp laid bare by the boots of cavaliers long since dust.

"How much is it?" asked Dorothy quietly.

The shopkeeper mentioned a figure. Dorothy swallowed. She said she would pay a sum just about one-half of the asking price, but the shopkeeper shook her head. She wanted the money with which to return to France.

Said her friend to Dorothy, "Come on, dear, let's run across the street for a moment. I have an errand I want to do before the shop closes."

"I've got to have that rug," said Dorothy.

"You can make up your mind in the morning," said the friend, steering Dorothy out of the shop by one reluctant elbow. They separated at their respective cars, after Dorothy had promised to give the price and the condition of the floor covering some serious thought. Pointed out the provident friend: "You plan to build a house some day soon, but that rug may not fit into any possible decorating theme. And, it's so old, Dorothy. It will have to have repairs done by an expert."

"Hmmmmmm—isn't it romantic to think . . ." murmured Dorothy.

"You go home and sleep on it. And write to your husband," cautioned

Ethel Barrymore relaxes with Dorothy McGuire 'tween scenes of "The Spiral Staircase."

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the friend—but to no avail.

The instant she reached home, Dorothy telephoned the shop. In a blind rush, she ordered the rug. Then, like Scarlett, she turned resolutely away from the cost. "I won't think about it tonight. I'll think about *that* tomorrow," she decided.

Currently, this rare and exquisite rug is placed on top of the broadloom in Dorothy's modern furnished apartment. Someone, noting it with breathless admiration, asked Dorothy, "What is its size?"

Dorothy's eyes moved down in thought. "About 8½ by 11," she said.

Her guest howled. "You beautiful dope," said the visitor affectionately, "Rugs don't come in that sort of dimension. Probably the rug is 9 feet by twelve feet. A sheet of typewriting paper is 8½ inches by eleven."

"I knew I'd heard that measurement somewhere," said Miss McGuire serenely.

L'affaire du rug is not the first time Dorothy McGuire has fallen in love at first sight with an object and refused to be provident or sensible or resigned about it. When she was touring American Army camps overseas in the USO road show of "Dear Ruth" she chanced upon an antique copper lavatory. A rather large affair, it had been designed to hang outdoors from an arbor or similar arch. Above was a small tank with a spigot, and below the spigot was a huge hanging basin. In bygone days, Inn guests—dusty from long horseback rides—would turn on the spigot and wash their hands beneath the small flowing stream.

Dorothy's imagination leaped to life like tinder touched by a match. "I must have it," she told the somewhat astonished dealer. The ensuing conversation brought up for consideration the facts that (1) the copper lavatory was expensive, even considering the rate of exchange; (2) she didn't have enough money in her possession to buy it; (3) because of wartime currency restrictions and wartime shipping regulations, she was going to have a nightmarish time buying the object in the first place, and a simonized nightmarish time getting the thing back to the States.

P.S. It is now in storage in New York. Nothing can foil a determined McGuire.

It was while she was on vacation in Tucson with her husband that Dorothy again fell victim to the must-have-its. One evening the Swopes were strolling along a side street and were attracted by an Indian store. They paused to study the turquoise rings, bracelets and tie clasps, the dyed-feather Indian war bonnets, the handmade Indian dolls, and the myriad other handicrafted items.

Suddenly, bringing her hands together in a soundless instant of applause, Dorothy breathed, "Look! In there, hanging high on that shelf . . ."

It was a heavy, hand-wrought Indian belt made of sterling silver conch shells linked together. Dorothy darted into the store, followed by her amused husband. Like a frantic child, she could scarcely keep her feet on the floor while the storekeeper climbed stiffly on the ladder making the high shelf reachable.

"A beautiful piece," he said. "One of the heaviest, most intricately wrought belts I have ever seen." And

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he named a staggering price.

Dorothy was holding the silver girdle in two faintly quivering hands. "Isn't it gorgeous?" she murmured. "Have you ever seen anything . . ."

Under his breath John asked, "How much money do you have in your purse?"

"About sixty or seventy cents," she answered blithely.

Mr. Swope edged his wife to one side in order to explain that he was somewhat flat, too. They couldn't buy the belt that night. Miss McGuire didn't exactly cry but her eyes were grey lakes reflecting a foggy sky. "It would be silly to invest so much money in an Indian belt," she announced staunchly. "I'm *glad* we didn't have enough money to buy it. I don't really want it at all—sort of . . ."

"They want an awful lot of dough for that gadget," said Mr. Swope. "Of course, it's hand-made and the price of silver is pretty high now."

Dorothy said something about an Indian sitting for hours, investing his life and his eyesight and his skill in making the belt. A silence fell between them, and the belt was not mentioned again.

Two nights later, Dorothy was dressing to go to a party. She was wearing a black jersey turtle-neck sweater of the kind that she likes, and with it she was wearing a coarse red wool skirt of formal length. Looking herself over critically, she thought, "How I need that belt. This outfit needs some type of glitter right around the waist. . . ."

Her husband came into the room and stood behind Dorothy, looking over her shoulder at her mirrored image. Slowly he shook out the tinkling silver belt, clasped it around Dorothy's waist, and stood back to admire the effect. The effect was highly gratifying; even if he couldn't see the belt because of the jubilantly expressed thanks of the girl in his arms.

Since Dorothy has always represented her enthusiasms with such intense fervor, and since those who know her best realize that ardent as is her inclination to possess some object, if she doesn't get it she mopes for a time and then forgets it, there are times when her loudest announcements of McGuire needs or McGuire tastes are treated lightly.

From an Indian belt to an incident of near drowning may seem like a fast hop, but the basic situation is similar. She had said she would die of a broken heart if she didn't have that Indian belt; she didn't get it for nearly a week, and she remained the picture of health.

So, when she and her husband were rowing a boat out to the buoy and Dorothy announced, "I don't think I can get back to shore. I'm not a very good swimmer, you know," he grinned and said, "Yeah—I know. You'll probably porpoise in, making me look like a frozen turtle."

Dorothy smiled. "Really, I can't swim very well," she insisted gently. "I can go about twenty feet, then I want to stop and rest."

"I should have brought a chair," laughed Mr. Swope.

That made Dorothy mad. The instant the boat was tethered, she slid over the side and began to paddle frantically for shore. It was the first time Mr. Swope had ever seen his wife in the water, and—like any experienced swimmer would have—he recognized at once that she hadn't

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been exaggerating. She was a wild swimmer and she was wearing herself out.

About twenty feet from the boat, she turned and screamed at her husband, "I don't think I can make it," then she began to laugh. There was much more hysteria than mirth in the sound, but when she whipped the salt water out of her eyes long enough to catch a glimpse of her husband, Dorothy *really* laughed. He was thinking that he had better knock her cold and tow her to shore and the notion was written plainly on his frightened face.

That settled it. Controlling her panic, Dorothy set out valiantly for shore. She remembered everything she had ever heard or read about conserving strength and making every movement count toward beaching a living body. Finally, however, she had to be towed by her thoroughly frightened husband. When, winded, they struck welcome sand and struggled up beyond the surf, a small cluster of observers had gathered. Abashed by their curiosity, most of them turned slowly and sauntered away when it became apparent that help wasn't needed, but to a few stragglers, Miss McGuire called in triumph, "Well; I made it!"

She always makes it.

From "Claudia," her first picture, to "Till The End Of Time," in which she is currently working opposite Guy Madison at RKO, she has always emerged triumphant with laurels on her brow and applause in her ears.

She thinks the most difficult characterization for her was the role of "Katie" in "A Tree Grows In Brooklyn." Her present part, that of a war widow who is fighting bitterness over her loss and who is working her way to rehabilitation quite as much as the returned veteran with whom she falls in love, is a role that she describes as "interesting because the girl is all mixed up inside. Basically, this girl is a nice person who has a problem and who takes some wrong ways of solving it."

Perhaps the role nearest Dorothy McGuire's own personality is that of "Claudia," the insouciant Rose Franken brain child.

But even nearer would be that of Wendy in "Peter Pan" with one highly important difference. The tragedy of Wendy was that, when Peter Pan returned to take her flying with him, Wendy had grown up. Dorothy McGuire, not of her own volition but because nature has made her unchangeable, will never grow up. She will be young Wendy perennially; a breath of spring, a melody half-forgotten from childhood, a flash of gold on windows at sunset.

And, incidentally, she'll continue to be the delightful creature who strolls around Beverly Hills in fur coat, clam diggers, handmade Mexican sandals, and four different types of necklaces worn simultaneously over a black jersey blouse.

There is no one in Hollywood, nor probably in the world, quite like her. She is unique—individual—and utterly enchanting.

THE END

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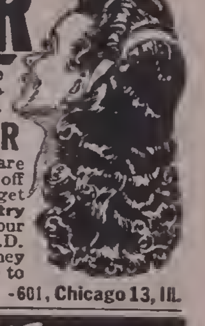

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PICTURES IN PRODUCTION

(CONTINUED FROM PAGE 34)

doing the acting.

ARMY BRAT takes place in a prewar military reservation, which will have Indians on it, probably, before Butch Jenkins gets through with his part. Frances Gifford and James Craig are Butch's parents; Henry O'Neil and Sharon McManus are also in the cast.

THREE WISE FOOLS puts a rare twist on an old theme. Usually, parents tell their children stories about leprechauns. In this picture, leprechauns tell *their* children about human beings—and very funny they are, too! Bernhardt O'Brien is surrounded by a doting cast including Lionel Barrymore, Lewis Stone, Cyd Charisse, Edward Arnold, and Thomas Mitchell.

AT 20TH CENTURY FOX:

THREE LITTLE GIRLS IN BLUE is being shot in Technicolor with a good deal of fun and laughter. June Haver, Vivian Blaine, Victor Mature, Celeste Holm and Vera-Ellen are disporting themselves in this song and dance special.

THE SHOCKING MISS PILGRIM, also in Technicolor, actually deals with the invention of the typewriter—with Betty Grable involved; Dick Haymes, Coleen Gray, Margaret Bannerman, Anne Revere, Stanley Prager, Susan Blanchard and Roy Roberts make up the rest of the cast now coming to the aid of their party.

ANNA AND THE KING OF SIAM is a dramatization of the book of the same title, with Irene Dunne as the school teacher who brought Trafalgar Square viewpoints to the jungle. Rex Harrison is the King; this is Mr. Harrison's first American film, although he is well known to American audiences for his work in "Night Train," "Blithe Spirit," and others. Linda Darnell, Gale Sondergaard, Lee J. Cobb, and Mikhail Rasumny round out the dramatis personae.

BLACK BEAUTY is your childhood favorite revived with the horse "Black Beauty," Mona Freeman, Richard Denning, Evelyn Ankers, Charles Evans, Moyna MacGill, Terry Kilburn, Clifford Brooke, J. M. Kerrigan.

SOMEWHERE IN THE NIGHT is the story of a service man who is released from a hospital, healed of his wounds, but without memory of his past, and bearing a name that seems to be unfamiliar to him. He unravels the pretzeled past to prove his identity in one of the mystery thrillers of the year. John Hodiak, Nancy Guild (in her first screen role after having stepped from the cover of LIFE to Hollywood), Lloyd Nolan, Richard Conte, Fritz Korfner, Sheldon Leonard, Josephine Hutchinson comprise the cast.

THE DARK CORNER gives Bill Bendix his first opportunity since "The Glass Key" to create the characterization of a thoroughly unregenerate citizen. Lucille Ball, Mark Stevens, Clifton Webb, Kurt Krueger, Reed Hadley, Eddie Heywood and Cathy Downs aid and abet the development of this thriller.

CLUNY BROWN is the pictorial version of Margery Sharp's delicious story of a scullery maid who finds romance in a most unexpected manner. Jennifer Jones, Charles Boyer, Helen Walker, Sir Aubrey Smith, Margaret Bannerman, Sara Allgood, Richard Haydn, Ernest Cossart, Una O'Connor, and Florence Bates are cast.

AT UNITED ARTISTS:

THE SIN OF HAROLD DIDDLEBOCK, Preston Sturges vehicle in which Harold Lloyd returns to the screen is now in its third month of shooting. Working (and chuckling) with Mr. Lloyd are Frances Ramsden, Raymond Walburn, Rudy Vallee, Edgar Kennedy, Jimmy Conlin, Arline Judge, Lionel Stander, and Franklin Pangborn.

ADVENTURE IN CASABLANCA will finish shortly now, so that leading lady Lisette Verea can go to New York to meet her fiancé. Giving Miss Verea plenty of trouble on the set are the three Marx Brothers, Charles Drake, Lois Collier, Sig Ruman, Dan Seymour, Lewis Russell, Frederick Gearman, Harro Mellar, David Hoffman and Paul Harvey.

THE STRANGE WOMAN is the dramatization of Ben Ames Williams' lusty novel and is a perfect vehicle for Hedy Lamarr's return to the screen. George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke, and Kathleen Lockhart complete the cast.

AT UNIVERSAL:

CANYON PASSAGE, the rip-roaring western being made by Walter Wanger in Technicolor is now in its fourth month of production, making very busy people of Dana Andrews, Brian Donlevy, Susan Hayward, Patricia Roc, Andy Devine, Hoagy Carmichael, Rose Hobart, Lloyd Bridges, Ray Collins, Ward Bond, Fay Holden, Dorothy Peterson, Harry Shannon, Ray Teal, Victor Cutler, Jimmy Aubrey, Walter Doering and Halliwell Hobbs. How's that for a cast?

GENIUS IN THE FAMILY is a

Ben Hecht, Pulitzer prize and Academy Award winner, is producing, directing, writing "Specter Of The Rose" (Rep.).

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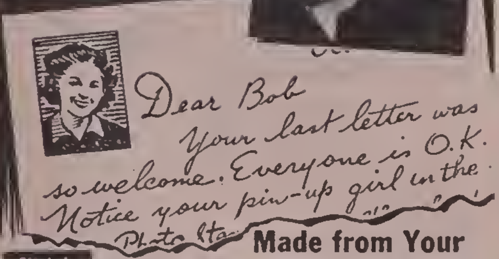
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comedy involving Myrna Loy, Don Ameche (who should be over on the other page helping to invent the typewriter), Richard Gaines, Bobby Driscoll, Sarah Padden, Clara Blandick, Molly Lamont, John Callaudet.

LITTLE GIANT is another Abbott & Costello hijinks with Jacqueline DeWit, Elena Verdugo, Mary Gordon, George Cleveland.

IDEA GIRL is a comedy starring Jess Barker, Julie Bishop, Alan Mowbray, Joan Fulton, Laura Dean Dutton, Charlie Barnet and his orchestra.

SHE WOLF OF LONDON is a screamer giving voice to Sara Haden, Una O'Connor, Jan Wiley, Forrester Harvey, and Dennis Hoey.

AT WARNER'S 1ST NATIONAL:

ESCAPE ME NEVER is the story of an elfin, impish wife and her dealings with a philandering husband. Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young (his first picture since he shed Navy blue), Reginald Denny, Isobel Elsom and Albert Basserman make up the cast.

THE BEAST WITH FIVE FINGERS is a nightmare-hatcher: concerns a detached hand which is capable of murder. Holding hands for fear of being strangled are Robert Alda (a handy man, considering that his first picture Gershwinized him), Andrea King, Peter Lorre, J. Carrol Naish, Victor Francen and David Hoffman.

AT PARAMOUNT:

MONSIEUR BEAUCAIRE is now in its third hilarious month with Bob Hope amid brocades and laces leering at Joan Caulfield whom you will see for the first time in *Miss Susie Slagle's*. By the time "Monsieur Beaucaire" comes along, you'll be a Caulfield fan. Also rollicking through the script are Marjorie Reynolds, Hillary Brook, Patric Knowles, Joseph Schildkraut, Reginald Owen, Cecil Kellaway, Mary Nash, Constance Collier, Fortunio Bonanova and Yola D'Avril.

STRANGE LOVE is the new label for LOVE LIES BLEEDING, which is still preferable to "Strange Love"

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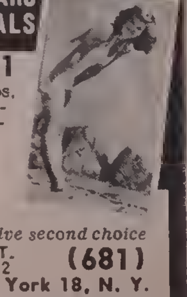

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in this reporter's mind. However, some pollster decided that the word "Bleeding" was offensive to the theatre-going public. In the picture, regardless of title, Barbara Stanwyck plays one of the witchiest women in history. Van Johnson is reported to shine in his sinister part and others doing good work are Lizabeth Scott, Kirk Douglas, and Judith Anderson.

LADIES' MAN is the story of an Oklahoma farmer who is jilted one day and strikes oil the next. With his fifty grand from the first gushing, he goes to New York where Eddie Bracken's usual adventures cause audiences to bust gussets. Also cast are Cass Daley, Virginia Welles, Virginia Field, Johnny Coy, Roberta Jonay, Spike Jones and His Band of Rhythmaniacs.

CALIFORNIA is the Technicolor western for which Ray Milland has been wearing a suede frontier suit for months—breaking it in to the proper condition of crease, soil, and perspiration. Having less trouble with their wardrobe for the picture are Mr. Milland's fellow players, Barbara Stanwyck, Barry Fitzgerald, George Coulouris, Albert Decker, and Frank Faylen. (Remember Frank Faylen's supremely fine job as the sadistic male nurse in "Lost Weekend.")

BIG TOWN is in its first week of production under the aegis of Bill Pine and Bill Thomas, producers known around town as the Dollar Bills, because of the unceasingly good income from their pictures. BIG TOWN will prosper through the work of Philip Reed, Hillary Brooke, Robert Lowery, Byron Barr and Veda Ann Borg.

AT RKO:

TILL THE END OF TIME is the new title for THEY DREAM OF HOME, and deals with the adjustment made by a war widow and a veteran. Dorothy McGuire, Guy Madison, Bob Mitchum, Bill Williams, William Gargan, Jean Porter (wasn't she cute as the little French girl in "What Next, Private Hargrove?"), and Ruth Nelson, are the Thespians.

WITHOUT RESERVATIONS is the new title for THANKS GOD, I'LL TAKE IT FROM HERE, which was called lovingly in Hollywood, "Thanks God, I'll Name It From Here." Without Reservations is a modern "It Happened One Night." It starts with Claudette Colbert getting put off the train, for lack of accommodations, at

Answer to Puzzle on Page 18

L	O	L	A	■	D	O	R	I	S	■	A	D	A	M
A	L	A	N	■	I	R	E	N	E	■	L	E	N	A
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C	A	R	Y	■	E	A	G	E	R	■	D	R	E	I
K	L	A	N	■	L	L	O	Y	D	■	Y	A	L	D

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La Junta, Colorado. Laughing himself sick at this contretemps is John Wayne; and aiding and abetting the laughter are Don DeFore, Ann Triola (if you've been in Hollywood, you've heard her sing at The Bar of Music, and if you've been serving in the South Pacific, you probably heard her on one of her USO tours), Ruth Roman, Henry Johnson and Dick Dickerson.

NOTORIOUS is the story of the Nazi underground activities in Brazil and the work of a German scientist trying to perfect an atomic bomb. Cary Grant enacts the part of an American agent, Ingrid Bergman is also an American agent, but poses as a Nazi. Claude Rains, Leopoldine Constantin, Louis Calhern, Lenore Ulric are also present. Most spine-tingling scene in the picture is that in which the two Americans are trapped in a wine cellar, knowing that they are to be caught momentarily. Nice Hitchcock suspense, as usual.

SISTER KENNY is the story of the work of the far-famed Australian nurse. Rosalind Russell, Alexander Knox, and Dean Jagger are massaging the lines.

SUNSET PASS is another westrun with James Warren, Nan Leslie, Jane Greer, and Robert Clarke.

AT MONOGRAM:

SUSPENSE is a story of murder on ice with Belita, Bonita Granville, Barry Sullivan, Albert Dekker, Bobbie Ramos and his band.

MOON OVER MONTANA once again disturbs all the little dogies and the lonesome cowboys in the persons of Jimmy Wakely, Lee White, Jack Ingram, Louise Arthur and Stanley Blystone.

AT REPUBLIC:

THE LAST CROOKED MILE is a murder mystery with Don Barry, Ann Savage, Tom Powers, Adele Mara, Nestor Paiva (the erstwhile villain from Los Angeles' deathless "The Drunkard"), and Sheldon Leonard.

GAY BLADES is now in its first month of production with Allan Lane, Jean Rogers, Robert Armstrong, Ann Gillis and Frank Albertson, who will probably be a parent again by the time you read this.

AT COLUMBIA:

THE AL JOLSON STORY in Technicolor is the story of the Mammy Man with Larry Parks as Jolson. Great things are expected of Larry in his first big part. Evelyn Keyes, William Demarest (who has visited more boys in more government hospitals than almost anyone in Hollywood), Edgar Buchanan, Bill Goodwin and Scotty Beckett are also in the cast.

DUCHESS OF BROADWAY is probably the last picture Jinx Falkenburg will make for some time, so better catch it. Jinx wants to live in the East to be near her husband, Tex McCrary. Joe Besser, Trudy Marshall and Forrest Tucker are working in this picture also.

MURDER IS UNPREDICTABLE is another in The Whistler series with Richard Dix, Barton MacLane, Regis Toomey, Mike Mazurki, and Pamela Blake—and very good it promises to be.

THE END

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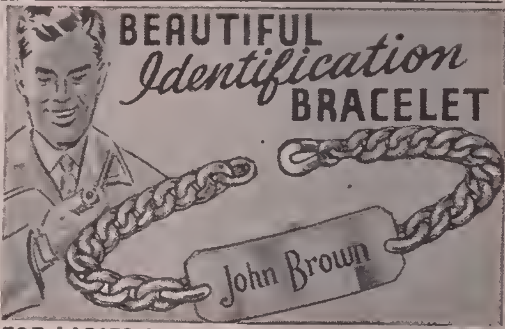

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INSIDE HOLLYWOOD

Continued from page 10

Bob Sterling is out of uniform and back at MGM. Mrs. S. is Ann Sothern, alias "Maisie."

"I'll probably bungle this scene; that aisle looks a million miles long." However, the double ring ceremony went smoothly; so did the cutting of the 3-tier wedding cake; and so did the trip to Mexico City, followed by a vacation at "Butternut," Bette's New England sanctuary.

Type casting note: Boris Karloff has been sued by his wife for divorce. Grounds: cruelty. And did you know that the cultured and intellectual bogie-man is legally known as William Henry Pratt?

DONE IN OIL:

Jane Wyman is posing, dressed in her costume for the part of *Ma Baxter* in Marjorie Kinnan Rawlings' "The Yearling," for famed portraitist Paul Clemens. When hung in the Reagan living room, this oil will be the only Hollywood study of a star as she appears in the most austere role of her career, and it demonstrates how serious Jane is about concentrating on drama hereafter.

DUAL ROLE:

As you probably know, Joan Bennett is secretary-treasurer of her own producing company, "Diana Productions." Not long ago it became necessary to hold a directors' meeting (Fritz Lang is president of the corporation, and Walter Wanger is vice-president) on a day when Miss Stephanie Wanger's nurse was away on vacation. As a result, Joan took minutes of the meeting, while holding her sleeping daughter on her lap. Observed Mr. Wanger, "This is the first time I have ever seen a motion picture executive who was capable of solving two problems at once."

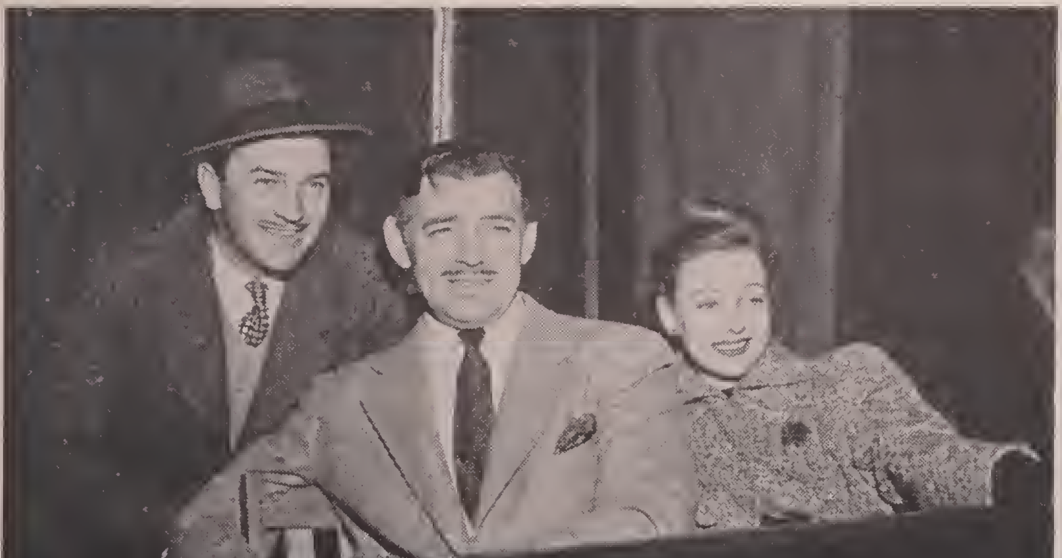
REQUEST PERFORMANCE:

Have you heard the Sunday Night show, sponsored by Campbell's Soup, which seeks to supply to fans the antics of their choice performed by favorite actors? Called "Request Performance" it has so far featured Rita Hayworth reading the telephone directory to prove that a real artist is capable of rising above the script; and Kay Kyser tap dancing to prove that he is agile of limb as well as nimble of musical knowledge.

During Christmas season, the requests were mainly for 1) Readings from the Bible, 2) Carols sung by anybody, 3) Bing & "White Christmas." Only request that will positively NOT be fulfilled is that of an ambitious Texan who wanted to hear Charlie McCarthy and Mortimer Snerd singing a duet.

TEAPOT TEMPEST:

Ernestine Tibbett, wife of Lawrence Tibbett, Jr., went to Las Vegas for the usual



The newsiest couple in town: Clark Gable was doting pretty movie actress, Virginia Grey, for all the tennis matches recently held at the L. A. Club. Above, with Lee Bowman.

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reason, abruptly returned to Los Angeles, made certain arrangements, then returned to Las Vegas. This conduct deeply interested local collectors of items of human interest. The lowdown: Upon advice of his mother, Mr. Tibbett refused to sign the divorce complaint, allowing an uncontested suit to be filed, until Mrs. Tibbett agreed to divide the wedding gifts. Seems that there was a handsome sterling silver tea service which was the principal object of contention. Mrs. Tibbett, Jr., having come from a social family of means, had made no demand for court costs nor alimony. Still behaving in excellent taste, she relinquished to the bridegroom certain of their wedding gifts.

EMOTIONAL EQUITY:

Foreword: According to California law, a white slip giving vital statistics about the ownership of an automobile is posted in the vehicle; however, the legal evidence of ownership is a pink slip which, when transfered from one person to another, serves as title. Apropos. . . .

When charming Edna Skelton and Hollywood's favorite director, Frank Borzage, were married in Las Vegas, the officiating clergyman glanced at the record on which Frank and Edna had inscribed their names. To Mr. Borzage the minister said, "And how does one pronounce your name, please?"

"To rhyme with 'plaguey'," was the chuckling answer.

With a flourish, the pastor handed Edna her marriage certificate and observed, "There you are, Mrs. Borzage—your pink slip."

THE CONDITIONS THAT EXIST:

Wayne Morris, recently discharged from the service, was rocketing around Hollywood with his pretty wife, renewing old acquaintances. Someone asked him how he found the civilian clothing situation. Baring his shirt front, he exhibited a large "J. W." on the pocket and grinned, "The only way a guy as hefty as I am can get back into civvies is by knowing an equally big moose, and borrowing his clothes. John Wayne has loaned me six shirts."

ROOM WITH A VIEW:

Mention of Lloyd C. Douglas brings up the news that he has sold his home in Beverly

Walter Slezok is "Cornered" with his wife.

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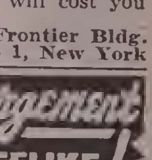

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Ronald Reagan gets a warm welcome from Alexis Smith. He's in "Stallion Road."

Hills and moved to Las Vegas where his arthritis is much benefited by the climate. However, in the Beverly Hills home there was a magnificent view window that Mr. Douglas couldn't bring himself to part from, so he had it extracted from its casement, shipped to Las Vegas, and installed in his new home.

FROM THE MAIL BOX:

"Dear Miss Dudley: Please publish a paragraph suggesting Anna Lee for the role of either *Lucia* or *Diana* in Lloyd C. Douglas' great book 'The Robe.' Also try to interest RKO in producing 'Emma' by Jane Austin with Miss Lee in the title role. Yours truly—Bill Birtles, Alexander, Manitoba, Canada."

A LADD IN A MILLION:

When Diane Marlowe's husband came home from overseas, her employer rented a beach house for two weeks in which she could have a second honeymoon with her dream boat. This employer also furnished all food and a spectacular cook to prepare same during the two weeks.

The employer? Alan Ladd—who certainly knows how to keep a good secretary happy.

THE WRITING PUBLIC:

In discussing a scene to be shot for "Scarlet Street" the Robinson-Bennett-Duryea thriller being made at Universal (a studio which is astonished at some of the things allowed to remain uncensored in the finished version) Joan Bennett said, "If I don't turn off the light when I leave the house, I'll get hundreds of letters saying I'm setting a bad example for young people. Let's shoot it with me carefully turning out the light."

Seems that in "Woman In The Window" she brushed her teeth and didn't roll up the toothpaste tube after squeezing. She received dozens of letters from annoyed parents about that type of carelessness. In the same picture, Edward G. Robinson tossed a coat on a chair instead of hanging it in a closet, and that bit of action also inspired hundreds of letters from irate and admonition-weary mothers.

In Hollywood a new slogan has been coined as a result: "You can get away with murder, but mind your manners."

RETURNED—FILLED:

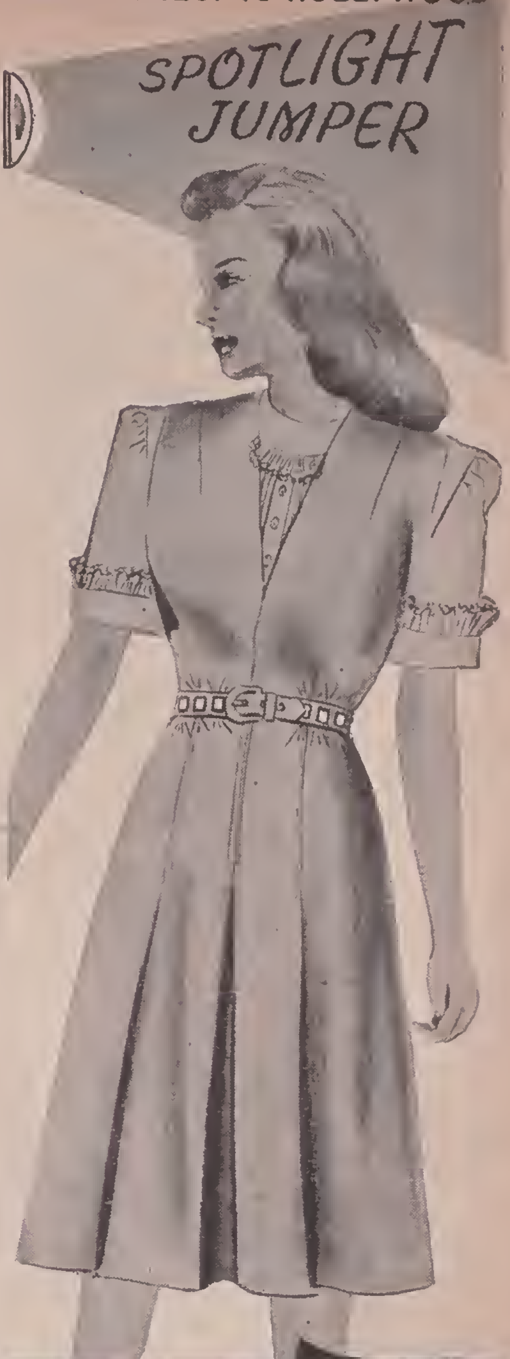
Not long ago Jack Carson answered the door bell to find the Railway Express driver offering a battered, faded suitcase. "Must be some mistake," said Jack However, it was addressed to Jack, the charges were paid, and no ticking sound emanated from within, so Jack accepted it. "It's heavy enough to be a dismantled jeep," quoth Mr. Carson.

Investigation revealed a note from George W. Gibson, resident of Peoria, Illinois, and quandam landlord for Mr. Carson. It read: "I was cleaning the attic and found your valise which gave my wife and me a big laugh. I am returning it to you just as you left it, in lieu of rent—filled with telephone books!"

STATIC:

At the Betty Grable-Dick Haymes-Angie Blue-Artie Robinson table in the 20th Commissary (a spot noted for noise and laughter) the lunchers were discussing the likelihood of motion picture people going in avidly for short wave radio work now that the ban is off and sets are available. Said Dick, "I doubt there will be much activity. Can you imagine an actor unblushingly applying for a ham license?"

Marian Nixon (remember her?) and husband Bill Seiter. He directed "Little Giant."



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NEW PICTURE GUIDE
(CONTINUED FROM PAGE 20)

THE NOTORIOUS LONE WOLF (Columbia)—Finding the Shalimar sapphire is the incentive for a cops and robbers chase indulged in by Gerald Mohr, Janis Carter, Eric Blore and Don Beddoe. Blore (with bowler) is a butler once again. He helps find the missing jewel—and brightens the dull moments with his grimaces.

TOKYO ROSE (Paramount)—Produced by those dollar Bills, Pine and Thomas, this "mellerdrama" weaves itself around the celebrated and no longer mysterious broadcaster, Tokyo Rose (Lotus Long). Byron Barr is the American soldier captured by the Japs, who tries to kidnap the Oriental menace. Osa Massen, Don Douglas, Richard Loo and Keye Luke make up the mixed cast.

THE SHADOW RETURNS (Monogram)—and just in time, too! Discovery that a grave has been opened and jewels are missing sends Lamont Cranston (Kane Richmond) hunting for a character who uses a bull whip to drag his victims to their death. Barbara Hale, Tom Dugan and Joe Crehan help the Shadow solve this mystery.

THE FACE OF MARBLE (Monogram)—Scientist John Carradine manages to upset his quiet life by discovering how to restore life. The formula lacks one important fact, however, and his revived victims return from the dead as crazed zombies. Assistant David Cochran and Maris Wrixon find time for woo when not eluding un-dead characters.

ON THE CARPET (Universal) bags the talents of Abbott and Costello in a vacuum cleaning epic of mild proportions. From Cucamonga comes Benny Miller (Lou Costello) seeking a fortune as salesman for the Hercules Vacuum Cleaner Co. in Los Angeles. Assisting with the chores and dust collecting are Jacqueline De Wit, Elena Verdugo (where did she get that name?), Mary Gordon and George Cleveland.

(Continued on page 98)

Bob Stanton and Osa Massen take the leads in Columbia's "The Gentleman Misbehaves."

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DREAM BOY

(CONTINUED FROM PAGE 48)

"Looks like you're carrying your full tonnage," he said.

"Oh, *that* . . ." smiled the pretty redhead, "somebody can sit on somebody, or something . . ."

But the blonde guy wasn't the kind to crowd people, not intentionally—, although before too long now, he will be packing them in at the theaters. The Guy's name was Guy Madison, which is—or isn't—important, according to which side of the population you belong. Because, since the release of "Since You Went Away," there have been only two kind of citizens: Those who didn't see the picture, or those who saw it, and can't forget the kid in bell-bottomed britches who walked away with the bowling-alley scene.

To be specific, he's the fellow who did one scene in competition with Jennifer Jones and Bob Walker—the picture was additionally star-studded with such veterans as Joe Cotten, Claudette Colbert, Shirley Temple and Lionel Barrymore—and drew 10,000 fan letters during the picture's first run. (The screen's leading glamor boys don't do any better than that!) And who, some two years later, is still drawing a couple of thousand letters a month—all on the strength of that same, lone 400 feet of film!

Just recently released from service, Guy is the current excitement of the Selznick lot. Yet, if the sailor standing on that highway two years ago, hadn't been exactly the kind of normal, clear-thinking kid he is, the screen might have missed him—and vice versa.

He was aimed for the beach at Santa Monica and if he had accepted the red head's lift, would undoubtedly have spent the rest of his afternoon surf-boarding. He stood, refusing to "load her below her water-line," until the driver of the car behind became impatient and beckoned the gob to hop in with him, instead. The driver of the second car was a surly fellow, who didn't usually bother to stop for servicemen, he said. Stopping cost gas and oil, and everything was going to the Army and Navy anyhow; part of the Government's plan for making war hard on civilians, and so on.

Listening to the war-torn citizen, the sailor kid began to get "uneasy."

"Look—," he finally blurted out, "You're *home* aren't you? Nothing could be better than that. There's a million guys right now who think just being home is the ultimate goal in life!"

"Home" to Guy meant Bakersfield, California, and a job as a telephone linesman. More than that, it meant a Dad who believed kids ought to have a farm to grow up on, and a Mother who believed kids ought to go to church every Sunday. It meant 17 year old brother Harold, who's a great pal for hunting and fishing "and tries to copy everything I do," and an older sister who isn't married, "but will be—she's sure pretty." He'd given it up, willingly, the day he climbed down from his job and applied to the Army Air Force. And when he'd found the air quota filled, he'd refused to wait around, but enlisted in the Navy instead. All in all, the stranger had picked the wrong fellow to whine to.

"I'd heard that kind of talk before—" he remembers, "but it never did set too well with servicemen. Somehow, I suddenly didn't care much about getting to Santa Monica. When we hit Sunset Boulevard, I hopped out and thanked him, before I'd have to hit him."

He decided he'd find something else to do with this afternoon, and by the time he walked into a Hollywood broadcasting theater a little later, his grin was back in place again. The Guy can't help standing out in a crowd in the same way a lighthouse can't help standing out on a rock—because it's bigger and brighter than anything near it—and it happened to be a particularly fortunate crowd to stand out in. The broadcast hadn't had time to start when the sailor was tapped on the shoulder by a lean-faced gentleman with dark hair and a very big job as Assistant to David Selznick.

The gentleman, Henry Willson, was moving quickly, like a man who has seen a gold-piece lying on the sidewalk and is wondering how long before someone else sees it, too. Requesting the gob to step out into the hall, he told him he knew where he could find a movie contract.

"But I can't act," protested the Bakersfield kid on his way to the studio. "I'll feel silly meeting Mr. Selznick. I won't know what to say to him. I've never even acted in school plays—"

Neither could Lana Turner act when Willson discovered her having a soda in a Hollywood drugstore; nor Joan Fontaine, when he spotted her in a crowded restaurant. It was Willson who discovered Jon Hall, Anne Shirley and Jim Brown, so he's an experienced hand at spotting that "spark" that kindles office bonfires.

Young Madison got an immediate post-war contract, and he got into his one picture before V-J day, almost by accident. After signing him, D.O.S. found he couldn't get the kid's ingratiating personality out of his mind, the same mind that was filled with the all-star super-super he was producing at the time. It got so that every time he viewed the day's rushes, or thought over the story of "Since You Went Away," he found himself waiting for the part where the boy in blue would walk in. Finally, mostly as an experiment, he had Guy written into the script just as he was, grin, uniform and all.

When, after that long interlude between a picture's filming and its showing, the fans got a look at Madison, his movie career was off with a premature bang—like something they didn't know was loaded. Theater audiences whistled and stamped when he flashed on the screen. Since neither mode of expression has ever been female in usage, it indicated the two-way, both-sexes screen-pull which has come in so handy with Gable, Bogart, et al.

Mr. Willson's "spark" had been tossed into a cast already neon-lit, and made history. The kid accustomed to calling it a great day when Mail Call yielded one fat letter from Mom, suddenly had 10,000 letters running from "Ah-h" to "Zowie." The usual raves from the impressionable younger-set, of course, but also from oldsters writing "the first fan letter I've ever

(Continued on page 99)

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AFTER

(Continued from page 96)

THE BANDIT OF SHERWOOD FOREST (Columbia)—Dashing Cornel Wilde swashbuckles around as the son of Robin Hood. Carrying on Pappy's traditions might have been a problem but Friar Tuck (Edgar Buchanan) Will Scarlet (John Abbott), Little John (Ray Teal) and Allan-A-Dale (Leslie Denison), are on hand to help out. Anita Louise is the lady in distress.

HOODLUM SAINT (MGM)—When Adventurer William Powell convinces his shady friends that they have a benefactor in the patron saint of hoodlums, St. Dismas, he isn't prepared for the influence the saint will have on him. The Snarp, (James Gleason), Fish face (Rags Ragland), the Eel, (Slim Summerville), and Three Fingers (Frank McHugh) become reformed characters, and even Dusty (Angela Lansbury) eventually sees the light. Aquatic star Esther Williams dives into drama for the first time in this one.

I RING DOORBELLS (PRC), from the book by Russell Birdwell, is a murder mystery with Anne Gwynne, Robert Shayne, Roscoe Karns and others. The murder? Pretty golddigger, Jan Wiley. The mystery: Why, who done it, natch!

IDEA GIRL (Universal) is a comedy of errors in the music publishing field. Julie Bishop cooks up schemes to put over the songs published by J. C. Crow, owned and operated by Alan Mowbray and Jess Barker.

Barker is not a willing partner but his protests are unheeded until love and money, in the end, overcome him. Charlie Barnett and his orchestra arrange themselves in attractive attitudes of song.

TANGIER (Universal)—The craze for "Casablanca" copies goes on apace. Political intrigue, with international implications, abound in Tangier, melting pot of North Africa.

Maria Montez, Louise Allbritton and Kent Taylor are in pursuit of Balizar, an unknown power who was responsible for the torture and slaying of thousands during the Spanish Revolution. Sabu (out of his soldier suit and wearing his turban headgear) plays Pepe (not le Moko), a tipster. Preston Foster, J. Edward Bromberg and Reginald Denny mysteriously appear—and disappear!

Kent Toylor loves Morio Montez in "Tangier."

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Bob Mitchum and wife "Till the End of Time."

(CONTINUED FROM PAGE 97)

written—just had to, the kid was so darned natural—" and, "Made you think he was already there, standing around with the bowling alley gang, when the story characters walked in." Letters from the males called him, "the first really plausible sailor I've seen on the screen."

This last opinion, as it turned out, was no shock to Naval circles. Even today, with a discharge button in his lapel, he is still a very plausible sailor, in his thoughts, manner and conversation. While Uncle Sam held his option, his life and privileges remained exactly the same as that of his buddies. The one change in his fortunes was the acquisition of "a torp for transpo," which translated into Civilianese meant a jalop for jumpin' into town. A small, second-hand job, but as far as he is concerned it is still the proudest thing on the road:

"I remember how it was back in High School," he says, "when the kids whose parents had given them cars went in cliques; and how they were always pulling rank on the rest of us. It makes me feel good to know that the car I've got now, is something I earned on my own."

For some twenty-four months he stayed a full-time swabbie and an occasional, week-end movie star. During those hard-won liberties, some startling things happened to him. There was one night when the kid who'd never had nerve enough to write for a pin-up picture, suddenly found himself toting Judy Garland, in person, to a big premiere, and another when he wore Shirley Temple on his arm to the Mocambo. Too, there was the evening when he dined with Anne Shirley and Henry Willson at a movietown restaurant, and the waiter handed him a thirty-dollar dinner check. It was more zeros than he'd ever before seen on a chow ticket:

"In my family,—" he says, "we spent a dollar the same way we earned it— the hard way." Happily, both the bill and the date with Anne, belonged to Mr. Willson.

One Saturday he spent a large part of the afternoon stretched out in bed in the spacious bedroom of Willson's canyon home. Outside, it was one of those live, golden week-ends when the average human beats it outdoors, takes a deep whiff of weather, and starts acting like he's walking on rubber heels clear up to his knees. Inside, in utter disregard of time or his custom, lay Guy, who, it could be plainly seen, was not the average human.

What is probably the most terrific torso that ever happened, even in Hollywood, rippled with an assortment of muscles that could easily be divided between two lesser specimens. His permanently tanned skin glowed a gold-bronze against the white sheets and his thick, bright hair had that look which, even when combed, seems as if it had been given an affectionate touseling by a fresh breeze. He was the perfect picture—and the ring of five people standing around his bed, knew it.

"Can we have the top sheet just a little lower so we can get an inch or two more of the chest?" asked the photog, busy taking a whole layout of poses answering all the things the fans have wanted to know how this fellow sleeps, eats, and what he does for fun.

Guy lay propped against the pillows, flash-bulbs exploding almost in his face, a big grin accentuating the positiveness of his content. "Gee, I've dreamed of this," he said, talking to the ceiling. "All during 'boot' when I'd hit the sack, I'd lie and think about it—and I still do. Seems too good to be true."

"Being in pictures, you mean," said a publicity woman, busy with pad and pencil.

"Heck, no—being in a *real bed!* The Navy takes good care of us, but there's something about a big, wide bed, and nobody blasting you out of it with a bugle, that makes you think of home." Suddenly he sat straight up and shot the publicist a look of stark incredulity. "You mean you think I ever dreamed about getting into *movies?* Holy smoke, I never was *that* crazy—even in my sleep!"

Guy doesn't know exactly what he expected a movie studio to be like the first day he saw one: sort of phony-looking, maybe. Several times with his mates, he'd gone to the Hollywood Canteen and collected star autographs.

"I never kept the signatures like the other fellows did. Mostly I wanted to get a close-up look at Hedy Lamarr, or Bing Crosby, or somebody. I never could get over the kick of finding out they were human; that some of the glamor girls had freckles, and the fellows had little laugh-lines around their eyes just like anybody else."

He was equally impressed walking through the Selznick executive building—which looks more like a stately old Georgian mansion—and out across the bustling business-like lots.

"It seemed awfully big, and awfully *real,*" he remembers. "Up until then, I'd been figuring on going out with a fishing schooner after the war, and earning myself a stake to get started in something better. Walking around the lot, that first day, I knew I'd found a place I'd like to work. It was swell to know I'd have a job to come back to, but I didn't have any illusions about it being easy."

He determined to qualify, and that's the way he went at things. Even standing up in front of a diction teacher and repeating silly sounds like "Ca-ga, Ca-ga," he managed to have the serious look of a fellow who's mentally rolled up his sleeves. It was a long time between lessons and screen-tests, what with waiting for furloughs, and his script had to be studied at night in the barracks.

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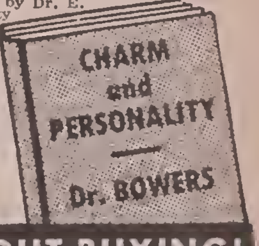

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Good or bad, it would be Guy's first and last for an uncertain length of time, which gave him all the confidence of a fellow about to play hopscotch on an area he knows is heavily mined. They went to Pasadena for the filming, to a real emporium of the pins, and after he'd watched Jennifer and Bob Walker face the cameras, his nerves quieted down to a St. Vitus dance. For naturalness, the script had the sailor smoking a cigarette. This particular gob had never smoked in his life, and the thing felt like a baseball bat between his fingers. He had a sneaking fear the first puff might make him actively sick.

The first sound he was to utter was a loud-laugh of the species known as "horse," to be directed at Bob Walker, and he thought maybe this was the wrong direction. He found himself making small and furtive sounds in his throat to be sure his voice hadn't gone AWOL.

"The minute I realized how scared I was, though, I knew everything was going to be all right—"

Once, when Guy was seven years old, he found himself too scared to speak up when he should have, and he's never forgotten it. He was so skinny and listless at that age, his parents had sent him to a preventatorium, up in the mountains. With other underweight youngsters, he sunbathed and played in the snow clad only in shorts, and did other things designed to help them eat up three or four helpings of everything at meal time. The juvenile Guy had his own method for unbalancing his diet, however, by rolling up his day's supply of toast and stuffing it in his shorts.

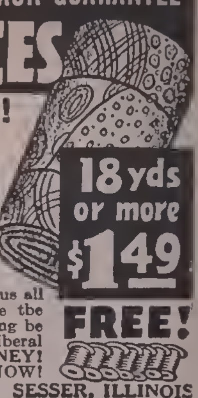
It worked, until one day when lined up for a shower, the bundle of toast fell out of his shorts—and landed at another kid's feet! The other youngster already had so many "crimes" against him, it seemed useless to deny that the ghastly remains were his. Guy stood, swallowing his tonsils, while the little scapegoat was yanked out of line by the nurse. He stayed silent, too, when the kid had to make public apology in the dining room, and laboriously had to choke down all the extra toast, just as if he hadn't already eaten his own quota!

After Guy had grown up and learned to make a stack of toast disappear like it was buttered with vanishing cream, he met the "bad boy" again. The other fellow laughed loudly at that long-ago incident, but its perpetrator has never been able to consider it funny.

"It taught me that a person only thinks he gets away with something; it's always with you, even if nobody knows it but yourself. And it taught me that the harder a thing is to say, the more reason why you've got to speak up and take the consequences. That's why, when I had to, I could get the dialog off my chest."

By the time a person has reached 22, he's learned other lessons he can use, if he's smart. He knew the value of keeping still at the proper time, too. He hadn't yet written a word home to Mom and Pop about that day Mr. Willson tapped him on the shoulder. He didn't write them even after seeing his rushes in the studio projection room and knowing that his screen debut was getting raves around the lot. His explanation of his caution is characteristic:

"I figured the whole thing was something like under-water fishing, which is a swell sport if you're not



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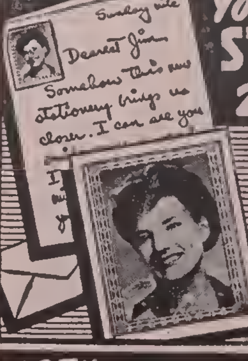

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over-confident. There's always a layer of seaweed on top of the water, looking so pretty and harmless you're apt to plunge right into it and find yourself fighting a mass of roots growing deep down. Fellows have been trapped and drowned that way. I wanted to feel my way in this acting business, too. I wasn't going to do any bragging to the folks and have them disappointed if I landed on the cutting-room floor."

When he reported back to San Diego after his camera chore, a couple of the fellows who had caught him studying his script in the barracks, looked up and said things like "Greetings, Ham—" or, "Well as I live and perspire, the glamor boy is back among us." The jibing, not all of it well-meant, was like woolen underwear—you had to get used to it.

After the picture was definitely in the can, and himself along with it, he wrote the folks. Going home to Bakersfield after the premiere, he knew he had still to face his toughest audience. Dad stood looking at him for a minute after he walked in—a judge who knew the Guy at the bar so well that a look was all he needed.

"You've changed," he said finally. "You've gotten bigger. Turning into a man—I'd better be hiding my razor."

"They must be feeding you right in the Navy," said Mom.

He had their verdict, and he was pretty happy about it. They were satisfied with him as a son and a sailor, and the only really important thing about his also being a movie actor was that it hadn't done anything to him they wouldn't have wanted it to.

Guy's real name is Mosely. It became Madison, in a rather typical manner. He and Henry Willson were driving along, Henry thinking about a screen-name for his new find, Guy thinking about how long it was to lunch-time. They passed a bill-board picturing a voluptuous, chocolate-covered cake, a product of the Madison bakeries. "What's wrong with that?" asked Guy, meaning he couldn't think of a more enjoyable pastime than eating his way right through those chocolate layers. "Not a thing," said Henry, "I like it—Guy 'Madison'—that's it!"

One week when Guy was first meeting Hollywood, Henry told his cook they were having company for breakfast. She put a fancy cloth on the table, and prepared the food as ordered: eight eggs, two orders of bacon, a large bowl of cereal, a stack of toast, a tall glass of orange juice and a half grapefruit, and a bottle of milk. Everything was right for eating; she placed four chairs around the table, and signalled Mr. Willson to bring on the breakfast party. In walked a solitary sailor who swung a leg over one chair, and did a complete and blissful job of the entire spread!

Next to eating, "The Torso" likes to sleep. Regular hours are one of the secrets of his perfect health, and if a party lasts too late he is perfectly unselfconscious about finding a divan and stretching out on it. When awake he prefers to be doing something—something strenuous, such as hunting, under-water fishing, or surf-boarding. He's an expert with the bow and arrow, and makes his own arrows.

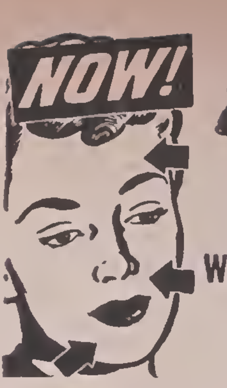
Considering that he has all the equipment for it, Guy is not much of an "operator" (Navy for "wolf.") He's always liked girls. ". . . . the ones who know how to dress but don't keep making you conscious of it, and use enough perfume but not too much. Sure, I'll get married someday—when I find somebody—because having a wife and a home and a family is swell. But I've got a lot of work and studying to do first, and I know it."

Guy's first post-war assignment was on loan-out to RKO, for "Till The End Of Time." At this writing, his next Selznick picture has not been announced, but it is a cinch that his grooming will be a careful one. Someday Guy Madison's fame and fortune will be fuller than his sane young mind will let him dream of right now.

All of which is as it should be, because just looking at "The Torso," a million people will feel a new stirring of hope. Maybe all those promises science makes for a protein diet, plenty of sun, exercise and clean living, are true after all!

THE END

Johnny Coy—Para. dancing boy—brought Movieland's editor, Doris Cline, up to date on her recent trip to L. A. His popularity has jumped by leaps and bounds in pics like "Ladies Man."



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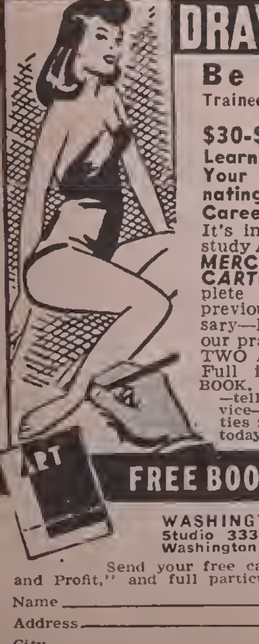

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YOUR PROBLEM AND MINE

By JANE WYMAN

EDITOR'S NOTE: We print these letters, with Jane Wyman's answers to the problems presented—but as explained in our last issue (February) we regretfully announce that Miss Wyman will not be able to continue her monthly Problem feature. Her G. I. entertainment and studio work committments are taking up so much of her time now, that, as she says . . . "I do not feel that I can do justice to the letters received."

Dear Miss Wyman:

I am a girl of nineteen and in love with a soldier who is home on leave. We want to get married. But I have an invalid mother of whom I have taken care since I was sixteen. I want to get married badly, but I don't want to leave my mother.

What shall I do? Please help me.

Sally

Dear Sally:

I do not know your circumstances, so it is difficult to advise you.

If you have sufficient means to provide help to take care of your mother, and you really love this boy, it would seem that there is no reason to delay your marriage.

Since he is in the service, the probabilities are that you could stay with your mother until he is released from the army.

Why don't the three of you talk this situation over and see what can be worked out? It is a wonderfully unselfish attitude to consider the welfare of your mother first, but you also have a right to happiness, and if your marriage can be arranged without depriving your mother of proper care, I should think she would be glad to approve of it.

You remember the old saying, don't you, that when a girl marries, her mother does not lose a daughter, she gains a son, and, thoughtful as you are, this will prove true in your case.

Much happiness to you, Sally, is my wish.

Sincerely,
JANE WYMAN

Dear Jane:

I have been married for a year. My husband is overseas. Before I married him, I was in love with another boy whose name is Robert, but he went into the service. After that, I started dating Bill (my husband), then we got married.

Now Robert is home and I still love him more than I do Bill. No matter how I try to forget him, I can't. I don't want to hurt either one, and I've got my family to think of.

Should I write and tell Bill, or wait until he comes back? I'm still young (18) and have no children. I guess I got the idea of getting married because the rest of my girl friends were marrying. Hope you will answer soon.

Debbie

Dear Debbie:

So many of these war marriages are made for the same reason that you describe "because the rest of my girl friends were marrying!" I hope that other girls who read this letter will take

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My heart aches for Bill, for surely you must have told him you loved him when you married him, and you must have believed it yourself at the time. You entered into this marriage of your own free will, and the only fair thing to do is to give Bill a chance.

Robert is right there on the ground now, which gives him the advantage. Wait until Bill gets back and see how you feel. To write him such news is like dealing him a blow below the belt.

JANE WYMAN

Dear Miss Wyman:

Two years ago, I sent the man I love away—thinking I loved him for his money only. It all happened because we were arguing bitterly about people being deceitful. I was tired of his continual preaching, and in a moment of fury, I told him I loved him only for what I could get out of him.

I did not hear from him for over 14 months, but not long ago I received a letter from him in which he asked me to forgive him for being suspicious of me. He wrote that had he been trusting instead of always looking for signs of deceit, we never would have quarreled.

I really love him and know he still loves me. He wants me to plan on our being married when he returns from overseas. I'd love to start planning for our wedding but can't seem to forget the hurt look on his face when I flung out at him that I did not love him for himself.

Both our families are looking forward to our getting married. If only I were sure he had forgiven me, I could go ahead with our plans, but he has never mentioned forgiving me, just that I forgive him.

I can't write and ask him if he has forgiven me—I'm afraid he hasn't, and I just couldn't marry him if that were the case, for that incident would cause a barrier of distrust between us. Please help me.

Norma

Dear Norma:

Because your conscience has hurt you for voicing that searing, untrue statement, you are building it up all out of proportion to its importance.

Your friend has evidently recognized the truth—that because he goaded you on, you struck out with the intention of hurting him in return, and he has accepted the blame and is apologizing for it by asking your forgiveness.

It is not logical that he would ask you to marry him, if he had not forgiven you, or believed what you said in anger.

Try to put the whole unpleasant incident out of your mind, and start afresh as he seems willing to do. No good can come of raking up the embers of a past quarrel, it will only start another conflagration.

Since he is offering you love and marriage—and that is what you wish—take the happiness that is in your grasp. By your actions, prove your love for him, and the ghost of that hurt look will be exercised by the beaming countenance he then will wear.

JANE WYMAN

Dear Miss Wyman:

I have a problem and don't know quite which way to turn, so am writing to you.

Two years ago my son, a Lieutenant in the Army, was stationed in a town where he met a girl, and a short time later, married her. He brought her home on a visit and we liked her very much.

Shortly after this visit he was sent overseas, and then last June was shot down and taken a prisoner by the Germans.

We were very happy when his wife came west to spend Thanksgiving and Christmas with us. However, after being with us for just a little while, she started drinking excessively and going out with any man she could pick up. Around the first of this year, she left with some man and I haven't seen her since. Different people have told me about seeing her in a nearby town.

Now that we have achieved victory in Europe, we expect our son home soon, and we don't know what to do about this girl. I hate to tell him about these things, and yet I know she isn't a fit wife for him.

Shall I write him before he has a chance to be with her; shall I wait until he comes home; or do you think I should not mention it and go on as if nothing has happened? In that event, however, someone in town would be bound to tell him. It would break my heart to tell him myself. I thought perhaps I could have his brother tell him.

Helga

Dear Helga:

There are so many missing facts in your problem that it makes it difficult for me to advise you.

You do not say whether you have been able to keep in contact with your son, nor what his physical condition is at present, nor whether his wife has kept in touch with him. Likewise, you do not say whether she intends to go back to him. It may be, that since you know the story of her conduct, she will not even try to contact him when he gets back.

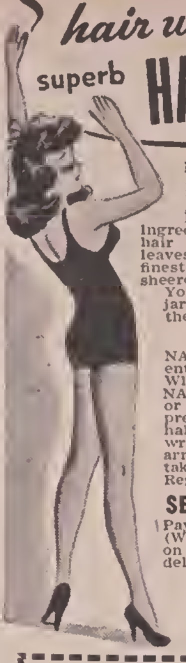
Of one thing I am sure—I would not write him the situation. My advice is to wait until he returns and you see how he is and find out what his wife intends to do.

I know just how you feel, and my sympathy goes out to you, but I want also to remind you that in such cases, the bearer of such news usually gets resentment for his pains instead of thanks.

I wish I could help you, but my advice is that you wait until you see how things stand, and be guided accordingly. My best wishes go out to you.

JANE WYMAN

Chalk up three dramatic successes for Jane Wyman: "Lost Weekend," (Para.), "Night and Day," (W.B.), and "The Yearling" (M.G.M.).



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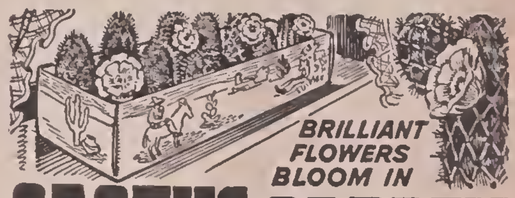

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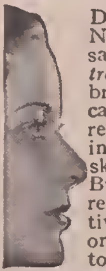

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SWOON MAN

(CONTINUED FROM PAGE 53)

of 1902. Clearly a new menace had to be manufactured; Mr. Gould came up with a lulu: Splitface.

RKO had, under contract, precisely the man to play Splitface: 258 pound, 6'5" Mike Mazurki, an enterprising pug who once wrestled a 500 lb. bear, and won. Mike was snatched into the Makeup Department for purposes of beautification in reverse.

At the time, Mike was planning to be married, so he had undergone plastic surgery to correct a cauliflower ear. Before this was done, however, the makeup department had made a cast of the battered member and had duplicated it in plastic. So, the first step in turning a peaceful wrestler into a desperate thug was to return, by artificial means, his damaged aural equipment to his camera profile.

Said Mr. Mazurki on the set, "I'm probably the only man on earth, who, in case some lug should say, 'Friends, Romans, Countrymen, lend me your ears,' could pull off a plastic cauliflower ear, and hand it over."

The next step in making Mike Mazurki a sight to cause Tess Trueheart to faint on instant meeting, was to add a welted scar running from forehead to chin. They say around RKO that the projectionist who ran off the tests of Mazurki in this makeup, emerged white-faced from the ordeal, hastened to the set where Boris Karloff was working in "Touch of Bedlam," and said derisively to that astonished gentleman, "From now on you're just Dolly Dimples around here."

Eric Taylor, ace screen writer at RKO, was given a gander at Splitface's test and told to proceed with preparing a script. He didn't need to do any research on Dick Tracy because he had long been an avid fan.

In short order he handed over a story starting with the mysterious murder of an inoffensive school teacher; two additional murders follow grimly, the third being that of a mortician whose instruments are used in committing the slaughter. Before the tangle is solved, Tess Trueheart is kidnapped, and is followed by Junior, Dick Tracy's 11-year-old adopted son. Junior (he practiced this stunt in a previous comic strip) clings to the bumper of the kidnap car and drops pieces of his clothing as clues to lead Dick to one of the most gruesome hideouts imaginable. It must have been winter, because Junior sheds a nice array of haberdashery without getting arrested by the Hays office.

RKO, sitting pretty with an ugly menace, an ingenious script, a beautiful heroine (Anne Jeffreys plays Trueheart), a smart little brother (Mickey Kuhn plays Junior), had only one problem left to solve. Who should create the role of the dauntless Dick himself?

He needed to be a six-footer; he needed to be rangy, but athletically lean—170 to 180 pounds; he needed to be a composite of what Americans regard as the typical big city officer. You will be astounded to know that RKO had precisely the right man under contract: Morgan Conway.

The name of Morgan Conway may be new, but when you see him on the screen as Tracy, the face will be familiar. He has worked in more than twenty pictures and has appeared in nearly as many stage plays. Not always has he been on the Tracy side of crime either; to be candid, Mr. Conway has done plenty of time as a motion picture malefactor. He has been shot, stabbed, drowned, and encased in concrete to provide proof that, on some days, a man can't save a single dime.

Mr. Conway had no original intention of becoming an actor. When his father died, (Morgan was 14 at the time and had been entered as a student at Seton Hall Prep School) Morgan had to abandon his daytime education and get a job. He went to school at night to complete his prep work, and afterward continued in night law school.

He had learned that, to become a member of the F.B.I., a man must have earned a law degree or certification as a public accountant, or to possess some other technical accomplishment. Item: the current portrayer of Dick Tracy actually yenned as a young'un to be a G-man.

However, Morgan's daytime life in the real estate business became so successful that he dropped his evening studies, and with them his chance to work for J. Edgar Hoover. It was at this time that our future Dick Tracy had his first brush with the gentry who make police departments necessary.

Morgan was living in a suburb some distance from New York. One snowy night, he stepped off the bus and glanced down the silent, winter street. Directly above the intersection there was one valiant light, but even with the refraction from the whitened earth, illumination extended only a quarter of the distance down the block. In the foggy distance the faintest of glows signified the presence of another street lamp.

Because the storm, continued for three days until that morning, had been very heavy, an A had been dragged down the street. This had thrown up a four-foot rampart as a winter hedge along the curbing. A subsequent snowfall had powdered the street, the trees, even the sidewalls. One's footsteps were muffled by the foamsoft carpet so that one walked along the street like the accursed dead, weightless in a shrouded world.

Morgan shuddered, partly from the thought, partly from the chill. It was then that he noticed another man across the street. The black hat of the man was pulled low over his eyes, his thick topcoat was turned up around his neck. His movement was purposeful, but furtive as he tramped over the snowbank on his side of the road, and marched toward Conway. "I'm going to be held up," thought our not-yet detective. Under his pearl grey gloves, he was wearing an extremely valuable diamond ring. He was wearing also a handsome watch, and he was carrying a satisfactory amount of currency.

But he thought, "The guy's got the drop on me; there isn't anything I can do—unless I can slip off my glove in my pocket, slip out of the ring, and get my hand back into the glove before he gets here."

He stopped, deliberately turned to face his antagonist, and slid his hand into his overcoat pocket. The man stopped; if he had been a car, his brakes would have made his tires sing. Then he turned and ran headlong down the middle of the street.

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His agility was spectacular, considering the hindrance of the thick snow and the weight of his clothing.

A dumbfounded Morgan Conway gazed after the fleeing form. As he trudged toward home, he tried to figure it out: had the guy actually intended to hold him up, then concluded—because of that hand slipped into the coat pocket—that Conway was armed and had every intention of ventilating his aggressor? Or had the man been a stranger, seeking directions, and had he been terrified by the rapidly-formed idea that, if he approached, *he* would be held up?

The topic makes a nice after-dinner conversational theme; the theories are many. Conway sticks to his thesis: he scared off a thug—and quite by accident.

When the stock market crashed, it took real estate values with it, so Morgan Conway came to California with a half-formed idea of investigating oil lands. A theatrical friend, who had known Morgan in New York, said, "Boy, why sink a doubtful shaft into the earth, when you can spud into some real pay juice at any studio?"

Morgan said, "Why, shore," and went to work in a Spencer Tracy picture entitled, "Looking For Trouble." This was in 1933, and Morgan was the heavy and sinister character who ended in the police morgue; a situation which proves that an enterprising young man can go from Tracy, S. to Tracy, D. in twelve years, meanwhile changing his status from black knavery to opalescent rectitude.

During the remainder of 1933 and the first ten months of 1934, Morgan lived in Hollywood by dying at various studios. In one picture, "The Spellbinder," he actually managed to play the D. A.

Then he was cast as Guts Regan in a play entitled "The Night Of January 16th." You probably produced it at your High School Drama Festival. Tenny rate, the play was originally world-premiered in Hollywood and ran for three packed weeks; something super colossal in the film capital which looks upon live shows as a trifle too personalized and present. A picture of a play, the belief is, surpasses the play itself. But there was no denying it, "The Night of January 16th" was GOOD. The Schuberts bought it and made plans to produce it on Broadway. However, instead of opening in January of 1935, as originally scheduled, it didn't open until September. Mr. Conway couldn't wait that long for a part; he had taken work in another play, but he was able to be on hand opening night, and to hear the players, the producers, and the author cheered for fifteen minutes. The man who took that part of Guts Regan continued in the part for 15 months, then came to Hollywood. He has done okay out here, too—you may have heard of him: chap by the name of Walter Pidgeon.

Mr. Conway, the fall guy, went from one part to the next, thinking of the opportunity he had missed. Eleven years after Morgan's first appearance as Guts Regan, a man named Sid Rogell began a search for RKO's cinematic materialization of Dick Tracy. Back in memory was tucked, for future reference, the performance of Morgan Conway as Regan. Sid Rogell got in touch with the actor. He recalled the play; he was able to tell Morgan exactly what type of suit he had worn on the stage, and to describe some of the bits of business that Morgan had devised to explain the character of Regan.

Moral of this anecdote: in the practice of mnemonics, an elephant has amnesia in comparison with the average theatrical producer.

Morgan Conway's only real life activity as a representative of the law, occurred during Southern California's defense preparation against possible invasion or bombing, and almost cost him his life.

He was an air raid warden. You may have heard that, in the spring of 1942, some binocular-happy chappy thought he saw a covey of Japanese planes off the California coast. What happened next is history of the sort that causes the local Chamber of Commerce humiliated blushes. The coast artillery laid on with everything at its command. Rumors flashed around that a Jap plane had landed in a local street. A blackout was imposed (two car loads of utility company employees, ordered to turn off ornamental lighting around town, were arrested and tossed in the local jug on the suspicion of being dangerous characters; the lights were extinguished by zealous citizens, using rocks, bottles, and .22's). If this gives you the impression that chaos, confusion, and general hysteria was as thick as fog, you're being charitable.

Morgan Conway, awakened out of a sound sleep by his area commander, popped into a pair of shoes, a pair of trousers, and a dark raincoat. He grabbed his flashlight, but forgot his identifying armband and his white helmet.

Having taken up his post at one of Hollywood's blackest intersections, he was horrified to see a car approaching with lights blazing. It was clear that the driver, if a reputable citizen, had attended a late party and simply hadn't been informed that a blackout was in effect.

So Warden Conway stepped into path of the car and flagged the driver to the curb, with an explanation. Afterward, Morgan learned that the driver was Johnny Mercer. "You took an awful chance," said Mr. Mercer. "I thought for a second that you were a stick-up and I was figuring on some fast way to deal with you."

Incidentally, Morgan's second flirtation with bodily harm took place on his return from Chicago where he met Chester Gould (the Dick Tracy creator) and was told exactly how Breathless would meet her fate. But the understanding was that under no circumstances was he to reveal this secret. The crew at RKO spent hours devising means of torture to make Dick Tracy confess. He never did.

Morgan Conway is somewhat inclined to take his new status as the country's favorite legal light seriously. Tracy, in the comic strip, does not smoke or drink; Morgan does both with great moderation, but he thinks possibly his publicity should insist that he does not, and he believes honestly that he would be better off if he were a total abstainer. He thinks kids should spend their money on books instead of cigarettes, and he insists that everyone should go to Sunday School and Church.

RKO plans, at present, to produce about four Tracy pictures per year, but already letters are pouring in, asking for one every two months. The question is: Could the script writers, Mr. Gould, Dick Tracy and Morgan Conway stand the pace?

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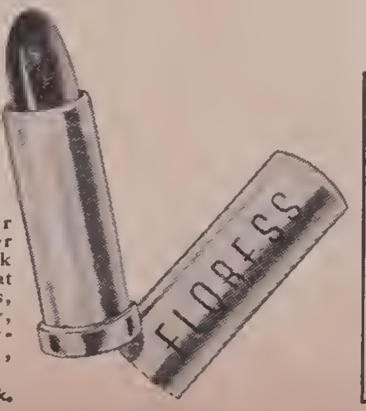

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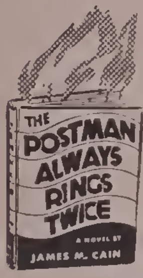
METRO-GOLDWYN-MAYER'S
The LION'S ROAR

Published in this space every month

The greatest star of the screen!



Several years ago, a great novel blazed its way into America's consciousness—James M. Cain's 'The Postman Always Rings Twice". It was dialogue like this that held you: *"I love you, Cora. But love, when you get fear in it, isn't love any more. It's hate!"*

★ ★ ★ ★

At the time, many of us hoped it would be made into a motion picture. But the general opinion was: "Too daring... too shocking..." Remember this scene: *"Tomorrow night, if I come back, there'll be kisses... lovely ones, Frank! Kisses with dreams in them..."*

Recently, Metro-Goldwyn-Mayer announced that it had produced "The Postman Always Rings Twice", starring Lana Turner and John Garfield. And everyone wondered how M-G-M would handle the more audacious scenes, like this one: *"We had all that love out there, that night... and we kissed and sealed it so it would be ours forever!"*

★ ★ ★ ★

Well, we have just seen the picture—and Lana Turner is breathtakingly beautiful as the temptress who is swept away by a love she can't deny. John Garfield, more vital than ever, turns in a masterful performance as the reckless young wanderer who wanted love more than he wanted life.

★ ★ ★ ★

Together, as Cora and Frank, they create one of the most memorable romances ever brought to the screen. And to match this great acting, there is a truly fine supporting cast including Cecil Kellaway, Hume Cronyn, Leon Ames, Audrey Totter, and Alan Reed.

★ ★ ★ ★

Congratulations are most certainly in order for Director Tay Garnett, Producer Carey Wilson, and Screenplaymen Harry Ruskin and Niven Busch.

★ ★ ★

Whether the Postman rings once, or the Postman rings twice, M-G-M has certainly rung the bell with this one.

—Leo

Movieland

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DORIS CLINE, Editor
PEG NICHOLS, Assistant Editor
BOB BECKER, Art Editor

HELEN LIMKE, Hollywood Editor
ART CARTER, Staff Photographer
ROBERT CROSSETT, Ass't Art Ed.

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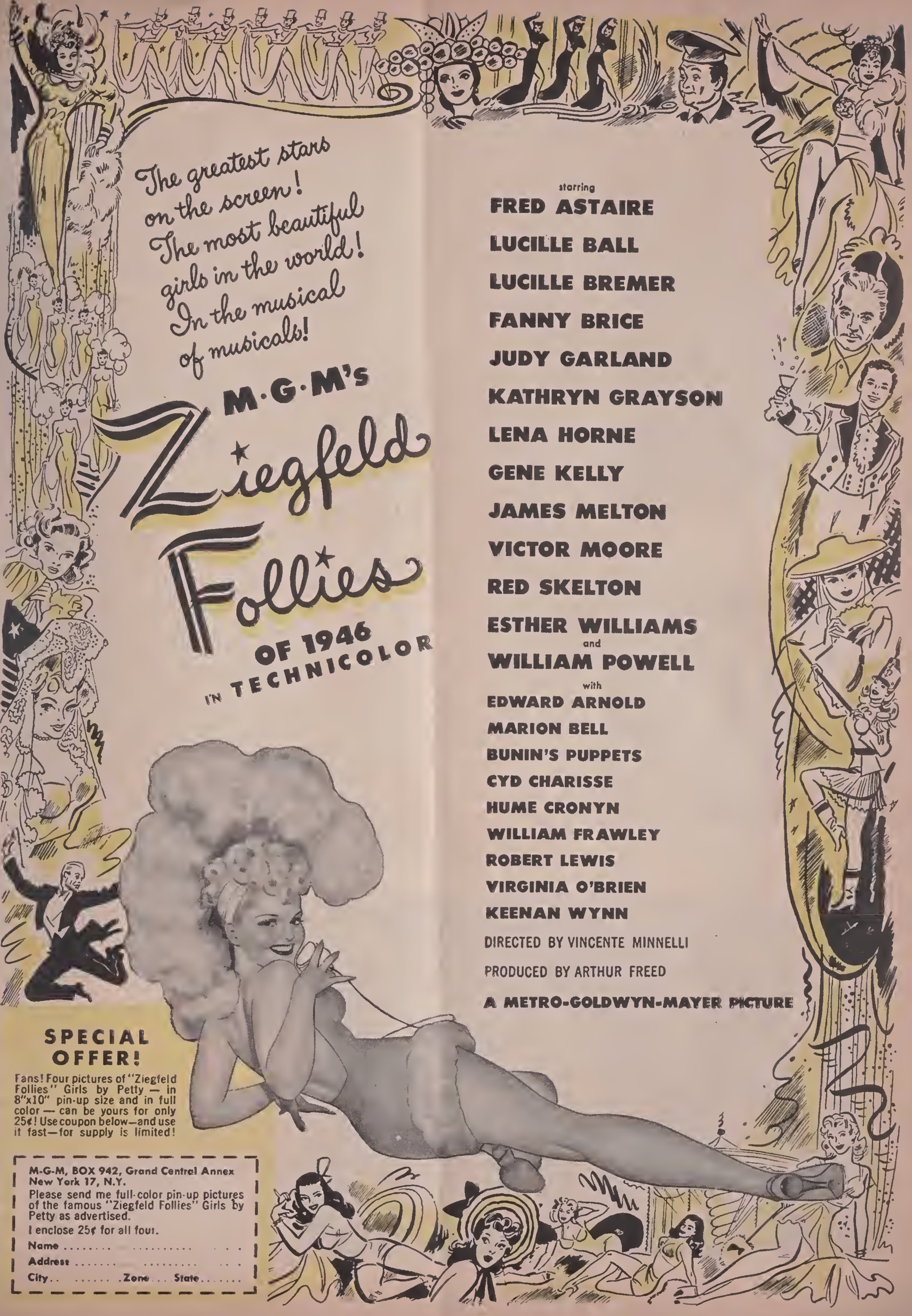

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OF 1946

IN TECHNICOLOR

starring

FRED ASTAIRE

LUCILLE BALL

LUCILLE BREMER

FANNY BRICE

JUDY GARLAND

KATHRYN GRAYSON

LENA HORNE

GENE KELLY

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VICTOR MOORE

RED SKELTON

ESTHER WILLIAMS

and

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with

EDWARD ARNOLD

MARION BELL

BUNIN'S PUPPETS

CYD CHARISSE

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WILLIAM FRAWLEY

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Inside Hollywood

By FREDDA DUDLEY

The Paul Henreids vacationed at Palm Springs at finish of "Devotion" (W.B.).

Kay Williams and her $ugar-heir hubby, Adolph Spreckles, at Santa Anita track.

BIOG BRIEFS:

The lovely young daughter of Gloria de Haven and John Payne has been named Kathleen.

Mortimer Snerd and Charlie McCarthy are to have a new playmate when the Frances Westermann-Edgar Bergen youngster checks into Hollywood in April.

The O'Connor clan will welcome a new member into an old vaudeville family when Gwen Carter and Don O'Connor trap the stork with summer.

As you may have read in your local newspaper, Mary Astor recently married Thomas G. Wheelock, Chicago businessman. Miss Astor's maid of honor was her daughter, Marilyn Thorpe, who is growing up to be an authentic beauty.

Anne Gwynne and Max Gilford, attorney, were married in a double-ring ceremony at Beverly Vista United Presbyterian church in Beverly Hills, with Dr. James R. Stewart reading the service.

When David Niven stepped off the train, after having spent almost six years in the British army, he was met by Herbert Marshall, Reginald Gardiner, Mr. and Mrs. Nigel Bruce and Edmund Goulding. Promptly, they whisked him out to the Goldwyn lot, where his #5 dressing room had been held without occupant during Davie's entire absence. Upon his arrival, he was presented with a new canvas chair, the gift of the studio technicians with whom Mr. Niven has always been very popular.

Lon McAllister is now out of khaki and is writing some fiction before returning to camera work for Sol Lesser in March.

Lovely Lynn Merrick (real name: Marilyn Llewellyn of Dallas, Texas) is now the wife of Conrad Nagel. The ceremony was performed at Fort Lee, New Jersey, by Municipal Judge I. William Aronsohn.

Claudette Colbert went to the premiere of "Tomorrow Is Forever," with Mr. and Mrs. Wm. Goetz (20th exec.) and Frank Ross (Jean Arthur's husband). Claudette stars in the pic.

Marie McDonald (The Body) and Vic Orsatti (The Agent) have announced a friendly separation.

Jinx Falkenburg has succeeded in terminating her contract with Columbia, and she intends to retire from public life permanently in order to be mother to the forthcoming McCrary heir, and wife to Tex.

Myrna Loy was one of the loveliest brides of any season when she wore a horizon blue suit, matching hat frilled with violet and blue veiling, and carried a bouquet of French violets, and marched up the aisle to say "I Do" to Commodore Gene Markey. Admiral William F. Halsey served as best man. Miss Loy was twenty minutes late in arriving at the Navy Chapel because her car was held up by congested traffic caused by an accident which, luckily, was too far away for the bride to see. Observed Admiral Halsey to the perspiring bridegroom just before the "perfect wife" arrived, "Don't worry, she'll be here."

Kay Kyser and his go'jus Georgia Carroll will have a new vocalist in the nursery next summer.

And Ginny Simms and her husband, Hyatt Dehn, have had the top of a mountain bulldozed off—seven acres of level plot—and are building one of the first motion picture postwar houses on the site. Exotic feature is to be a glassed-in swimming pool from which all of Los Angeles will be visible in breath-taking panorama. So far, upon release of this news, the Dehns have received only two applications from distressed householders who would like to moor houseboats on the pool and live there until other housing accommodations are available.

CONVERSATIONAL SNATCHES:

Betty Hutton and Ted Briskin are wondering whether it will be Junior or Juniorette when it arrives next summer.

Kim Hunter (whose legal maiden name was Janet Cole) and Captain William A. Baldwin, Marine Corps pilot, have just secured an interlocutory degree of divorce in Los Angeles Superior Court. Kim was awarded custody of her 13-months-old daughter, Kathryn.

The Ben Blues are planning a nursery Blue for September.

Van Heflin and Frances Neal will welcome their second infant in June.

REPEAT:

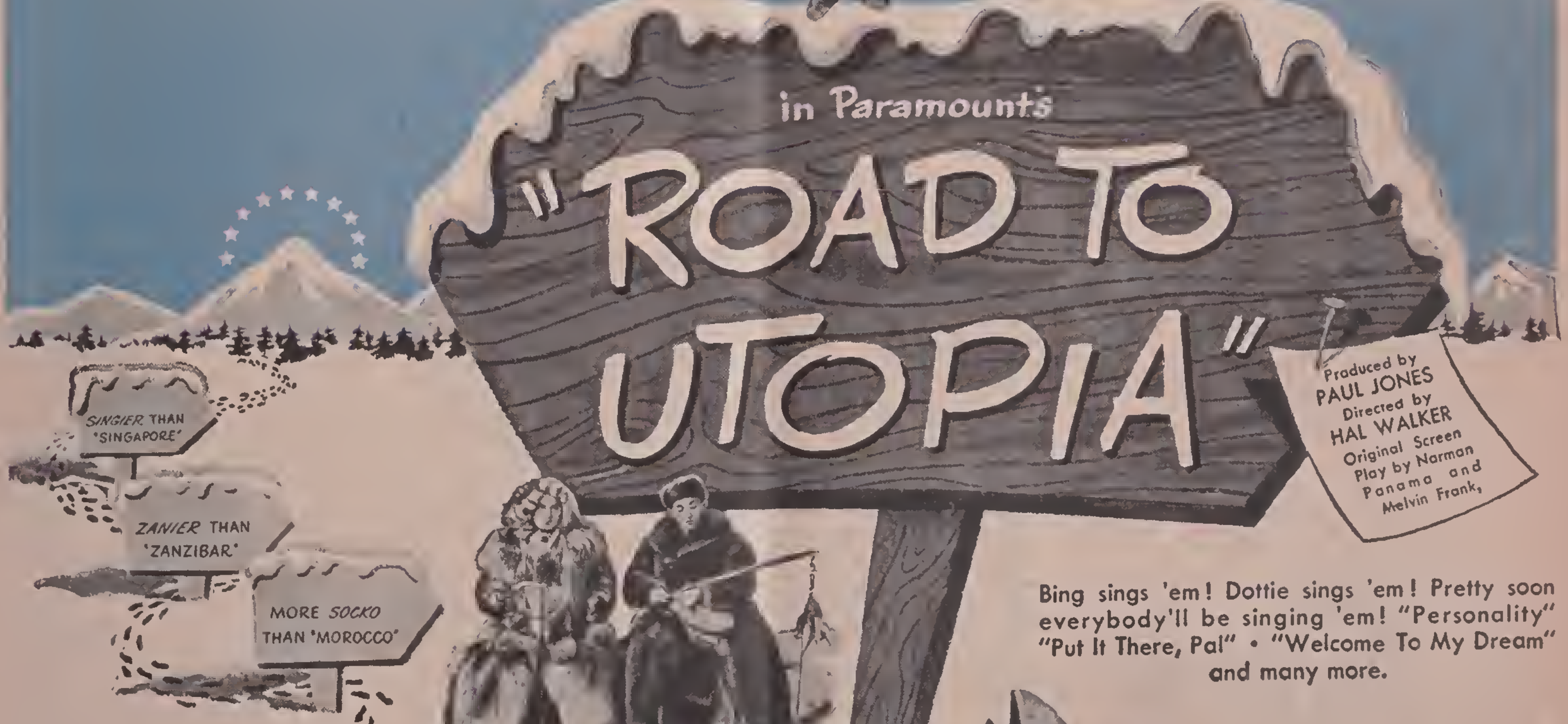
One of the loveliest of brides was Esperanza Baur, Mexican film actress, when she became John Wayne's wife. Her wedding outfit consisted of a soft blue suit with white blouse, a blue feathered hat with a looped blue veil, and blue pumps. Her gloves were white as were the three huge orchids she wore as a shoulder corsage. Interesting fact is this: Miss Baur was previously married to Mr. Eugene Morrison of Mexico City, so was Mrs. Morrison by right of her first wedding. Her second again makes her a Mrs. Morrison, as John's name is really Marion Michael Morrison.

GET OUT FROM BEHIND THAT BRUSH, BOYS...WE KNOW YA!

Bing Crosby
Bob Hope
Dorothy Lamour

They haven't got a cough drop to their name . . . but they're loaded with riotous entertainment in the latest and greatest "Road" Show of them all.

in Paramount's



"ROAD TO UTOPIA"

SINGIER THAN 'SINGAPORE'
ZANIER THAN 'ZANZIBAR'
MORE SOCKO THAN 'MOROCCO'

Produced by
PAUL JONES
Directed by
HAL WALKER
Original Screen
Play by Norman
Panama and
Melvin Frank,

Bing sings 'em! Dottie sings 'em! Pretty soon everybody'll be singing 'em! "Personality" "Put It There, Pal" • "Welcome To My Dream" and many more.

JENNIFER
JONES
is one of the stars of

DUEL
in
the SUN

Made by
SELZNICK in TECHNICOLOR

Inside Hollywood *continued*

MERCURIAL MATRIMONY:

In the picture "The Dark Corner," starring Lucille Ball and William Bendix, Kathy Downs enacts the role of Clifton Webb's wife. (Those of you who saw "Laura" will recall Mr. Webb's suave and urbane manner.) Kathy had never met Mr. Webb until they were introduced at a party. Said the hostess, "Kathy, this is Mr. Webb."

Said Mr. Webb, "Hello, Wife, how have you been?" During the rest of the evening, he introduced Kathy as his wife, a fact that may explain the hysteria of some columnists who didn't penetrate the mild hoax.

NOT SO "SILENT NIGHT":

During the holidays, Miss Margaret O'Brien approached an antique piano on the set of "Three Wise Fools" and—whenever she was free of the camera for a few moments—painstakingly began to one-finger the melody of "Silent Night."

The first day this antic was amusing, the second day it became trying, and the third had half the members of the cast ready to fly into flame. Not wishing to hurt Margaret's feelings, one of the workmen taped the piano shut, then explained to Margaret that the instrument was very rare and that he had been ordered to restrain anyone from playing it.

"What a shame," sighed Miss O'Brien. "Tomorrow I'll bring my xylophone and play 'Silent Night' for everyone."

WIDE OPEN SPACES:

So you'd like to be a picture star? You think life could be so simple and luxurious? Before you lapse into magenta dreams about the life of the lucky, consult Dane Clark. In the worst housing shortage in one hundred years, Dane and his wife found themselves evicted from their lodgings (the building had been sold) just before Christmas. It's true that they owned a cabin which had existed on the property they had bought in the Pacific Palisades section, but it was not a spot in which to spend a California winter. Yet, after the usual thirty days of frantic search, Dane had to give up; he and his wife moved into their shanty. Pay heed: this edifice consisted of two rooms, neither of which boasted a door. There was no glass in any of the windows. There was no running water—until it rained, and then it was plentiful inside AND out. And there was no heat. The lane leading from the main highway up to the house had never even been sanded, so as soon as the weather began to collect in the ruts, this thoroughfare became a quagmire. It would have been foolhardy to try to coax a car up or down the lane, so Dane parked his car just off the highway and walked.

In order to defy the breeze somewhat, he boarded up the doors. Eventually a glazier fixed the windows. But at Christmas time there was still no heat, no means of cooking food, no restaurant within fifteen miles, and only primitive plumbing facilities.

Both Dane and his wife came down with heavy colds.

So don't come to California. There is no place to live, and if you don't believe it, ask Dane. Then run like crazy.

GROUNDS FOR MARRIAGE:

Katherine DeMille telephoned her husband, Tony Quinn, on the set of Paramount's "The Imperfect Lady," to announce disconsolately that the vacant lot just west of their house had been put up for sale and that a troop of those avid to acquire real estate were examining the property. "If someone builds a two-story house on the grounds," she grieved, "it will cut off our view of the ocean. It just makes me heartsick."

Tony condoled with her, said perhaps the asking price would be too great, or that the purchaser would build a low, rambling house. The following day, without discussing the problem further with his wife, Tony did some investigating. So, on the morning of her eighth wedding anniversary, to Katherine's astonished delight, she found the deed to the vacant lot resting on her breakfast plate.

TOPICS OF GOSSIP:

Eva Brigitta Balanchine, whom you know as Vera Zorina the ballerina, was recently awarded a Nevada decree of divorce from George Balanchine, famed chereographer.

Two recent marriages are both rumored to be pfft. Sheila Ryan and Allan Lane, married in Las Vegas in October, are separated.

(*Continued on page* 10)

Navy nuptials: Admiral Bill Halsey, Jr. carried the ring for Commodore Gene Markey, when he married Myrna Loy in San Pedro, Calif. Mrs. Collier Young was matron of honor.

You'll go for Raft
-and the
girl he
goes for!

George Raft . . . in trouble up to his gun-hilt . . . with Ava Gardner's beauty only stirring up more . . . in the picture that proves it takes a woman to make a good guy out of an all-wrong man!

NERO FILMS presents

GEORGE RAFT

in

"WHISTLE STOP"

with

AVA GARDNER
VICTOR McLAGLEN
TOM CONWAY

Screenplay by PHILIP YORDAN, Author of "ANNA LUCASTA"
From the Novel by MARITTA M. WOLFF

PRODUCED BY SEYMOUR NEBENZAL · DIRECTED BY LEONIDE MOGUY

Released thru UNITED ARTISTS

GREGORY PECK
is one of the stars of
DUEL in the SUN
Made by
SELZNICK in TECHNICOLOR

Inside Hollywood *continued*

Mocambo duet: Popular date Diana Lynn dancing with movie executive, Henry Willson.

Also local conversation insists that Lois Andrew and David Street have curdled.

Speaking of the fascination of names (natal, acquired, or abandoned) did you know that Sabu is really Mr. Dastagir? That Rory Calhoun was christened Francis Timothy McCown? That Maria Montez will anwer if you call, after taking a deep breath, for Maria Africa Gracia Vidal de Santo Silas Aumont? That Guy Madison is known in Bakersfield, California, as Bob Mosely? That Catherine Craig is really Kay Feltus Meservey? And that Catherine McLeod stuck to her own name despite the combined efforts of Metro and Universal?

A Bob Crosby quote, useful in future arguments about classical versus jamboree music: "A two beat band, or strictly Dixieland, is nothing more than an angry instrumental feud."

NOTHING BUT THE TOOTH:

At a recent party, John Emery was telling this goodie about the days when he was married to the fabulous Tallulah Bankhead. After a play performance one night, it seems that Talloo and John entered the taproom of the hotel in which they were staying and ordered a midnight supper. During the course of the repast, an over-stimulated citizen decided to have a long, rather profane talk with Miss Bankhead. John, a big man perfectly capable of defending himself and all members of his family, arose and gently escorted the drunk back to the bar. A few moments later, the swizzled gentleman returned and was once again ushered from the immediate vicinity. Miss Bankhead said, "I've finished my dinner anyway, so let's go."

As Mr. Emery was paying the check, his two-time losing friend reappeared, having grown more abusive with the progress of the evening. For a third time, John set the little man aside, and hurried to the elevator. When John joined his wife upstairs, Tallulah asked, "How did the fight turn out? What did you do?"

"Nothing," said John easily, sinking into a chair. "I just lifted him out of my way."

Announced his wife in her best J. Louis tones, "Why didn't you hit the so-and-so like this . . ." and kiddingly she whirled a straight right to Mr. Emery's mouth. It was a gag, but it landed before Mr. Emery could feint, and it packed enough wallop to knock out a conspicuous tooth and to lacerate his lip. In the middle of the night there was great to-do, getting a dentist to effect repairs, and securing a doctor to take a stitch in the lip.

To this day, Miss Bankhead never sees Mr. Emery (from whom she is now divorced, but not on the grounds of assault and battery) without exclaiming, "Oh, John, how nice to see you. And how is your poor tooth?"

CUPIDATE:

By the time you read this the chances are excellent that Olivia de Havilland will be Mrs. Joseph McKeon, wife of Major Joseph McKeon. This romance is one of far longer standing than most Hollywood people know. When Joe was a Captain in England, acting as operations officer for the 77th Fighter Group, his plane was named *Olivia D.* On one occasion, some wag in the 77th secured a picture made at the Hollywood Canteen of Olivia and Captain McKeon (he had served in the South Pacific before being transferred to the ETO) posted this picture on the Group bulletin board with a directive for all pilots to sign off. They did.

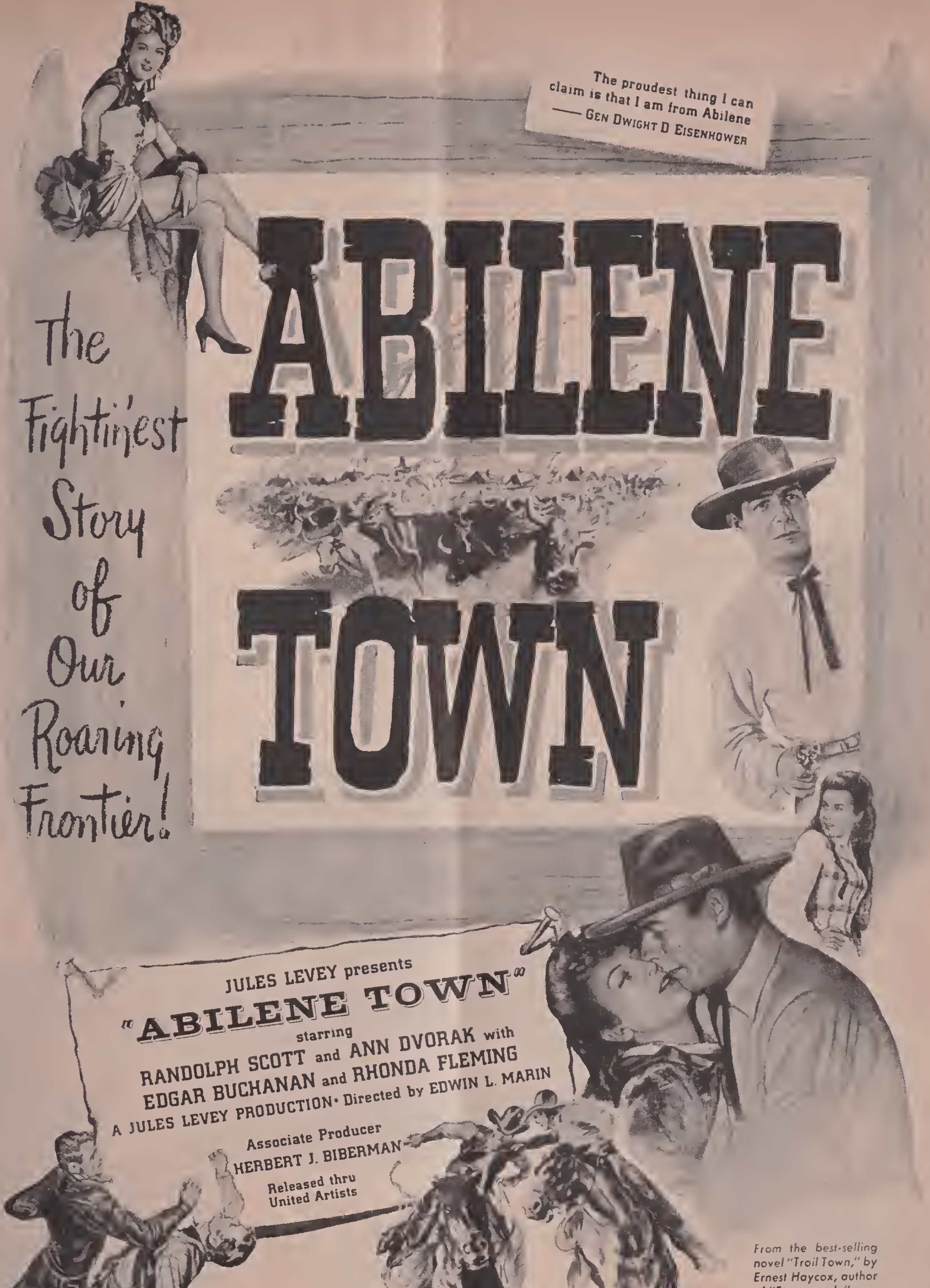
EMILY NOT-SO-WELL POSTED:

Hollywood manners are, sadly enough, the source of constant surprise to Easterners. Local etiquette is modified by a hundred problems, chief of which is the vast number of visiting dignitaries for whom the red carpet and the dazzling dinner companion must be provided.

On the occasion of Myrna Loy's marriage to Commander Gene Markey, at which ceremony Admiral Halsey was best man, it seems that an additional admiral suddenly put in appearance. Commander Markey called friends at 20th Century-Fox and asked if he might borrow the charming presence of a starlet, whereupon Faye Marlowe was suggested. So she went to the wedding of two persons whom she had never previously met, danced throughout the reception with an admiral whom she may never see again, and was driven home afterward by the bride and groom.

(*Continued on page* 99)

Eleanor Parker admits secret wedding to liquor exec. Bert Friedlob in Las Vegas.



The proudest thing I can claim is that I am from Abilene
— Gen Dwight D Eisenhower

The Fightin'est Story of Our Roaring Frontier!

ABILENE TOWN

JULES LEVEY presents

"ABILENE TOWN"

starring

RANDOLPH SCOTT and ANN DVORAK with

EDGAR BUCHANAN and RHONDA FLEMING

A JULES LEVEY PRODUCTION · Directed by EDWIN L. MARIN

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From the best-selling novel "Trail Town," by Ernest Haycox, author of "Stagecoach."

HONEYMOON
Loveliness
CAN BE YOURS
TONIGHT

You—at your peak of charm. *You* in his arms! You with petal-soft skin—so excitingly fragrant—a vision of loveliness to win romance . . . and hold it. Never, never lose this magic!

Tonight—every night—revel in a sea of billowing, fragrant foam that *floats* fatigue away as it caresses your skin. Step forth aglow—alive—with the freshness of a dew-drenched flower.

Five floral scents (25 luxurious baths) in every package.

FOAMING BATH Sachet

At Better Toiletry Counters Everywhere

ROBERT H. CLARK COMPANY
Beverly Hills • California

So Proudly We Hail

This is the sixth in a series of special features dedicated to Hollywood's war veterans and men still in service—keeping up with the stars who've been away, and reporting on the many who might have been stars by now if their careers hadn't been interrupted.

Remember GEORGE MONTGOMERY'S last picture, "Coney Island," with Betty Grable? That was in 1943. Since then, he's been known as Corporal Montgomery of the Army Air Corps.

A special assignment to Alaska ended in near tragedy for George, when he was shipwrecked off the coast. But now? He's back in the 20th Century-Fox fold and working with June Haver and Vivian Blaine in "Three Little Girls in Blue."

* * *

RICHARD TRAVIS' mission is completed and he's ready to take up his Hollywood career again—on a free lance basis, or signed to a term contract; he hasn't yet decided which way it will be. (Before the war you saw him opposite Bette Davis in "The Man Who Came to Dinner," and with Eleanor Parker in "Mission to Moscow.")

Dick has been serving in the Air Forces and for a time appeared in the "Winged Victory" stage show.

* * *

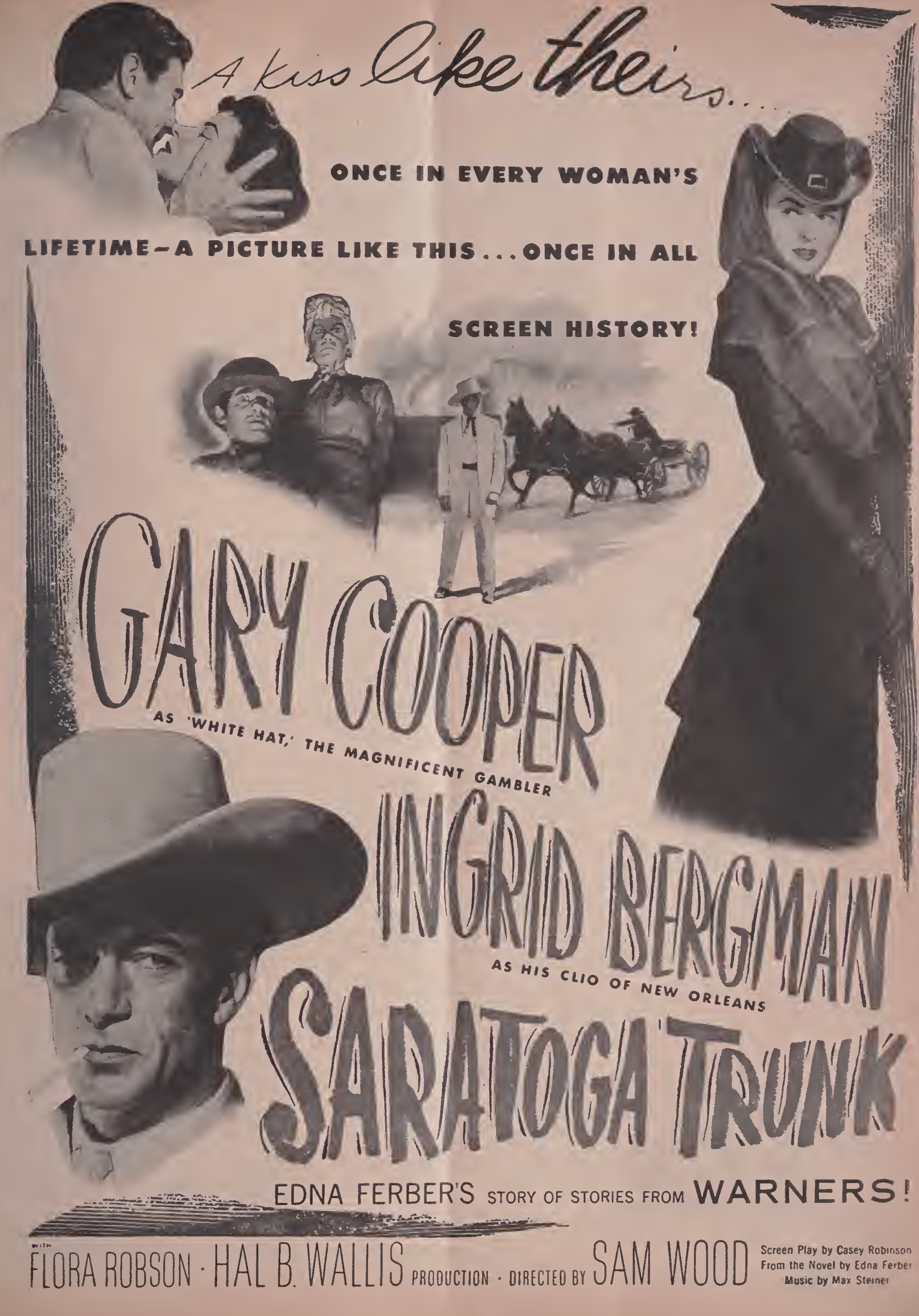
RAY MACDONALD has resumed his screen career, after a too-long absence, and is now working with June Allyson in "Till the Clouds Roll By." Before he entered the Army as a Private in 1942, you saw Ray in such pictures as "Life Begins for Andy Hardy" and "Presenting Lily Mars."

In the service, things happened fast. He was transferred to the Air Corps, became a Corporal, joined the "Winged Victory" company, and married a girl in the cast. Ray was also in the motion picture version of the stage production. After appearing with the show in Italy, he returned to the U. S. and was honorably discharged. (*Continued on page* 98)

Mr. and Mrs. Ty Power step out with director Anatole Litvok before leaving for a N. Y. trip.

George Montgomery returns in "Three Little Girls In Blue."

Old friends: Doug Fairbanks Jr. and Mory Pickford at on RKO porty.



A kiss like theirs.....

ONCE IN EVERY WOMAN'S LIFETIME—A PICTURE LIKE THIS . . . ONCE IN ALL SCREEN HISTORY!

GARY COOPER

AS 'WHITE HAT,' THE MAGNIFICENT GAMBLER

INGRID BERGMAN

AS HIS CLIO OF NEW ORLEANS

SARATOGA TRUNK

EDNA FERBER'S STORY OF STORIES FROM WARNERS!

WITH FLORA ROBSON · HAL B. WALLIS PRODUCTION · DIRECTED BY SAM WOOD

Screen Play by Casey Robinson
From the Novel by Edna Ferber
Music by Max Steiner

JOSEPH COTTEN
is one of the stars of
DUEL in the SUN
Made by
SELZNICK in TECHNICOLOR

Movieland's New Picture Guide

Dragonwyck (20th)
A nice, chilly job about landowner and tenant feudin' on the Hudson in 1844. Chock full of suspense. With Gene Tierney, Vincent Price, Walter Huston, Spring Byington, Vivienne Osborne and newcomer Glenn Langan. The screen play is from the Anya Seton novel of the same name.

Devotion (W. B.)
A dramatization of the writing careers of the sisters Brontë—Charlotte. Emily and Anne—with a background of places and personages of the times (1836). An auspicious cast includes Olivia De-Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Sidney Greenstreet, Dame May Whitty and an interesting and notably capable actor. Arthur Kennedy, doing the role of the unhappy Brontë brother, Bramwell.

Young Widow (United Artists)
Jane Russell, of "Outlaw" fame, makes her second appearance on the screen in the role of a war widow who clings to the memory of her husband and refuses to forget the past. Louis Hayward pursues the lovely lady, and Marie Wilson, Kent Taylor and Penny Singleton contribute competent support.

From This Day Forward (RKO)
Based on the novel, "All Brides Are Beautiful," by Thomas Bell, this is, a romantic, gay story of a young married couple, in love with life and each other. Joan Fontaine is the beautiful bride and newcomer Mark Stevens shows great promise in his first big role. Henry Morgan, Arline Judge and Rosemary De-Camp are all related to the bride.

Just Before Dawn (Columbia)
Crime doctor Warner Baxter exposes the plastic surgery racket in a series of face-saving episodes. Mona Barrie and Adelle Roberts are among those who don't get away with their skins!

The Spider Woman Strikes Back (Universal)
Gale Sondergaard turns cattle-poisoner in this gruesome mystery. Kirby Grant and Brenda Joyce provide the romantic background—and welcome it is!

Bad Bascomb (M-G-M)
Introduces the new screen team of Wallace Beery and screen moppet, Margaret O'Brien. It's a tale of Utah-bound Mormons who harbor a group of tough bank robbers—without knowing it. Cast includes Marjorie Main, Russell Simpson, Frances Rafferty and Marshall Thompson.

Sentimental Journey (20th)
A tender tale of a little girl's efforts to look after the husband of a departed friend via messages received from the Great Beyond. Little Connie Marshall does a heavy acting chore, with John Payne, Maureen O'Hara, William Bendix, Kurt Kreuger and others taking up the slack.

Romance of the West (PRC)
Cowboy and Indian-stuff. Renegades try to cheat redskin landowners but don't make the grade after singing cowboy, Emmett Lynn, steps in. Forrest Taylor, Robert McKenzie and Chief Thundercloud are cast in this one. Pretty Joan Barton adds a feminine touch.

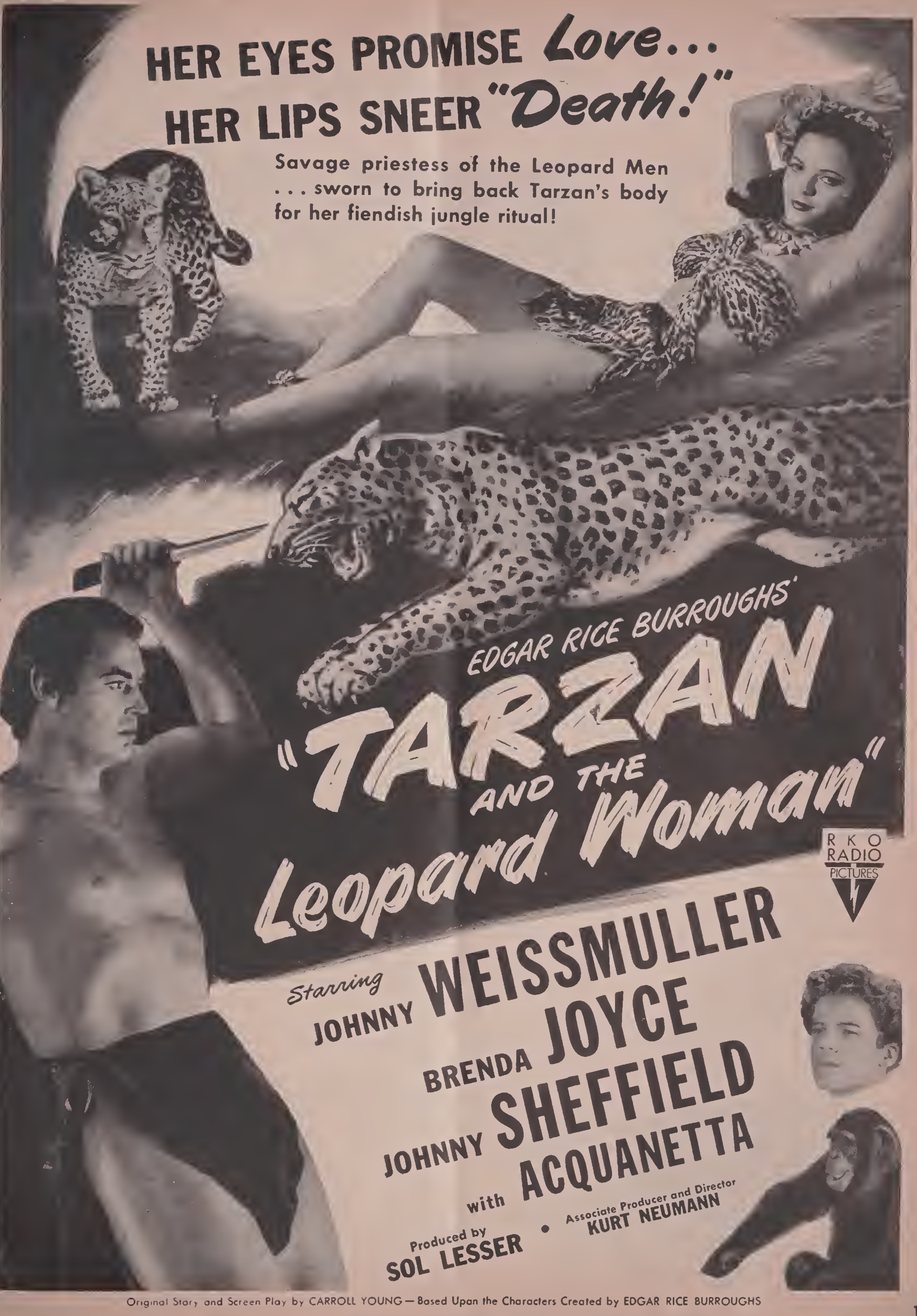
Murder in the Music Hall (Rep.)
Murder against a background of flashing silver skates and gracefully executed ice ballets. Vera Hruba Ralston gets the spotlight, both as ice performer and nice suspect. William Marshall, Helen Walker, Ann Rutherford and William Gargan are part of the icecapade.

Song of Arizona (Rep.)
Roy Rogers and Trigger save the old homestead for Gabby Hayes and Dale Evans, in spite of shenanigans from Lyle Talbot, Johnny Calkins and other shady characters.

Adventure (M-G-M)
Clark Gable's back, after three years, to renew his attacks on feminine heartstrings. It's the story of a hard-bitten, sea-loving merchant mariner (Clark Gable) who marries a home-loving San Francisco librarian (Greer Garson). Joan Blondell is vivacious and sprightly as Greer Garson's roommate; Thomas Mitchell is the sailor who lost his soul, and Gable is, after all—Gable!

(*Continued on page* 92)

Greer Garson, voted most popular actress of '45, with Clark Gable in "Adventure."



HER EYES PROMISE *Love...*
HER LIPS SNEER "*Death!*"

Savage priestess of the Leopard Men
. . . sworn to bring back Tarzan's body
for her fiendish jungle ritual!

EDGAR RICE BURROUGHS'

"TARZAN
AND THE
Leopard Woman"

RKO RADIO PICTURES

Starring
JOHNNY **WEISSMULLER**
BRENDA **JOYCE**
JOHNNY **SHEFFIELD**
with **ACQUANETTA**

Produced by
SOL LESSER • Associate Producer and Director
KURT NEUMANN

Original Story and Screen Play by CARROLL YOUNG — Based Upon the Characters Created by EDGAR RICE BURROUGHS

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A KOTEX PRODUCT
ONLY 20¢

THIS WAS HOLLYWOOD

Five years ago, Carole Lombard and Clark Gable were the most-in-love duo in town.

ONE YEAR AGO: Bette Davis made "The Corn is Green" another personal triumph . . . Fred MacMurray and "Murder, He Says" were the zaniest twosome of the month . . . Shirley Temple, announcing her engagement to Sgt. John Agar, said the wedding would not take place for at least two years . . . Ann Blyth, hateful daughter of "Mildred Pierce," was seriously injured in a toboggan accident . . . Humphrey Bogart gifted Lauren Bacall with two cocker spaniels . . . Joyce MacKenzie, formerly a shipyard carpenters' helper, was given a choice role in "Tomorrow is Forever," Claudette Colbert-Orson Welles starring epic . . . Welles and wife Rita Hayworth happily cooing in local nightclubs . . . R.K.O. grooming Bettejane Greer, Rudy Vallee's ex-wife, for important screen roles . . . Robert Benchley stagging it at local nighteries . . . Bob Walker still mad for Diana Lynn . . . Tallulah Bankhead delighting filmgoers by being mixed-up in "A Royal Scandal" . . . Dead-ender Huntz Hall was rushing songbird Margaret Whiting . . . Jinx Falkenburg rating cheers for her willingness to go anywhere at anytime to entertain servicemen . . . John Payne and Gloria DeHaven the most devoted young-marrieds in town . . . Sylvia Sidney successfully returned to the screen in "Blood on the Sun" . . . June Allyson seeing life through Dick Powell's eyes.

FIVE YEARS AGO: Boris Karloff was a smash hit in the spine-chilling stage production of "Arsenic and Old Lace" . . . Glamour-queen Lana Turner dating Tony Martin . . . June Duprez and Randy Scott a devoted twosome . . . Howard Hughes was hoping for another Tyrone Power in Jack Buetel, star of his "The Outlaw" . . . Bette Davis became the bride of New Englander Arthur Farnsworth . . . Glenn Ford was being hailed as a "find" . . . Orson Welles squiring Dolores Del Rio about town, and the romance looked serious . . . Hope, Crosby, and Lamour started off on their hilarious road trips with "The Road to Zanzibar" . . . Carole Lombard and Clark Gable were easily the most-in-love couple in town . . . Mickey Rooney was going strong with the "Andy Hardy" series . . . Linda Darnell, much sought after in the romance department, was playing the field . . . It was predicted that Dorothy Comingore would be a Hollywood sensation after "Citizen Kane."

TEN YEARS AGO: George Brent, one of the film colony's earliest air enthusiasts, put his plane up for sale. Crashes of friends became too numerous . . . Norma Shearer was chosen the best-coiffured woman on the screen . . . Hollywood betting that Bruce Cabot and Adrienne Ames would reconcile . . . "Show Boat," starring Irene Dunne and Allan Jones, was the outstanding picture of the month . . . Joan Bennett made a trip to Europe with husband Gene Markey . . . Rosalind Russell played a minor role in the Ronald Colman-Claudette Colbert picture "Under Two Flags" . . . Universal announced it was going to build Cesar Romero to stardom . . . Warner Bros. planning to make a star of their contract player June Travis . . . 20th Century-Fox had similar plans for June Lang . . . Madeleine Carroll was one of the most popular players on the screen . . . Leslie Howard was giving the greatest performance of his career as Romeo opposite Norma Shearer's Juliet.

"I tried to be good - always!"

Benedict Bogeaus

presents

PAULETTE GODDARD

in

"Diary of a Chambermaid"

also starring

BURGESS **MEREDITH** · HURD **HATFIELD**

FRANCIS **LEDERER**

with JUDITH ANDERSON · FLORENCE BATES · IRENE RYAN and

REGINALD **OWEN**

Produced by BENEDICT BOGEAUS and BURGESS MEREDITH
Directed by JEAN RENOIR · Adapted from the novel by Octave Mirbeau
And the play by Andre Heuse, Andre De Lorde and Thielly Nores
Screenplay by Burgess Meredith · RELEASED THRU UNITED ARTISTS

Celestines Diary

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BY CLARE CURTIS

Crisp Vat-Dyed Pique
Splattered with Snowy Buttons

What a wonderful way to welcome summer! Buttons march from cardigan neck to waist-whittling, set-in belt...close the side-plocket...dance on the cunning pockets and flattering yoke! And aren't the colors stunning! Shocking pink, powder blue, lime green striped in black. Sizes 9 to 15.

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Enclosed find $ . . . . . . or send C.O.D. . . . "Button Beauty" dress; $5 each plus 10c postage. Ring your size: 9, 11, 13, 15.
Check first and second color choice:
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WE MAIL C.O.D. IF YOU WISH, However to save C. O. D. charges and speed delivery, send money order or cashier's check with order. Add 10c for mailing, handling, insurance. (In Missouri add 2% for state sales tax).
MONEY BACK if not completely satisfied

Letters to the EDITOR

Dir. Fritz Lang (above) writes to MOVIELAND.

Dear Miss Cline:

I have just had the pleasure of reading the very fine article Miss Gertrude Shanklin wrote about me in the December issue of MOVIELAND magazine, and I want to thank you. It is an excellent piece of reporting.

There was only one paragraph in the article which I felt might cause some readers of MOVIELAND to be confused. Perhaps I am wrong. It is paragraph three on page 71. It reads:

"Then came 1933, and Hitler. One year was all Lang could take of Nazism, and vice versa. He left for Paris, just one jump ahead of the Gestapo."

It is not true that I tolerated Nazism for one year. I fought them from the very beginning on with the weapon I had—motion pictures. While the Nazis were gaining power during the end of 1932 and January, 1933, I made a film entitled "Das Testament Des Dr. Mabuse" (The Last Will of Dr. Mabuse), a story of a mad scientist in a German asylum.

Into the mouth of the mad master-criminal, I placed the slogans of Nazi philosophy, and while the film was being cut in February and March, 1933, Hitler came into power, and I received a call from Herr Goebbels, head of the Ministry of Propaganda, and consequently in charge of films, who asked me to become head of the German film industry.

That same night I fled for Paris because fortunately I had a passport with a French entrance visa. I was not able to take with me more of my belongings than could be put into two valises. Of course, the Nazis suppressed "Das Testament des Dr. Mabuse," and confiscated my bank accounts, my house, and every possession I had left behind.

I am sure you will appreciate my feelings in this instance; my feelings which perhaps are unduly acute and which, perhaps, make me read more into the paragraph than is suggested by the words themselves.

If you agree, I wonder if you would find a place—even the smallest one—and tell your readers that I did not tolerate Nazism for even one year.

Again, thank you.

Sincerely yours,
Fritz Lang
Universal City, Calif.

We are happy to reprint Mr. Lang's letter in its entirety, because we believe his point is well taken.

Dear Miss Cline:

Thanks, thanks, thanks for that lovely color portrait of Janis Paige in your January issue of MOVIELAND.

I always get your magazine the first day it's out, for the next day there aren't any left. I like it because you're always first with news about the latest stars in Hollywood.

Thanks again,
Jean McPherson
Lincoln, Nebraska

If you're keeping up with Janis Paige, you'll be glad to know she's in "Two Guys From Milwaukee," with Dennis Morgan and Jack Carson.

Dear Miss Cline:

I am one of your very, very many readers of MOVIELAND. I think it's a very good magazine and you always have such nice pictures of the stars. Could you please have some pictures of Ross Hunter?

A Reader,
Jean Ailley
Alberta, Canada

We've a story of Ross Hunter coming up soon.

Dear Miss Cline:

Thanks for that wonderful story and beautiful pictures of Joan Crawford. I've noticed all the time Joan's been off the screen you've tried to keep her name before the public and that's a fine thing to do.

Sincerely,
Don Tonkin
Detroit, Mich.

Here's a picture of Joan getting the "Golden Apple" award from the Hollywood Women's Press Club for being the most cooperative actress in 1945. Gregory Peck is doing the pin-up job and Kay Proctor, Pres. of the club and writer for MOVIELAND, looks on approvingly.

Dear Sirs:

In the February issue of your magazine, I read a most interesting article by Alice L. Tildesley called "Sandra Predicts." Usually my parents refuse to pay any attention to any movie magazine I read, but this article interested them so, they picked up your magazine for the first, but I am sure not the last time.

Yours truly,
Dolores C. Gibbs
Bronx, N. Y.

We're happy to welcome your folks to MOVIELAND.

Dear Editor:

Enjoy your magazine so much but have been disappointed not to see a story about Johnny Coy, that wonderful dancer. Won't you please oblige me? Thanks.

Sincerely,
Irma Treadwell
Bangor, Maine

Look for a story on Johnny Coy in a near-future issue of MOVIELAND. He's at work now in "Ladies' Man" at Paramount.

Don Taylor of "Winged Victory" fame.

Gentlemen:

In reading your article "So Proudly We Hail," on page 6 of the January issue of Movieland, you show a picture of Don Dexter (nee Don Taylor) and you also have something written about him.

It just happens that I became acquainted with Don Taylor while he was in New York with the "Winged Victory" show and the picture that you have in your magazine is not of Don Taylor.

Are you sure you have the right fellow?

Very truly yours,
Ruth Cooper
Bronx, New York

MOVIELAND stands half corrected! We thought there was only one Don Taylor, but find there are two, Donald Dexter Taylor, whose picture we ran, really has all those medals. He's 27 years old and went to Hollywood in 1941 to play in Westerns. The "Winged Victory" credit goes to the Don Taylor whose picture we reprint herewith, with apologies to him and his many fans who wrote in.

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THAN YOU CAN POWDER YOUR NOSE

Something new has happened to deodorants . . . a super-fast cream deodorant that *stops perspiration troubles faster than you can powder your nose.*

Try new ODORONO Cream Deodorant today—works better because it contains science's most effective perspiration stopper

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LIONEL
BARRYMORE
is one of the stars of

DUEL
in
the SUN

Made by
SELZNICK *in* TECHNICOLOR

Pictures IN Production

AT RKO:

TILL THE END OF TIME is being made from the book "They Dream of Home" and deals with the parallel emotional adjustments of a returned service man and a war widow. Dorothy McGuire (wait until you see her in "The Spiral Staircase"—eeek!), Guy Madison, Bob Mitchum, Bill Williams, William Gargan, Jean Porter, Harry von Zell, Ruth Nelson, Tom Tully, and Dickie Tyler.

* * *

WITHOUT RESERVATIONS might be RKO's answer to "Week-end at The Waldorf," but it isn't. The lack of reservations applies to the railroad state of Claudette Colbert, who gets put off the train at La Junta, Colorado. Deeply interested in this state of affairs is her co-star, John Wayne, and other characters are Don DeFore, Anne Triola, Ruth Roman, Henry Johnson and Dick Dickerson.

NOTORIOUS has Cary Grant run ragged as an American agent, hot on the trail of Nazi operatives in Brazil. The day your reporter was on the set, Cary spent eight hours slowly bringing Ingrid Bergman (wearing a gorgeous burgundy velvet dressing gown) down a flight of stairs. Presumably, in her role as counter-espionage operator, she had been poisoned. Since this is a Hitchcock picture, you may imagine the suspense. Also working in the picture are Claude Rains, Leopoldine Konstantin, Louis Calhern, Lenore Ulric, and Alexis Minotis.

SISTER KENNY is the story of the remarkable Australian woman who has been taken to America's heart. Rosalind Russell is enacting the part of the nurse; Dean Jagger and Alexander Knox are the two men in her life. George Barnes can be counted on to photograph the picture to great advantage.

STEP BY STEP is another spy thriller involving Lawrence Tierney as a discharged marine and Anne Jeffreys as the secretary of a senator; these two set out to locate a list of Nazi agents. Also cast are Lowell Gilmore, Myrna Dell, and Jason Robards.

CRACKUP finds Pat O'Brien cast as an art expert at the fictitious Museum of Contemporary Art. Claire Trevor is an art critic. About the time Pat gives a lecture on the use of X-ray to detect artistic fraud, all perdition breaks loose. It seems that art masterpieces are disappearing, and it occurs to Pat and Claire to learn why. Now are you curious? The mystery will be solved with the aid of Herbert Marshall and Wally Ford (who was so funny as the would-be masher in "Spellbound").

* * *

AT REPUBLIC:

IN OLD SACRAMENTO shows that fine city as it appeared in 1853. Swashbuckling in the period costumes, despite the three tons of mud hauled into the studio for the purposes of re-creating the boggy streets of the era, are Constance Moore, William Elliot, Eugene Pallette, Ruth Donnelly, Lionel Stander, and Ethel Wales.

LONELY HEARTS CLUB is the first picture Jane Withers has made in a long, long time. She arrived on the set, fittingly enough, wearing a bracelet from which dangled a silver heart—the gift of John Dall whom you saw in "The Corn Is Green." Working in LONELY HEARTS CLUB, in addition to Jane, are James Lydon, Grant Withers, Raymond Walburn, Donald Meek, Johnny Sands, William Haade, Charles Quigley, and Donia Bussey.

PASSKEY TO DANGER is in its first week as a whodunit with Stephanie Bachelor, Kane Richmond (who should be a big star), Gerald Mohr, and lissome, blonde Adela Mara.

* * *

AT 20TH CENTURY-FOX:

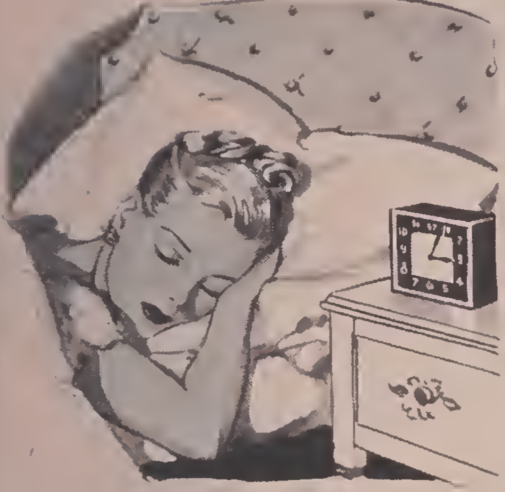
THREE LITTLE GIRLS IN BLUE, in Technicolor, is a picture with a varied history. Originally, Cesar Romero and Victor Mature were cast in it as soon as they were released from service. Then the casting department looked over the script and changed its mind. Quick-fast, Butch and Vic were out, and George Montgomery and Frank Latimore were in. The three little girls are June Haver, Vivian Blaine and Vera-Ellen; also cast are the gentlemen named above, and Celeste Holm. Entire cast and script subject to change without notice.

THE SHOCKING MISS PILGRIM, also in Technicolor, is the Betty Grable-Dick Haymes starrer in which they invent the typewriter, for

(*Continued on page 93*)

Carole Landis, as the luscious Loretta, in "A Scandal in Paris," with George Sanders.

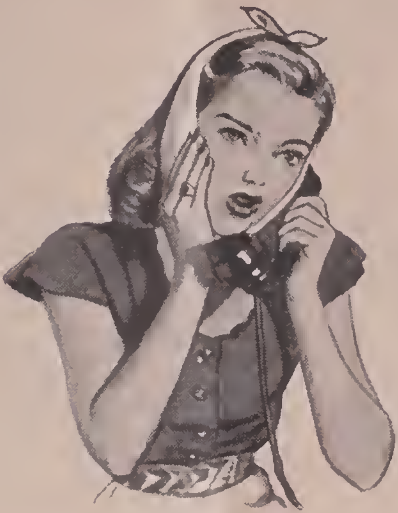
Are you in the know?



This sleeping beauty's off the beam, because—

- ☐ *She's a curfew keeper*
- ☐ *She should be prom-trotting*
- ☐ *She's still wearing makeup*

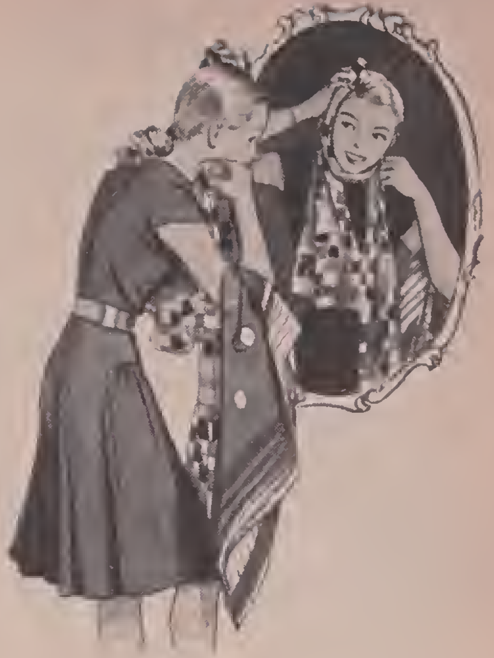
Sleep and beauty go together—but don't dream of wearing makeup to bed! It coarsens your skin—makes mud-pies of your complexion. It invites unsightly "blossoms." So, refresh your face thoroughly at bedtime. Cleanliness and *daintiness* go together, too. And they're never more important than at "certain" times...that's why Kotex contains a *deodorant*. Yes, locked inside each Kotex napkin, the deodorant can't shake out. See how this new Kotex "extra" can keep *you* sweet-and-lovely!



In calling for an appointment, how should she give her name?

- ☐ *Miss Dinah Mite*
- ☐ *Miss Mite*

How's your telephone technique? Whether you're buzzing the dentist or beautician—when making *any* business appointment give your full name. Thus, the gal above should be Miss Dinah Mite. Which distinguishes her from other Miss Mites; prevents needless puzzlement. And on "problem days" there's no need for guesswork—as to which napkin *really* protects you. Kotex is the name to remember. For you get plus protection from that exclusive *safety center*. Never a panicky moment with Kotex!



Do you choose the colors of your clothes—

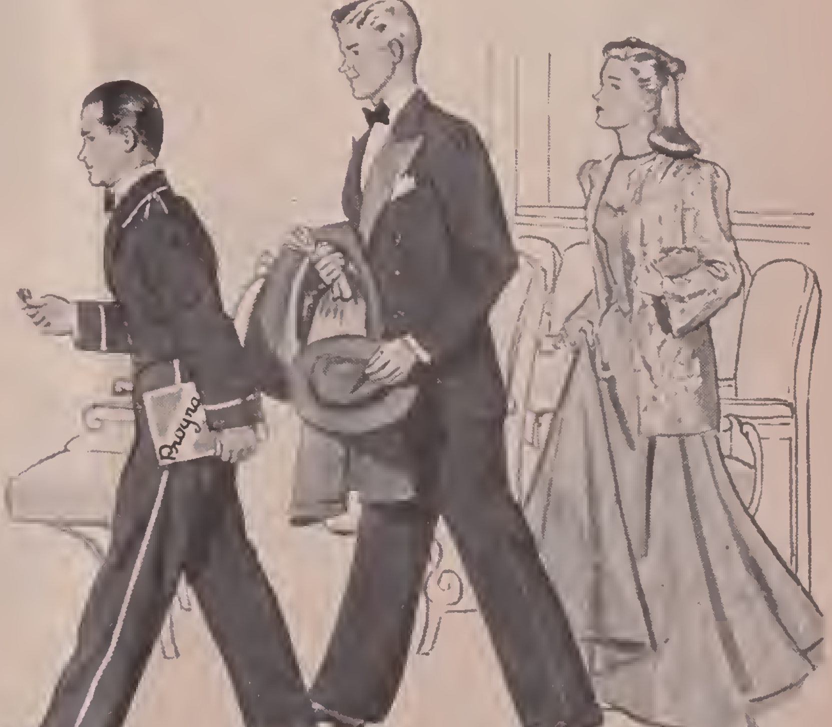
- ☐ *To copy your gal pal*
- ☐ *To suit your color-type*
- ☐ *Because they're hi-fashion*

A color that's Bacallish for one chick can be her gal pal's poison! The trick is to find shades to suit your own color-type. Tuck materials of assorted hues under your chin. Whichever befriends your skin-tone and tresses—that's for you! It's a poise-booster. So too, (on "calendar" days) is Kotex—the napkin that befriends your smoothest date duds. Because Kotex has *flat tapered ends* that don't show . . . don't cause embarrassing bulges. You can scoff at revealing outlines with those special flat pressed ends!

Should a gal go down the aisle first?

- ☐ Yes
- ☐ No
- ☐ *Not always*

Usually, the swish dish should be first to follow the usher. But a gal doesn't *always* precede her escort. When the usher is not at the door, her tall-dark-and-Vansome leads the way. Know what's what. It keeps you confident. And to stay confident on "those" days, know which napkin gives lasting comfort: Kotex, of course. Kotex is made to *stay soft* while *wearing* . . . doesn't just "feel" soft at first touch...so you're carefree because you're more comfortable!



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MOVIELAND'S CROSSWORD PUZZLE

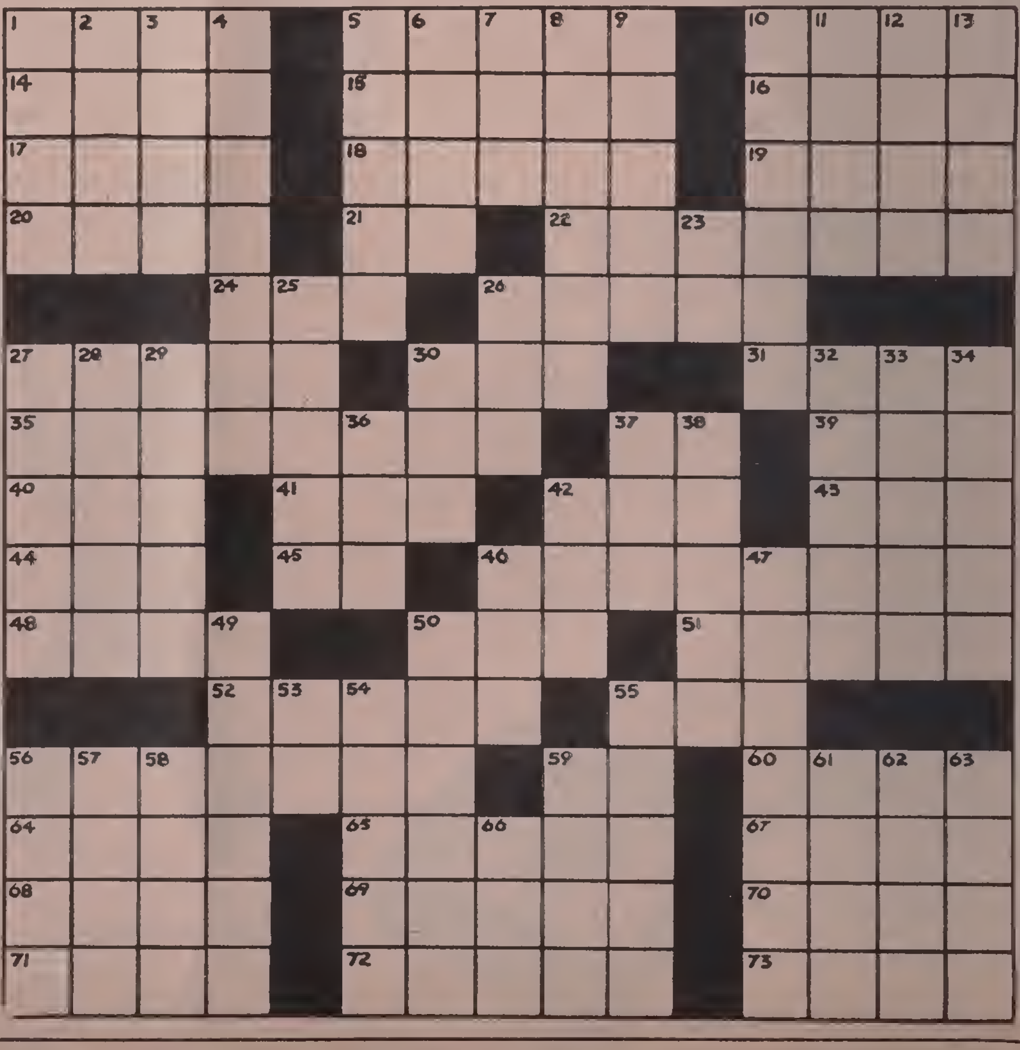
ACROSS

1. Peggy Ann Garner in "Junior Miss"
5. "Claire Mathews" in "Murder, He Says"
10. "Arsenic and Old - - - -" (anag.)
14. Butter substitute
15. "The Man Who Walked - - - - -"
16. Projecting part of Saturn's rings
17. "Bunny" in "Week-end at the Waldorf" (anag.)
18. "Philip Lombard" in "And Then There Were None"
19. Lillian - - - -
20. Betty Field in "The Southerner"
21. He's in "Hold that Blonde"
22. Lionel - - - - - - -
24. Richard - - - -
26. - - - - Janis
27. Gloria Jean in "River Gang"
30. Author of the movie: "Woman Proof"
31. "First - - - - into Tokyo"
35. They are in "The Fighting Lady"
37. Rob't Mitchum is one in "Story of G.I. Joe" (abbr.)
39. Anagram for Mr. Baba
40. Hebrew letter
41. "It ain't - - -"
42. Exclamation of contempt
43. Above (Poet.)
44. Frances - - - (anag.)
45. "Martinius" in "Our Vines Have Tender Grapes" (inits.)
46. Author of "A Star Danced"
48. He directed "And Then There Were None"
50. "Joe Parker" in "Guest Wife"
51. "The Woman in - - - - -" (anag.)
52. "Murder, My - - - - -"
55. "- - - in Her Diary"
56. "Love - - - - -"
59. Mrs. Fredric March (inits.)
60. "Deborah Brown" in "Uncle Harry"
64. Feminine name
65. "The Gay - - - - - ita"
67. Pollute
68. "Lucille Wiley" in "Sunset in El Dorado"
69. Leon - - - - -
70. With Susanna in "That Night With You"
71. Claudette in "Guest Wife" (anag.)
72. What Ronald did in "Kismet"
73. One of "The Bull Fighters"

DOWN

1. "Mildred Pierce"
2. Prefix denoting a forearm bone
3. "Donald Martin" in "Anchors Aweigh"
4. "- - - - - - and the Thief"
5. "Jack Williams" in "George White's Scandals"
6. "Love on the - - - -" (anag.)
7. "Sebastian" in "The Naughty Nineties"
8. Isolate
9. Cozy retreats
10. "Nick Condon" in "Blood on the Sun"
11. - - - - Markey is in "Snafu"
12. South African fox
13. Bert - - - -
23. Three-toed sloth
25. "Bill Dietrich" in "The House on 92nd Street"
26. "Archie" is - - - role in "Duffy's Tavern"
27. "Gangs of the - - - - - front"
28. Baffle
29. "Jim Perry" in "The Way Ahead"
30. "Don Birnam" in "The Lost Week-end" (anag.)
32. "You Came - - - - -"
33. Shirley is Robert's - - - - - in "Kiss and Tell"
34. She's in "Jealousy"
36. Row
37. "- - - of the Saddle"
38. "- - - - - Strangers"
42. "- - - Americana"
46. Movie studio and its adjoining territory
47. "Bishop" is - - - - role in 56 across
49. "Cynthia Glenn" in "Thrill of a Romance"
50. "Escape in the - - - - -"
53. Editorial I
54. Mormyroid fish of the Nile
55. "Karin" in "This Love of Ours"
56. "- - - - in the Dark"
57. Kind of cheese
58. - - - - Birell
59. "The Singing - - - -"
61. Spoils
62. "Juanita" in "Week-end at the Waldorf"
63. Anagram for Miss Horne
66. Mr. Colman, familiarly (anag.)

(For Solution See Page 68)



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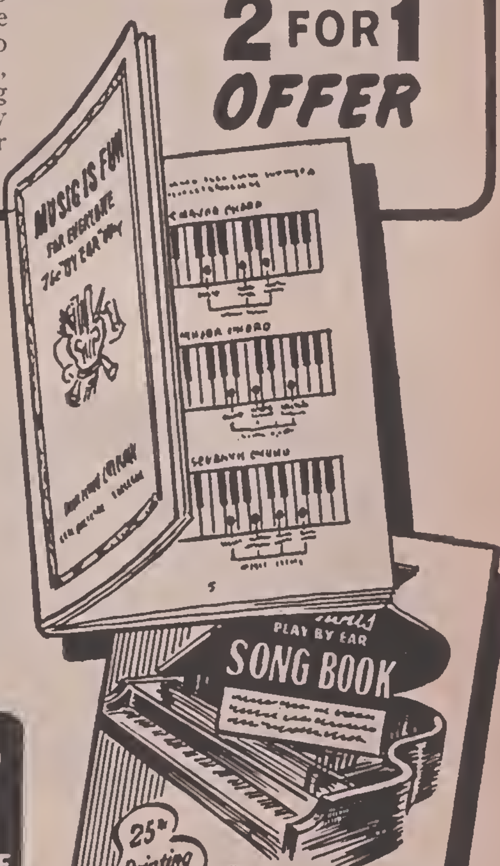
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To make with the mouth you must make sure toothbrush technique is trusty—make-up is true to your type. Any lip-line changes must be within belief.

Come, come, keep your chin up! And keep track of the neck beneath it. A soft, smooth throat encourages the easy erectness of Jane's posture-poise.

Easy does it for that easy-on-the-eyes expression. Brows should follow their natural bent; so take out only the straggling few to leave an alluring arch.

Is It An Act?

You say you want your eyes to speak volumes. You worry about the way you smile. Now that you've seen Howard Hughes' "The Outlaw" two or three times you admit you'd like to act like Russell. (We'll skip over that wailing about wanting to *look* like the beauteous Jane!) So, we say to the luscious lady herself, "How do you get that way? Is it an act?" And Jane, being the frank and delightful person she is, explains all.

We quote—"An actress must think and feel her part. That isn't quite the same thing as 'putting on an act.' I'd say complete unselfconsciousness is the answer."

Every emotion and every bit of individuality is created by the eyes, the mouth, the hands and the way the body moves. Before Jane's eyes receive their beguiling bit of eyeshadow, pencil and mascara they are treated to eight solid hours of sleep.

Her dentist does his part and she does hers (with dentifrice and mouthwash) to make sudden quick smiles sweeter. Exercise and correct eating habits create vibrant vitality and motions of effortless ease. . . An act in four acts, maybe?

By SHIRLEY COOK
Beauty Editor

Winning, hands down! But down with a difference. Jane shakes hers vigorously and frequently to rest and relax them. It leads to the gesture graceful.

was it Pity? *was it* Love? *was it* Passion?

WHY DID HE RISK HIS LIFE TO SAVE THIS STRANGER—THIS HAREM GIRL?

DOOMED to the life of a harem girl, beautiful Maryam begged to be saved. And Walter of Gurney, surrounded by bloodthirsty Mongolian guards armed with hatred and vicious spears, risked torture and death to free this piteous stranger. Was it *pity?* Was it *passion?* Was it *love?* Why did he marry Maryam when his solemn vow pledged him to aristocratic, desirable Engaine?

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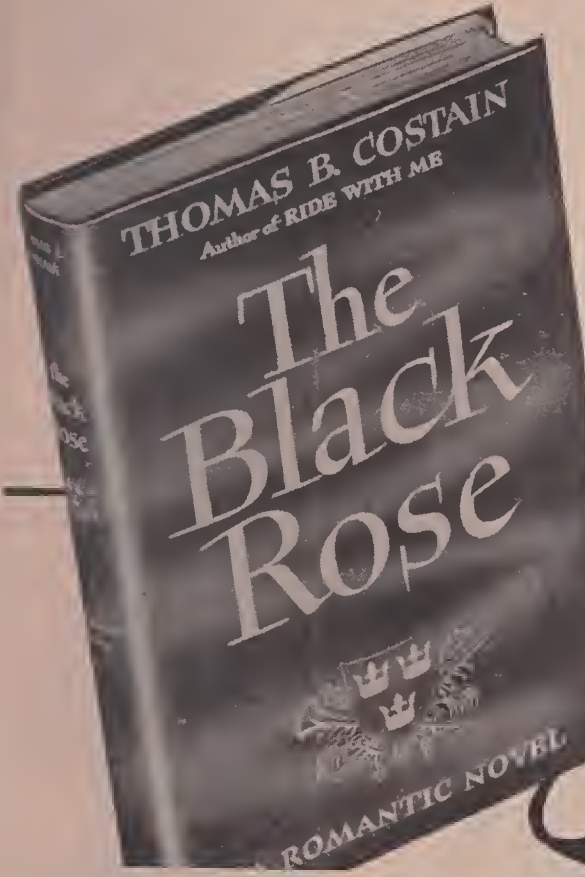

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by THOMAS COSTAIN

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PICTURE

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by Jimmy McHugh and Harold Adamson
•
"MOONLIGHT PROPAGANDA"
by Herbert Magidson and Matty Malneck
•
"DO YOU LOVE ME"
by Harry Ruby
•
"AS IF I DIDN'T HAVE ENOUGH ON MY MIND"
by Harry James, Lionel Newman and Charles Henderson

Editor Doris Cline was a newspaper gal (San Francisco Chronicle, U. P. correspondent, etc.) until coming to N. Y. 4 years ago.

Helen Limke, Movieland's Hollywood "chief," formerly program log editor at NBC; an alumnus, too, of the Edgar Bergen staff.

MEET THE PEOPLE

Dear Readers:

To our modesty-bred astonishment, we've been getting stacks of mail from fans wanting "to see and know the Stars Behind the Stars." (Honest, that's what they call us!) Mrs. Isabel Greenwald, for example, writes from Davenport, Iowa: *"Wish we could have pictures of the editors in your magazine sometime . . . and the writers, too."*

So here we are . . . the cooks come out of the kitchen and sitting up front with the customers!

But now that we're talking things over in this friendly fan-to-fan sort of way, are there any other special requests? Would you like us to continue this page—with pictures of the writers and contributors? Shall we make MEET THE PEOPLE a regular feature, and give you a chance to meet "*all* the people?" Let's be democratic about it, then; we'll take a vote. And when you write, perhaps you'll enclose one of your *own* photos. Aw please?

Sincerely,
DORIS CLINE, Editor

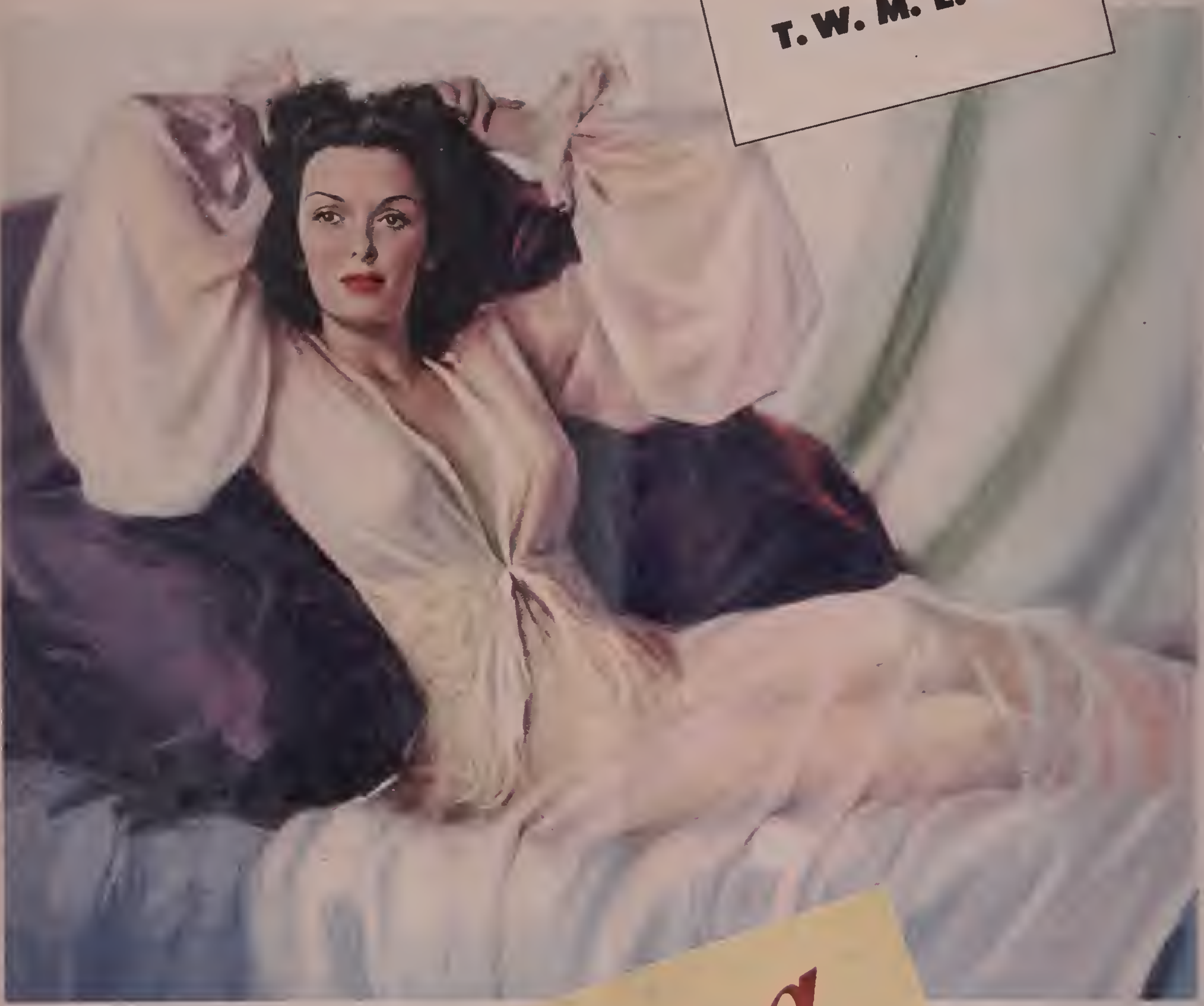
Peg Nichols has glamorized steel plant open hearths and furnaces for the Weirton (W. Va.) *Bulletin;* she was the camerawoman-editor.

Frances Dick assisted society columnist "Cholly Knickerbocker" for a time, was later at Viking Press and Limited Editions Club.

Darlyne McInnes is pretty enough to be in movies; studies drama in spare time, but keeps Movieland's Hollywood office routine humming.

Photos of Miss Cline, Miss Nichols and Miss Dick are by M. Lasser, N. Y.

T. W. M. E. B. *



Painted from life by Andrew Loomis

Young Widow

*The **W**orld's **M**ost **E**xciting **B**runette

JANE RUSSELL

So thrillingly alive—she couldn't live without love! So breathlessly beautiful—she couldn't escape from men! So tensely dramatic you'll always remember her—and this great new hit!

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and
PENNY SINGLETON

Directed by Edwin L. Marin *Released thru United Artists*

Lee Garmes, A.S.C. Director of Photography
Screenplay by Richard Macaulay and
Margaret Buell Wilder
Additional Dialogue by
Ruth Nordli

A New
JOAN FONTAINE?

"If everything they say about me is true, I'm the wickedest wench in Hollywood!"

Joan Fontaine said that to me.

She said it as she put red fingernail polish on her nails. We were chatting in her dressing room. The room was lined with white satin, all femininely intimate.

"What a Hell-raiser I've been!" she exclaimed. "I've feuded with every leading man I've ever had. I've fought and clawed with my sister. I've tried to undermine my directors. Why . . ." (*Continued on page* 70)

Charles Boyer discusses his French Research Foundation with Joan and sculptor Jo Davidson. (Right) Mark Stevens kisses his bride in "From This Day Forward," war problem story.

By JIM LUNT

Richard Crane likes swimming, skiing and boxing. Admits ruefully that he exercises to fight weight. Secretly hopes to stump "Informatian Please" experts—someday!

By ADELAIDE CURRAN

THE KID FROM INDIANA

Stop the presses! In "Johnny Comes Flying Home" Richard Crane enacts the role of an erstwhile test pilot who is grounded. His depth perception is out of focus, it says in the script, and besides that—he blacks out in a four-motored crisis. Or even when faced with a single engine dilemma, if you're going to get technical. Comes the time when a dubious ship is to be tested. Dick, the noble character, tricks his friend—who is supposed to take up the shaky (*Continued on page 60*)

"Richard, the lion hearted" . . . at last, he has a script which lets him live to tell the tale!

The Cranes came . . . Mrs. C. was an actress.

Little Theatre alumnus. Above, with Vera-Ellen.

Murder, he says—in "Behind Green Lights".

By ALICE L. TILDESLEY

Starbound

Rhonda Fleming, signed for movies without a test

"Who is THAT?" murmur theater goers, as Rhonda Fleming reaches the climax of her portrayal of the neurotic "patient" in "Spellbound."

Months before she startled the public from the screen, boys in hospitals throughout the country were asking: "Who is *That?*" at sight of the tall, slender girl with flaming hair and green eyes, who toured veterans' wards, visiting those wounded and hurt in the war.

When doctors and nurses asked her to go into mental wards, Rhonda always said "Yes." Other glamour girls have confessed that mental cases scare them to death, they don't know what to do when a patient loses control, they can't get out fast enough!—but Rhonda, who is easily terrified of producers and directors, was never afraid of the unfortunate.

"Just talk naturally to them, and don't notice when they get off the track," she was advised. "More than any patient in the hospital, these men need normal visitors."

The boys were all right at first; they'd talk about their home towns show her their snapshots, discuss their favorite pictures, just as if the beautiful redhead had been an old schoolmate. Then, suddenly, they'd slip off into their own particular brand of delusion; . . . surprised, crafty, wary—and then that gleam in the eye. You know how it is, if you've seen Rhonda's performance in "Spellbound," for you have it there to the life.

"Go right on talking," the nurses had told her, and Rhonda did so, sitting by the patient's bed, as casual and chatty as if she were not feeling inside like Beauty in Distress.

Rhonda didn't know, when she was progressing sympathetically from ward to ward, that she'd ever be cast in a film about psychiatry; she wasn't aware that she was (*Continued on page* 84)

That she'll be typed by "same roles"? Not a chance! Rhonda has proved her versatility.

Her mother was actress Effie Graham. Above, "Spiral Staircase" (RKO), with Gordon Oliver.

Small but dynamic role in "Spellbound" marked her debut and first professional appearance.

Red-haired Rhonda likes to sing; may do a musical. In "Abilene" (UA), with L. Bridges.

An avalanche of shorthand notes poured in when fans discovered he had taken a secretarial course.
Van answered them in Gregg. Since dating Sonja Henie, many letters beg him not to wed.

Van Mail

Van Johnson is an American institution. The records prove it. While there's no actual fan mail count (security reasons, no doubt), it is accepted that those sacks and sacks of mail marked "V.J." double after each Van Johnson picture.

The billets-doux of devotion vary: A High School girl hopes Van will go bicycling with her. She'll supply the picnic lunch, he can bring movie books. "Then we can talk and eat," she states. A G.I. from the Pacific mourns that his best girl sends him daily V-Mail notes—about Van Johnson! "Do me a favor," he writes. "She's not dangerous; she's just been bitten by the Johnson bug. I'd appreciate it if you'd send her a picture of yourself."

From problem letters to a recipe for Aunt Minnie's apple pie (sent under separate cover), Van tries to read every letter he gets.

Cookies, candy and coke are evidence of fan interest; thank-you notes go to donors, who are usually of school age.

Busy between takes, at lunch, reading his fan mail. Next pic, "No Leave, No Love," with British actress (above) Pat Kirkwood.

Numerous requests to be judge of contests are turned down; he won't do one without doing all.

Director John Brahm with one of his "Three Little Girls in Blue" (20th).

Vivian recently married (above) her agent, Manny Frank.

Vivian Blaine's favorite number, either to sing or listen to, is "All The Things You Are." If you remember the lyrics, they somehow fit the girl who started to work with bands when she should have been studying her algebra.

Not that she didn't triumph in algebra, because she did. However, she had found notes to be far more inspiring than quadratic equations, and her mother—always tender, always understanding—said simply, "I think you have a great gift. I think you should begin to cultivate it as soon as possible."

During her early days as vocalist with a band, Vivian wore tailored dresses or suits. Came the great day when the band decided to go elegant; the men were to wear dinner clothes, and Vivian was to invest in a formal.

Mrs. Blaine was not well at the time, so she had to be excused from the shopping expedition. She gave Vivian instructions: Select something girlish and sweet. And she gave her the sum that should be sufficient.

With her intentions' *(Continued on page 88)*

ALL THE THINGS SHE IS

By AVERY CARROLL

Lunch on 20th lot with John Payne.

Vivian Blaine was a blonde professional singer at 14. Movies turned her head—red, for Technicolor purposes. But now she's blonde again.

By Dorothy B. Haas

Three careers at 22 years! Once known as Jackie Coogan of England.

For Pete's Sake!

The fans, bless 'em . . . they can build or break a star. See what they've done for Peter Lawford!

The very same bobby soxers who squealed for Frankie Boy and swooned over Johnson now are extending their devotion to a dashing young 22-year-old Englishman. Those kids with their mash notes and fan clubs and money on the line at the box office, can make a star faster than any publicity department, and they're doing just that for London's gift to Hollywood.

He is, of course, Peter Lawford.

But little do the young females, who have zoomed Peter's fan mail to a point second to Johnson's at M-G-M, realize that this is their new idol's third career in pictures. That's what we said—his third!

Just as years of experience on the tough road up backed Sinatra and Van before they were "discovered" by the sweater and skirt set, so has Peter learned acting through acting. He's no hot find without training.

This third time there is little possibility that Law-

Peter is the son of British Sir Sidney Lawford.

→

His next pics: "Two Sisters From Boston" (MGM) and "Cluny Brown."

First U. S. screen role in "Mrs. Miniver."

Popularity polls list him in second place.

For Pete's Sake!

(*Continued*)

ford's career will go on the skids, as it did before, because of "circumstances over which he had no control." Recently he held his own against a scene-stealing dog in "Son of Lassie." He has two leading ladies—June Allyson and Kathryn Grayson—in "Two Sisters from Boston," and now is making "Cluny Brown" with none less than Jennifer Jones. The latter under the inimitable direction of Ernst Lubitsch on loan-out to Twentieth Century-Fox. He's in!

Another proof of his success (as if he needed it!) is his social standing in Hollywood. Peter is one of the most sought-after escorts in town, a fact carefully noted by the gossip columnists who have tried to link him romantically with Lana Turner, Judy Garland, June Allyson, Marilyn Maxwell and Gail Russell, to mention a few. Peter is going to wait quite a while before he tackles matrimony. "I have plenty of time," he says.

But he's news, now, and the columnists *must* have tidbits about newsworthy people. For example, one dirt-disher said that "Peter Lawford and Gail Russell have reconciled after their terrific quarrel at the Hollywood Press Photographers' Ball." The truth was that Peter stagged it to the affair, saw Gail who was there with another escort. They greeted each other cordially. And *that* was the conversation—and the quarrel!

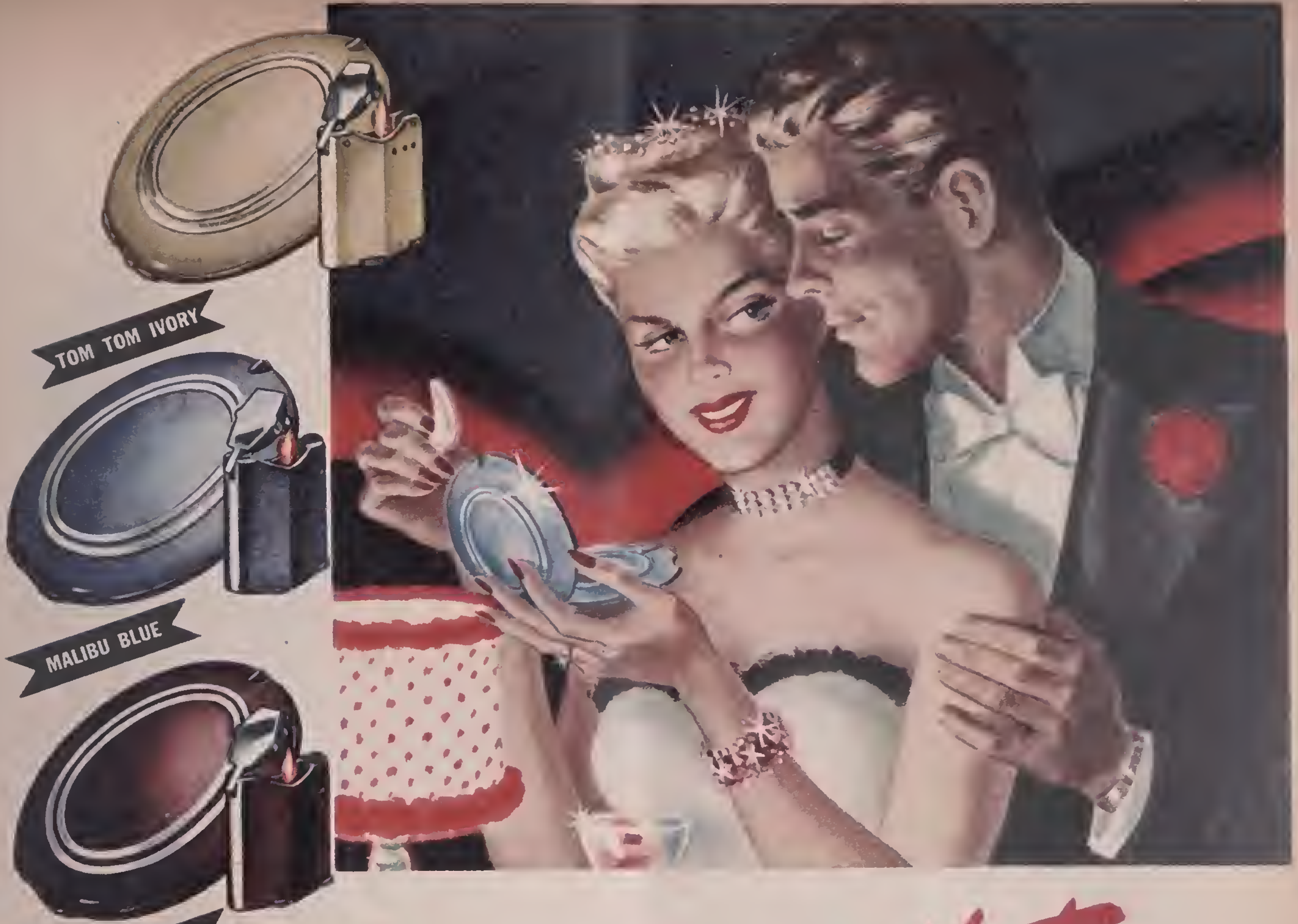
Well, what makes Peter Lawford tick, inquire the fans. He's only 22, but he is suave, polished, mature in a manner that shows a background of world-wide travel, private tutors and a fine family. He's also exuberantly boyish, laughs hard and often. That's because he *is* young; he is not trying to act more than his age.

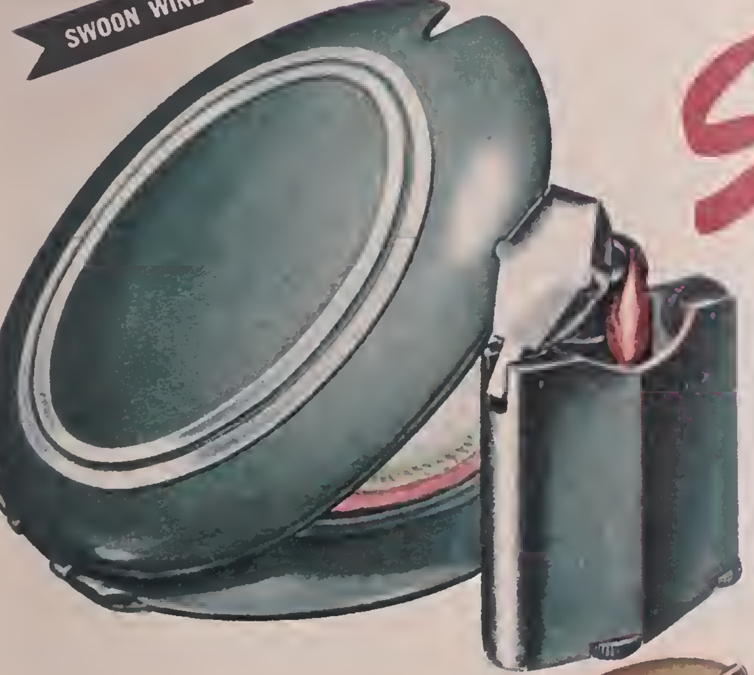
Peter is handsome, but not in the Pretty Boy sense. His face is long, his blue eyes, deep set under heavy eyebrows, give him an intense look that is belied by the dazzling smile which usually decorates his deeply tanned face. He's an even six feet tall, weighs 160, has the lithe build of an athlete, and light brown hair that is sun streaked and unruly.

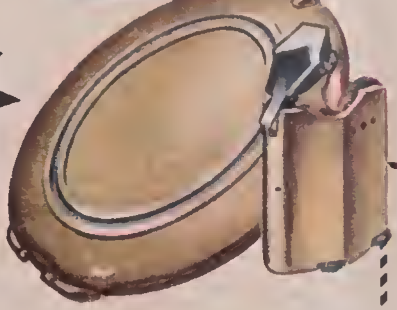
Still, that's not enough to make a screen star. Lawford's secret lies in personality, and in background and training. So, let's look at the Lawford record . . .

Peter was born in London on September 7, 1923, the only son of Lieutenant General (retired) Sir Sidney and Lady Lawford. He was the inheritor of the traditional silver spoon, but when adversity came his way much later, young Pete knew how to lick it—with hard work.

The scion of the Lawfords was brought up with English "Nannies" and private tutors; he's never gone to a school in his life. By the time (*Continued on page* 73)







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FROM LONDON TO SIAM... *Via*

For Rex Harrison, it's been quite a journey—marked with stage successes, screen fame AND the London Blitz!

By KATHERINE LAKE

First U. S. purchases: fresh eggs and latest "jazz" records. Mrs. H. refurbished coupon-weary wardrobe

An R.A.F. pilot until '44, then a Radar engineer. The King in "Anna and the King of Siam," with Irene Dunne.

HOLLYWOOD

One of the nicest things to happen in Hollywood for a long time is the arrival of Mr. and Mrs. Rex Harrison, of London, England. Mrs. Harrison is known professionally as Lilli Palmer, and you saw her in the feminine lead in "Thunder Rock." Rex Harrison, you will remember as the romantic lead in "Night Train" (escaping constantly from the clutches of the mayhem-contemplating Paul Henreid), in "Major Barbara," "The Citadel," and "Blithe Spirit," which is the newest British picture to be given Stateside release.

That expression currently worn by officials of 20th Century-Fox is pure, gloating triumph over the signing of Mr. Harrison to enact the role of the King in "Anna And The King Of Siam," a part that places Mr. Harrison in the unique position of knowing his own great grandsons rather well.

This delightful situation is clarified by separating fact from dramaturgy: The *King* in "Anna And The King Of Siam" was a very real, and impressively active gentleman whose great grandsons are currently living in England; these great grandsons are well known to Mr. Harrison. Q.E.D.

To be biographical about Rex Harrison: he was born some thirty years ago in Huyton, Lancaster, and was at school at Uppingham. He "enrolled" in the Liverpool Repertory Theatre at the age of sixteen and appeared in a play called "Thirty Minutes In A Street." Says Mr. Harrison about this phase of his career, "I was the Roddy McDowell of that time!"

His favorite roles are those enacted in "Charlie's Aunt," in "French Without Tears" and (*Continued on page* 103)

Top English favorites. Rex and wife, Lilli Palmer, co-star in British pic, "Rogu's Progress," which soon will be released in U. S. by Universal.

Horse Laughs

"You gotta take Hollywood with a sensahumor," some people say; so MOVIELAND'S cameraman *took* that humor, and we say it's *non*sense!

Tricky Trigger and Roy Rogers will be seen in "Rainbow Over Texas."

Screaming meanies Sydney Greenstreet and Peter Lorre get all set for "The Verdict."

Not members. Jane Withers and Johnny Sand team up in Republic's "Lonely Hearts Club."

Mocambonanza: Lana Turner and Jimmy Durante! At finish of MGM's "Postman Always Rings Twice," Lana left for South America.

The Bob Hopes "showered" Dorothy Lamour before birth of her son, John Howard.

Bubbling Betty Hutton may remake silent hit, "Madame Sans-Gene." (With John Carroll).

Sonny Tufts saved the Williams-Gage wedding when his clothes fit the 6' 5" ex-GI groom.

Ida Lupino and John Dall bare their teeth, but it's strictly for laffs — and pictures.

Lizabeth Scott found the story twice as funny when told by Heasely Twins, Bob and Jack. She's in "The Strange Love of Martha Ivers."

Billy Gilbert came to the screen from vodvil in 1929, and is still going over "big." Above, with his attractive wife and a friend.

Just married! Jeanne and Paul posed for *Movieland.*

By FREDDA DUDLEY

Jeanne started her career in pictures playing leads.

One-time beau, now just "a friend": Lon McAllister.

Many times a beauty contest winner. She has green eyes, auburn hair. Ht., 5' 4½"; wt., a neat 114 lbs.

IT'S LOVE. LOVE, LOVE. .

Close harmony became a symphony of love —for Jeanne Crain and Paul Brinkman

In the spring of 1945, Paul Brinkman was spending an evening with a friend who has a comprehensive and ancient wine cellar. In discussing the various vintages, the friend said, "I'll show you something you haven't seen for a long time, Paul," and produced a case of bonded Bourbon twenty years old. "Distillers in those days were conscientious craftsmen," he continued. "They didn't feel that they were merely bottling a beverage to be tossed down without attention to flavor, body or bouquet. Those old boys were dedicated to catching sunshine and rain and the high sweet tang of harvest. Call me a silly old sentimentalist if you want to, but I think a beverage like this should be used only for rare occasions of piedmont importance."

"Only for weddings," said Paul, almost to himself, "in which the happiness of the bride is toasted."

Said the friend, "You've got the idea. Here, take a bottle. It's a pleasure to give (*Continued on page* 75)

In Palm Springs on their honeymoon. For movies, the groom's name was Paul Brooks.

KIRK DOUGLAS Who's New

His first screen appearance

The whole thing can be blamed on the kindergarten teacher who shoved him gently onto the platform and cued him while he lisped out a saccharine little verse about a red robin.

Prompted by the subsequent applause (generous if not tumultuous) Fate, or whoever is responsible for such things, reached right out and rubber-stamped him "Ham!" It was as simple as that.

From that point on Kirk Douglas tore through school as though he were on some sort of deadline, keeping one eye on his textbooks and the good eye on his greasepainted future. He wound up by jumping from school to Broadway to the screen, and he made his celluloidal debut in a whopping big role. In producer Hal Wallis' "The Strange Love of Martha Ivers," he did just dandy. Even with a seasoned cast headed by troupers like Barbara Stanwyck and Van Heflin, it was still a cakewalk for Kirk.

Despite being the pampered male darling of six sisters (Ruth, Ida, Fritzie, Marion, Katherine and

Kirk is wed to English Diana Dill, fashion model. A stage star from "Kiss and Tell" and "The Wind Is Ninety." His favorite role is being "Dad" to two-year-old Mike. Alma Maters: St. Lawrence College and the American Academy of Arts. Anti-sub chasing put him out of commission—and out of the Navy.

By MICKELL NOVAK

—"The Strange Love of Martha Ivers," with Barbara Stanwyck

Betty), Kirk early made up his mind to become somebody of consequence. Looking it smack in the eye he asked, "Well, world, what have you got to offer?" Then he promptly rejected the offers as being distinctly under par. He soon learned the fallacy of the "silver platter" myth and decided he'd have to work hard for what he really wanted out of life. This fact firmly established in his young mind, he wasted no time in becoming employed. He became a janitor during out-of-school hours.

It wasn't long before he was stuffing one of his old gym socks with his accrued earnings, and he labeled the thing "College Kitty." When it didn't fill up fast enough to suit him he stayed out of high school a whole year and went to work as a punch-press operator to raise the kitty into a full-fledged cat.

With $185 worth of folding bills stashed away, he kissed all eight members of his family goodbye (a sizeable achievement in itself), shook the dust of Amsterdam, New York (his birthplace) from his size 9's, and began hitch-hiking north toward the Canadian border and his long-planned-for St. Lawrence University career. A male pal who'd been to college the preceding term shared thumbing chores with him and, guide-wise, pointed out the passing landmarks from the wrong end of whatever truck was accommodating them at the moment.

Kirk's fondest recollection is of his arrival in the college town. "Our last driver," he grins, "went ten blocks out of his way just to deliver us at the college entrance. He was a gentleman, if not a scholar, and he wished us good luck and waved us goodbye like an old pal. He should have stuck around a while to watch the student body run screaming for cover at our approach. We were a little hurt at the reception until the wind changed and we suddenly remembered we'd been keeping company with a fertilizer truck for the past hundred miles!"

A few showers later Kirk began getting into the swing of things, and before he was through with his education he had been undefeated intercollegiate wrestling champ (which led to a welcome summer job with a carnival), and had served as president of (1) his dormitory, (2) the German Club, (3) the Mummers Club, and (4) the student body. Ultimately he became president of the National Students Federation of America (colleges of the Eastern seaboard).

Now none of this unprecedented popularity is hard to understand once you have met Mr. D. in person. He has an endearing, bubbling type of *(Continued on page* 78)

WESTCOASTER

As the strict Wac Colonel in "Keep Your Powder Dry," with Lana Turner.

In "The Seventh Cross," she was a courageous French patriot who helped Spencer Tracy elude the Gestapo.

In "The Magnificent Ambersons," with Tim Holt, she won critics award.

Attractive society matron in "Since You Went Away' typifies Agnes' real life role as Mrs. Jack Lee.

Alias Agnes Moorehead

By **DOROTHY DEERE**

Made up to the eyes in "Dragon Seed." Career began at the age of 12 as a slave-girl in the opera "Aida."

Black wig covered her red hair and dimples didn't show in "Jane Eyre."

Warm and sensible as Margaret O'Brien's ma, "Our Vines Have Tender Grapes."

Scene stealing is unavoidable larceny for this minister's daughter of a thousand faces

Agnes Moorehead has dimples. Dimples—on "Citizen Kane's" ma. (We said it—and we're *gla-ad . . .*)

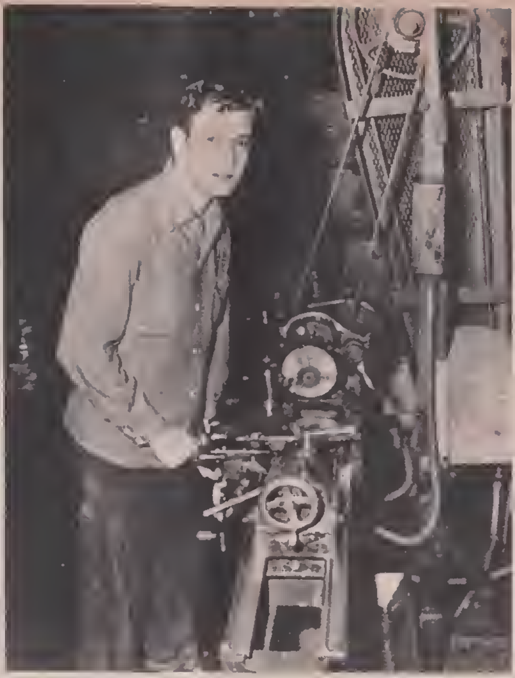
Of course, she doesn't give in to them very often. Her smile is brief, like an exclamation point occurring now and then in her conversation. The conversation is decisive—and non-stop—and distinctive like her high cheekbones and smoke-blue eyes. When the dimple business happens you are apt to stoop to tie a shoe-lace and miss it entirely. When you do catch it, you couldn't be more surprised if you'd caught Bogart wearing pin-curls.

It is no longer news that actresses who specialize in unglamorous roles are usually victims of reverse tactics by the makeup (*Continued on page* 66)

By JOAN MICHAELS

Data on DRAKE

He has designs on a home of the future.



Tom's a tinkerer: garage is his workshop.

Next picture, "Faithful In My Fashion."

A choir boy in hometown New Rochelle, N. Y.

Crazy about dogs; prefers them king-size.

Tom Drake; the fans "discovered" him in "Meet Me In St. Louis"

There are only two things in this world that drive Tom Drake to the point of madness: (1) the spelling of any word in the English language, and (2) overhearing mature audiences say of him, "But he looks like *such* a baby!"

At the risk of being thrown bodily from the MGM lot (where Mr. D. is gainfully employed in the making of motion pictures—currently "The Green Years"), we will go on record as saying he *does* look amazingly like a cherubic choir boy despite his twenty-seven years. It's true, too, that he can't even spell k-a-t!

Regardless of his two complaints, Tom Drake is inordinately cheerful, and you get the feeling about him that he is likely to stick his hands into his pockets at any moment and give out with a whistled, off-key tune. And it would be off-key because admittedly he cannot carry a tune in a hand-woven basket.

In repose he sits with his legs wrapped pretzel-wise around the most convenient piece (*Continued on page* 63)

Not superstitious, but believes in hunches.

A MESSAGE FROM MARSHA

"Keep your clothes simple and smart," says Marsha Hunt. "Furbelows and fripperies are things of the past."

Deserving of her reputation as one of Hollywood's best dressed actresses, she is clothes-wise in two ways. Marsha knows how to take care of the clothes she has and how to choose and coordinate a new ensemble. Her suits stay fresh because she hangs them to air after wearing rather than placing them directly in the clothes closet. She chooses a suit material of becoming color, in a durable fabric that will not stretch or lose its shape. "A letter for Evie," with Hume Cronyn and John Carroll, is her next picture for M.G.M.

Smart figuring. Careful hanging saves pressing.

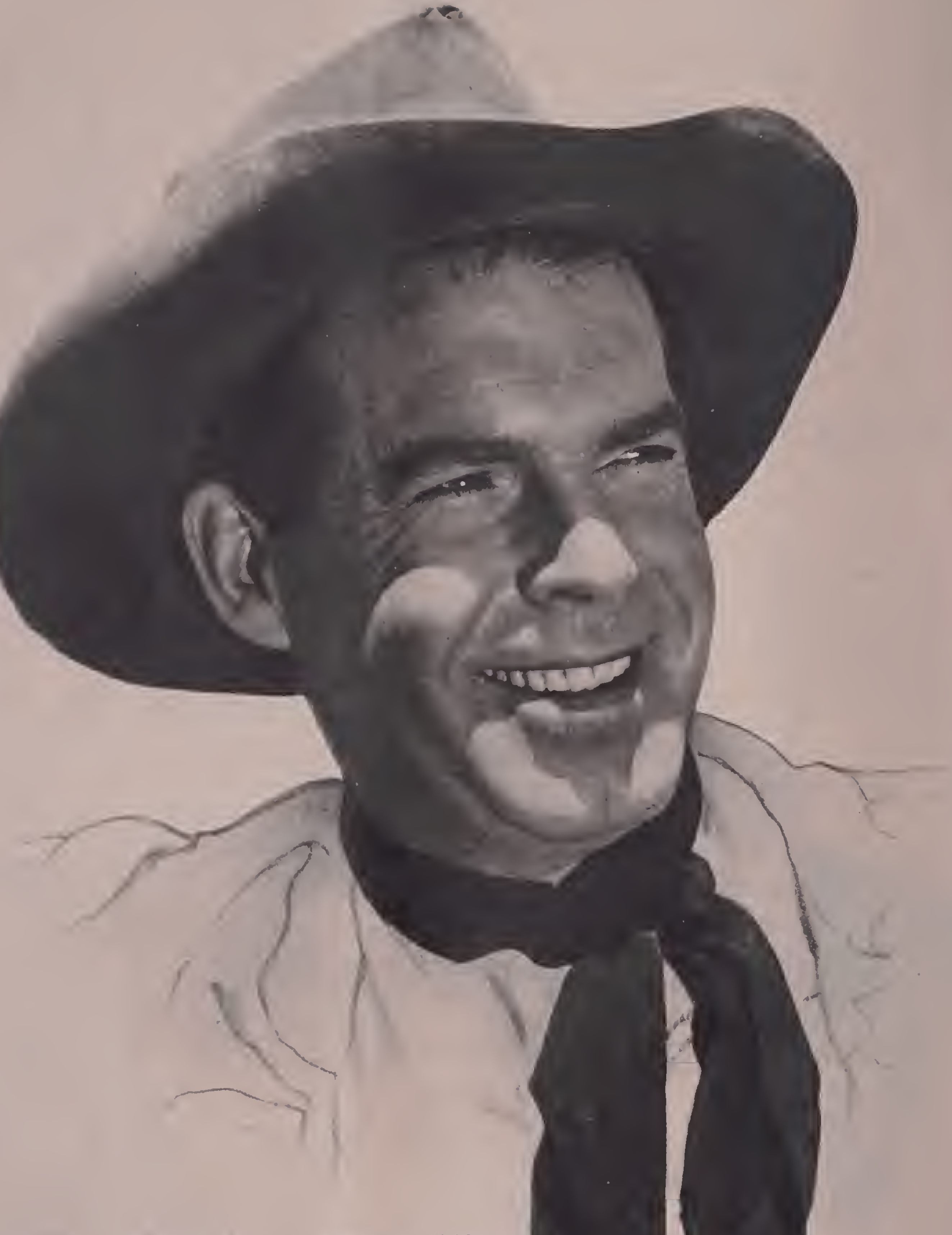
Fur coat's sake! Put camphor bags on hangers; try 'em in pockets, too.

Tricky tape prevents rolled collar revers.

Clean-cut chic comes when you're tailored to a "T," so insist on those final fittings.

A purple scarf adds a rich note to this two-tone gray suit. The hat is of beaver.

Color-conscious Marsha wears her cyclamen suit when selecting a felt bonnet to match.



THE

REMARKABLE "MAC"

In addition to all Fred MacMurray's accomplishments as actor, fisherman and businessman—he's a barber, too!

By MARCIA DAUGHTREY

A tall, lean man—wearing a plaid shirt and a pair of old khaki pants—strolled into the license bureau near Kanab, Utah. "Er . . . how much is a fishing license?" he asked.

The license clerk looked at his patron fixedly. "You're Fred MacMurray, aren't you?"

"That's right. I'm up here on location with a picture company that's going to turn out a picture called 'Smoky.' I figured that I'd be able to get in a little trout fishing in my spare time. Like to buy a license."

"Three dollars," said the clerk softly, making out the form.

After Fred left, the license clerk turned to his assistant. "That's the first time in the history of Kanab, to the best of my memory," he opined, "that an actor ever bought a license. Mostly they just fish illegal, knowing that we won't touch 'em anyhow."

Perhaps this incident is as indicative as any of the pleasant conformity of Mr. MacMurray. He tries to do things in the proper manner. He is a right guy.

Fortified by his license, Mr. MacMurray fished. The company was on location for two months, and seldom a day passed without a MacMurray-Izaak Walton incident. One evening, Fred was told that he had no scenes scheduled for the following day; he could rest. So Fred rolled out at five A.M., sorted out his most alluring bait and his best rod, and went angling. He returned around midnight—without a single fish.

Most of the time he was luckier. Between takes one morning he stepped over to a stream, dropped in his line and pulled out a fourteen incher. Again he dropped his line; again the worm did its stuff. This went on until the creel contained fifteen whoppers.

The legal day's limit in Utah is twenty fish; Fred never had to throw any back, but he did catch nineteen one day.

The topper to this fish story is delightful: Fred *hates* fish food. Once he has overcome their natural suspicion and hauled them out of their native habitat, he loses all interest. For this reason, he turned over each day's catch to the hotel in which the company was living. This explains why numerous lovers of fried mountain trout went down into the city, after a month on location, and invested in longer belts.

Fred also went shopping. He bought Indian dolls for his daughter, Susan, and an Indian drum for his son, Bobby. He had planned to pick up several Navajo rugs to be used in his cattle ranch house north of the Russian River; however, he learned that there wasn't a Navajo rug to be had within several hundreds of miles. Seems that the Navajos gave up warping and woofing and took up spot welding when the war broke out; once the 1940 production of rugs was sold out, the industry languished. It is hoped that the reservation will now reconvert, considering the fact that the war plant in which they were employed is closed. Isn't civilization wonderful?

(*Continued on page* 80)

Mrs. Mac is farmer stage actress, Lillian Lamont.

Another "biggest fish" story, with gestures.

With Susan and Rob't. His new pic, "Smoky."

The new Glenn Miller band has 31 ex-GI musicians and a vocal quintet. Jill stands between conductor Tex Beneke and vocalist Johnny Desmond.

Jack Leonard rehearsing for a Majestic recording.

The new Glenn Miller Orchestra, under the leadership of Tex Beneke, lives up to every expectation, and, in no time at all, should have the top spot Glenn held in the band ranks before he broke up his civilian outfit to go into the Army. The new combination, which includes thirty-one men and a vocal quintet, made its New York debut at the Capitol Theatre, and is set for theatre dates for the next couple of months. Because of the large size of the band, it will not play any one-nighters, at least for the present time. Incidentally, every musician in the group is an ex-serviceman, which is the way Glenn had planned his civilian band.

Nineteen-year-old Mary Marlo, Sammy Kaye's new vocalist, is just about the happiest girl in the world. Just a few weeks ago she was a page girl working in the studios of New York's Radio City. For months she had tried to get a singing break, but nothing *(Continued on page 64)*

A new portrait of trumpet maestro Bobby Sherwood.

WORDS of MUSIC

By JILL WARREN

Duets, maybe, for Mr. and Mrs. Andy Russell? Before their marriage, the beautiful blonde was singer Della Norelle.

The new Dinah Shore-recordings will include songs with Frank Sinatra. Above, with writer Carroll Carroll and Bob Crosby.

THE KID FROM INDIANA

(CONTINUED FROM PAGE 31)

crate—and does an "off we go into the wild blue" so forth.

We repeat: stop the presses! Because Mister Richard Crane comes back for a living finale. No fooling! He tests the ship, it responds properly, and Dick comes back for his first really triumphant motion picture finis; in every other picture (with the exception of "Behind Green Lights" in which he mingled with murder), Dick has been the snappy chappy who simply wasn't there when the rest of the flight came back from its mission.

When 20th lifted his option for another beautiful year, Dick wasn't quite sure whether this fascinating action was taken because his demise always allowed Bill Eythe or Lon McCallister, or some such durable actor to register emotion, or whether 20th really loved that Crane man. Since he has now been allowed to live, he is somewhat encouraged. Who knows—perhaps the script will arrive one day which allows Dick to stand over the empty bed roll of his beloved pal and register a) manly grief, b) righteous wrath, and c) a determination for vengeance.

Don't conclude that, because dangers of script mortality have been overcome, the Richard Crane life stretches before him as smooth as a seal's back. On the contrary, there is the burning question of the Encyclopedia Britannica. Richard has always wanted this copious reference work, and as soon as he and Kay were married and fell into one of their dramaturgical discussions requiring settlement of a point in theatre history, each looked at the other and cried, "We should buy an encyclopedia to resolve this controversy."

At which time they cunningly thought of "Information Please" and its award for stumping the experts. At least once a week, Dick and Kay settled down for an evening of conjuring up brain-busters. By-product of this cerebral activity was a store of miscellaneous knowledge that made it impossible for one of their friends to wonder idly about the mean annual temperature of Tibet, the manner of mining Columbian emeralds, or the Hindustani phrase for "Boy, you send me."

Someone said to Mr. Crane, "Now I know that 'Dick' in your case is short for dictionary."

No matter how impressed their friends were, the reading board for "Information Please" remained nonchalant, to the extent that not one of Dick and Kay's questions even came up for Adams consideration, say nothing about dunking him in the Pierian spring.

One afternoon when Dick had a day off from the studio, the telephone rang and an unctuous voice said, "I am in the office of Mr. Etcetera at the studio, and he tells me that you have long been interested in the Encyclopedia Britannica."

Dick pulled his sales resistance around him like a towel after a cold shower in March. "Never heard of the work," he said. "Who wrote it and what is it all about?"

The salesman, a perceptive sort, laughed and insisted upon making a date to discuss the encyclopedia with Dick and Kay. Sold. The books are rapidly growing dog-eared, and the other day the Cranes received a note from "Information Please" saying that one of their questions was up for serious consideration. "Where," gasped a stricken Kay, looking around the crowded Crane abode, "will we *put* a second set, if we win? And why didn't we leave well enough alone!"

The Crane abode, incidentally, is about to be vacated in favor of a larger and less rugged cabin. When Dick and Kay were married, Dick simply cleaned out one of the closets in his erstwhile bachelor quarters, and Kay moved in. The house was the smaller of two guest bungalows belonging to an estate in Laurel Canyon.

Last summer, the O.P.A. became curious about rentals being paid for these dwellings, so appeared one day and asked the Cranes a number of questions. Analysis revealed that Dick was paying $55.00 per month over allowable ceiling. This sharp reduction in rental was a pleasant surprise. No surprise was the attitude of the building's owner about caulking roof leaks or repainting, under the circumstance.

Let this housing situation explain what Dick and Kay have feared might be interpreted as an anti-social attitude on their part. When friends have invited the Cranes to be dinner guests. Dick and Kay have accepted ONCE. They have thought up all manner of dodges to escape a second invitation, not because they aren't devoted to people who invite them to dinner (and have *you* been able to get butter lately), but because they felt that, with a bow toward Emily Post, since they weren't able to return even a first invitation in kind, they shouldn't accept a second.

However, as soon as they find, buy, and move into their new home, the Cranes are going social in a fine large way.

Muffins, of course, will move with them. Muffins is the fluffy white terrier given to Dick a year ago in June (the 6th) to celebrate his birthday. In order to celebrate the Crane's first wedding anniversary in festive manner, Muffins presented her master with six cotton-white puppies. The instant word got around, Dick's friends began to call. He had promised about twenty-two puppies, so there was a problem presented. "What do you want—male or female?" Dick asked the hopeful dog owners. Most of them said, "Male, please." Only five of the number requested little girl dogs.

Dick repaired to the nursery and examined the youngsters for pink or blue bootees. Five females. "Congratulations," Dick said to Muffins, "you're a very efficient little lady."

Muffins is also a great trouble shooter in the everyday life of the Cranes. As with any young couple, there have been minor adjustments to be made in their marriage. About one thing, Dick is a stickler: he believes that one should be punctual to the instant, when keeping appointments.

He and Kay were to meet in Beverly Hills for luncheon, one day when he was working. He knew that the set would break at twelve, noon—or thereabouts—so he told Kay he would join her at the Beverly Derby at twelve-thirty, and reserved a table for that hour. He arrived at twelve-fifteen, claimed the table, and began to study his script because he had to be back on the set at one.

At twelve-forty he ordered his luncheon. At twelve-fifty, he had finished the fried eggs and ham and his second cup of coffee. At twelve-fifty-five, Kay came panting in with a pink-faced story about being held up at home on the telephone, and about the heavy traffic, etc., etc., etc.

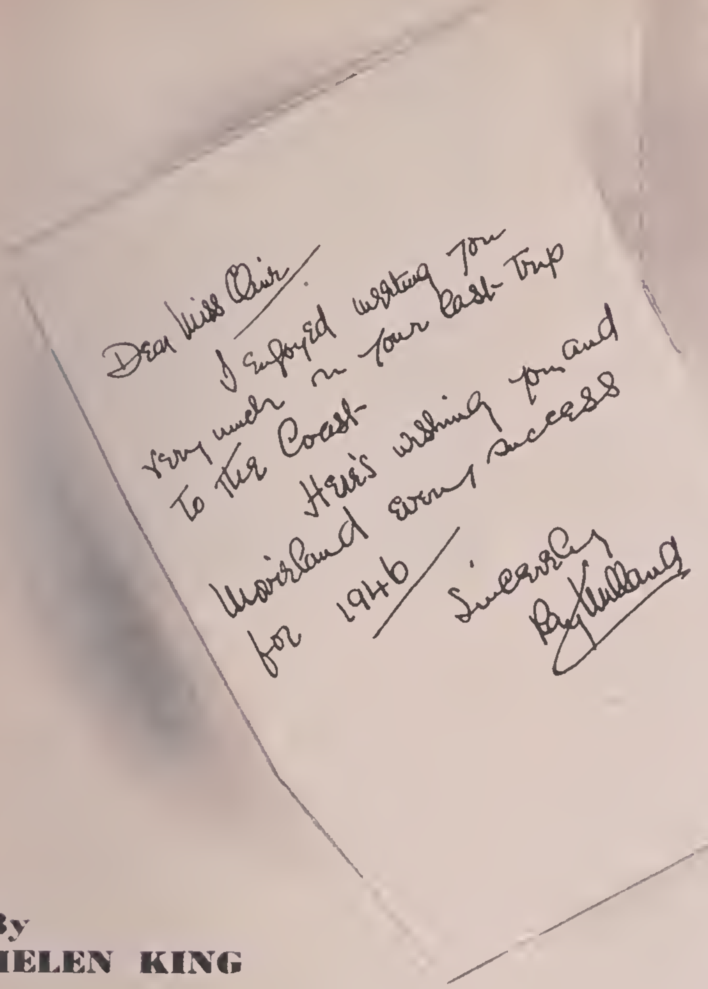
"We'll talk about it tonight," said Dick shortly. "I have to go back to the studio now."

So Kay ate a singleton luncheon just as her husband had done. That

(*Continued on page* 62)

Many-times-married Arline Judge, former musical comedy star, took another fling with socially prominent and handsome Vincent Morgan Ryan. Above, at the Stork Club in N.Y.

Academy Award acclaim for Ray Milland seems inevitable after his outstanding performance in "The Lost Weekend" (Para.).



Dear Miss Olin
I enjoyed meeting you
very much on your last trip
to the Coast—
Here's wishing you and
Movieland every success
for 1946
Sincerely
Ray Milland

READING from WRITING

By
HELEN KING

Winners of Academy Awards of the past few years have all shown one characteristic in common—sensitiveness to the role they have been playing. Ray Milland is no exception. In fact it was probably his own hypersensitiveness that helped him, in a large measure, to attain the coveted prize.

Hypersensitive people actually put themselves into the roles they play; they live and breathe their parts. It's wonderful for the audience to witness the work of a hypersensitive soul, even though the trait makes life a bit hard for the owner of it. Milland's writing shows this characteristic in the uneven size of the small letters. No two are the same size, not even the double "l" in his signature!

He is sensitive to people, to his surroundings, to conditions in general. He has probably had hurt feelings almost every day of his life, but he has been capable of capitalizing on this characteristic, as his work shows. Most of us have a good cry when we're hurt, Milland portrays a good role.

Let's compare some of the letter formations in his script with our own. That tightly closed "d" tells of his natural tendency to be reticent. The dash used in place of an i-dot tells of humor which is sometimes a bit sharp. He would be quick on the retort. The wide fat "l" is indicative of his enthusiasm and tendency to be chatty, on occasions.

The "Greek e" always shows refinement in a person, an instinctive liking for nicer things, and with it goes an understanding of people. Not everybody uses a dash instead of a period, or comma, as Milland does. Originality, plus spurts of emphasis are denoted here. Notice how the writing is close together in the first line and tends to spread out at the end? Ray may start out being cautious and economical and with every intention of thrift, but extravagance creeps in occasionally and he succumbs to buying finer objects, and to making larger commitments in his life.

He who underscores his signature either has had much attention, or he should have. In Milland's case both hold true. The "m" and "n" shaped like a "u" are indicative of adaptability, so chances are Milland will shortly be turning his talents toward an entirely different role. And, chances are, he will do as fine a job.

EDITOR'S NOTE: We've hit the jackpot! Movieland's readers have expressed an overwhelming interest in this new feature; letters for Helen King's personal analysis are pouring in by the thousands. Many of you gave your enthusiastic consent to having your analyses published in Movieland. We will print as many of these as we can—space limitations, you know. We'll do our best.

Miss Irene Norlund
Ironwood, Michigan.

Dear Miss Norlund:

The first thing that caught my eye was the tiny little circle you make over the "i" in place of a dot. That tells me of a sense of color, a liking for doing certain art-craft, such as painting lampshades, decorating china, working with flowers. You like beauty—you may just as well make dainty things materialize with your own hands!

Some of the characteristics shown in your script include a dislike for anything too slow; a desire to keep busy, but only on work you like, for then you do your best. Sometimes you find it difficult to express your feelings, for your sensitiveness and natural reticence keep you from full expression. Technically, this is not a fault; but since it hurts you alone, it is a trait you might as well toss away.

Other traits as revealed in the writing tell of persistence; loyalty to those with whom you work and love; an affectionate nature; a tendency to want to buy for quality only; and attentiveness to detail.

Very sincerely,
Helen King

(*Continued on page* 101)

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

NAME..

ADDRESS..

I hereby grant permission for my handwriting analysis to be published in a future issue of MOVIELAND (Indicate Yes or No).......... .....

(*Continued from page* 60) night, Dick—in a reasonable, but formal tone of voice—discussed the several occasions on which Kay had been late, either to meet him, or to accompany him to some social affair. (This is a controversy which the average man will understand, and the average girl will promptly defend on Kay's side.)

In the midst of Dick's gentle lecture on the importance of time, and the responsibility of an adult human being to keep dates promptly, Muffins lowered herself to her stomach and scooted backward into the bedroom where she took refuge under the bed, allowing only the tip of her nose and a pair of apprehensive eyes to protrude from under the edges of the spread.

In turn, Kay got down on all fours, crawled into the bedroom, and slid in beside Muffins so that only her contrite and impish face was visible.

What chance does a man have with a wife like that?

The prompt and reliable Mr. Crane had a minor failing of his own which his wife had to learn to out-maneuver. During his strenuous athletic period, Dick broke his eardrums. One mended nicely, but the other has always caused trouble. As a result, Dick is a leetle mite hard of hearing. When he falls asleep on his good ear, his questionable ear turned upward to a rumbling world, dive bombers may attack, four alarm fires may siren up and down his bedroom, Spike Jones may hold a rehearsal in the hallway, but Dick will remain sunk in blissful oblivion.

Kay, presented with the wifely problem of awakening her husband and getting him off to the studio in a manner as punctual as Dick, himself, would demand, tried the simple expedient of calling his name. No response.

She placed the clarioning alarm clock on his pillow. Deep is the sleep of the just.

Finally she laid hold of Dick's shoulder and shook him, at first gently, then violently. Dick awakened feeling like a fugitive from a Charles Addams drawing. He HATES to have his shoulder shaken. Without speaking to the blithe little woman who caroled "Good morning, dear!" he stalked into the shower.

Not until he had finished his second cup of coffee was he in any state to admit his black mood. "Don't ever shake me, darling," he said. "It burns me up. That is no way in which to awaken a man—believe me."

"We'd better buy a mule and have him kick you out each morning," suggested Kay. "Or we could hire a gasoline shovel to scoop you out each morning and drop you into the shower."

"Needless expense. All you have to do is drop a cold towel on my face."

Kay rolled her eyes. "And then run for my life—are you kidding?"

Dick wasn't kidding. It's the only way his mother ever found to wrest him from the feathers. The following morning, Kay was standing at the side of the bed, clutching a dripping towel and debating the feasibility of her proposed act, when Muffins bounded into the room, leapt to the bed, snuggled up to Dick and inaugurated a facial cleanup with her miniscule tongue.

A slow grin spread over Dick's features as he regained consciousness. Opening one eye, he said, "Hello, baby." He also caught sight of Kay. "'Morning, sweetness," he greeted her.

Kay is a girl who takes a fast cue. From that day on, when it has been necessary to arouse her slumbering husband at any hour of the day or night, she has simply summoned Muffins.

Dick is also one of those people who has prodigious nightmares. In dreams he does battle with everything from a mean script to a local dog for whom he has no admiration. However, no matter how loudly he calls out—according to Kay—he always apologizes a few minutes later without even awakening himself. Kay is convinced that Freud would diagnose Dick as basically a nice person who expresses his views in sleep, then hopes he hasn't hurt anyone's feelings.

To prove this suspicion of basic niceness, be it known that Dick goes along with Kay on shopping expeditions. Not, you understand, that he doesn't die a thousand deaths in the process. In Beverly Hills, it is not at all uncommon to see husband and wife shopping together, but in the near-town Wilshire department stores, men are outnumbered a thousand to one.

"Up Front" with Bill Mauldin (the G.I.'s favorite cartoonist) and Livvy DeHavilland.

Braving this overwhelming majority of femininity, Dick accompanied Kay in search of a hat. Seated in one of those velvet, mirrored, gilt-and-cream bedecked salons, he felt sillier than a moose in a maribou bed jacket.

At the lowest spiritual moment, he caught snatches of conversation between two women just out of sight over his left shoulder. Said one, "Isn't he the docile one!" Chirped the other, "Doesn't that silly expression he's wearing simply convulse you."

Muttered Dick to his wife, "I'm getting out of here."

Whereupon Kay giggled, "Look around."

The two women were talking about the French poodle one of them had brought along on shopping tour. Dick and the poodle exchanged sympathetic glances. "If he can stand it, poor guy, I guess I can," sighed Mr. Crane.

It is this sweet reasonableness that has carried him far, you will be told at 20th Century, and that will undoubtedly augment his career in the future. Dick, studying, working, staying away from night clubs (Dick and Kay, like Betty Grable and Harry James, are tee-totalers), devoting himself to his career and his home—is one of those who are a genuine credit to Hollywood.

THE END

Ann Blyth, fully recovered from her back injury, is escorted by new star Richard Long to premiere of his pic, "Tomorrow Is Forever." She'll have leading role in "Swell Guy."

A great many fans having heard of David O. Selznick, misunderstand his middle initial (standing for Oliver), and leap to the conclusion that the producer of "Duel In The Sun" is an Irishman named O'Selznick. Bearing this fact in mind, Rory Calhoun gifted his boss with an Irish, silver-headed cane, engraved with shamrocks.

DATA ON DRAKE

(CONTINUED FROM PAGE 53)

of furniture, his weight centered on the second vertebra (if that's the one that supports the back of the neck), and gives you the impresson that if he stood up suddenly you could look right over the top of his head. Naturally it's a distinct shock when he does unwind from his peculiar sitting stance, because he suddenly towers over you looking a little apologetic for his something-over-six-feet height.

He has a dead-pan kind of humor that makes everything he says seem hilariously funny, even when it isn't. And he can spin a yarn so seriously that you invariably take the bait, hook, line and sinker before you know you're being ribbed.

He sat and talked for half an hour the other day about the pack trip he was planning, and before he was through we could smell the pine woods and hear the bacon crackling over the open fire he'd just lighted by striking a match expertly on the seat of his blue jeans. We nodded approvingly over the plaid shirt he described, okayed the gait of his horse, and applauded the number of trout he was going to snag. Then, when we found ourself hanging onto our chair with excitement when he described the rapids he planned to run, he sat back and laughed delightedly through his nice, white teeth.

The egg on our face was rather attractive, he had to admit.

It has been said of him that if someone tells him a secret wild horses cannot drag it out of him. He reads incessantly; everything from Andersen, Hans Christian to Zweig, Stefan. His knowledge of dogs, their points, behavior, care and feeding, is vast—and his personal preference runs to mammoth beasts like Great Danes, St. Bernards, and Doberman Pinschers. He's a sucker for kids, who frequently take candy away from *him*.

Anything pertaining to the horse fascinates him, and it is his greatest desire to start a breeding farm somewhere north of Hollywood, California. His pig bank (as he lovingly calls it) is being swelled toward that end, and he spends the major part of his spare time reading up on how to raise a race horse.

He rides frequently, and is currently trying to make up his mind about buying a favorite nag from Alan Ladd. His on-the-set hobby is reading tout sheets and picking winners at the local tracks.

On the set of "The Green Years" a while back, he was working feverishly over a racing form like an inveterate horse player. He suddenly became aware of an unidentified man breathing hotly and heavily on his neck, following his pencilled notations with rapt interest. Tom gave him an uncomfortable, sidelong glance and answered the assistant director's shriek for a little before-camera work with considerable relief. When he finished his scene, the man had disappeared.

But the haunter returned within an hour and gave the Drake back a fraternal blow that sent him reeling.

"We won!" he shrieked hysterically, "We won! Poker Chip (or whatever its name was) came in and paid $243!"

Tom was delighted. The man hung around hopefully for a while and finally worked up nerve enough to ask for another horse. This routine went on all day, through eight successful races. At the end of the session the man trotted back to Tom, tallied up his winnings and pressed his devout thanks on his benefactor.

"*You* must have won a potful of dough," he concluded.

"Who?" yelped Tom. "Who? Me? Why, I don't bet! I just mark the ponies for fun and this is my *first* try!"

Tom doesn't say the man fainted, but rumor hath it he did just that.

The fact that Tom looks like the guy next door ought to look but seldom does, probably accounts in part for his great popularity with what is loosely referred to as the "Bobby Sock Crowd." And he has the grace to give thanks where thanks are due—other movie males, please note! Whenever anyone mentions the Bobby Soxers, Tom invariably mutters a quick postscript: "Bless 'em!" Their box-office devotion is important to his screen longevity, and he makes no bones about it.

More prankish than pesky (he's lost only one necktie, two coat buttons), his fans are always doing nice things for him. When the match shortage was at its height, a delegation from his fan club, local No. 423, presented him with a mammoth box of monogrammed match books. On Thanksgiving Day three followers paraded up to his Beverly Hills manse bearing three platters of delectable and authentic Italian food. An unidentified admirer sent him a weekly carton of cigarettes when the rest of Hollywood's populace was busy snipping butts.

Another mysterious miss anchored a sign to the bumper of his convertible one night. "Who is Penny?" demanded the cardboard. Tom shrugged his own ignorance, and drove around with the sign lashed to his car for a full month, hoping someone would let him in on the secret.

"But the gag kept snowballing," he says. "My friends finally got to the point where they would yell, 'Who the heck *is* Penny, anyhow?' Even parking lot attendants began looking at me a little queerly whenever they spotted the sign. I guess they thought I was plugging my next picture. I never did find out who Penny was—or is—so I took the sign off the car before it drove the whole town crazy."

Tom has but one complaint in the fan department, and that is more of a plaintive question that a bona fide beef: "Doesn't *anybody* over fourteen years old go to see my pictures?" If they do, he hasn't met them.

At a recent football game he sat almost directly in front of Randolph Scott, and found himself surrounded by a small army of fans all clamoring for the Scott signature. Tom obligingly passed programs and autograph books, pens and pencils over to his star competitor for signing purposes. It kept up during the first half until Tom began feeling he was probably just part of the scenery and maybe he ought to go back to summer stock, after all.

He was feeling pretty low until a harassed mother came down the aisle with two cantankerous six-year-olds in tow. The kids stopped dead in their tracks, pointed accusing fingers in his direction, and shrieked in ear-piercing tones, "Ma! Ma! Look! It's Tom Drake!"

Tom says that complete confusion followed because one of the teams scored a touchdown about that time and the resultant cheering sounded like applause for his presence. He left the stadium shortly thereafter, his coat collar pulled up around his face.

Tom's a domestic-minded guy who can't make a bed for the life of him. He dislikes gardening. He'd rather swish a dust cloth over the furniture than watch the dirt collect. He whips up an elaborate salad, the recipe for which he swiped from right under the nose of the most secretive and snobbish chef in Hollywood. He eats lightly. He's addicted to Lobster Newburg.

He collects phonograph records of all kinds and breaks on the average of seven a week. He loves to swim at night, but he owns no famed Beverly Hills pool which makes this nocturnal sport a little difficult to manage. Goldfish leave him cold, but he dotes on parrots and is trying to find one smart enough to learn the verses of Ogden Nash and recite them on the slightest provocation. He can't roller skate, but he's sensational on a tandem.

He hasn't had a vacation since he was twelve years old and, having seen no films which involved people on vacation, Tom quite frankly admits he wouldn't know what to do with himself if he did get a couple of weeks off. Metro's plans for him are ambitious and many, so it looks like he isn't going to have time to get away from it all, anyway.

He's completely serious about his career and began building for the stardom he now enjoys back in 1937, when he was just a loose-limbed, star-struck, ham-fisted kid. He kept plugging away despite the usual tiring number of disappointments, lost jobs, muffed lines, and barred doors.

"In acting," he contends, "as in all other fields, you have to stick with it—you have to give yourself a real fighting chance to make good. You have to concentrate solely on your job and forego a lot of pleasures. Eventually you lose your knack of having fun, but the fact that you've gained what you set your cap for is recompense enough. To know that you've done your job as thoroughly as possible is a great satisfaction!"

Now, having achieved his first goal, he's setting up a new star to hitch his wagon to: listen—Tom Drake wants to be a director! The odds are that he'll make the grade, because that's the kind of a guy he is. It's not an easy job; but he knows that. He's working hard: watching, studying, kibitzing, driving his directors crazy with questions. Today he admits having learned to cut a scene intelligently, if not too artistically.

He's tried his hand at writing, too, but he confesses his dialogue is genuine Iowa corn. "My main fault," he says, "is a common one. I try to say too much. I'm like the guy who wrote a wordy letter to a friend and apologized this way: 'Forgive me for writing a long letter, I haven't time to write a short one.'

"I'm handicapped, too," he grins, "because I worry too little about my dialogue and too much about how to spell it!"

But we know one thing Tom Drake spells easily—and that's s-u-c-c-e-s-s!

THE END

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WORDS OF MUSIC

(CONTINUED FROM PAGE 59)

happened. Then one of Sammy's arrangers induced him to listen to Mary sing—and bingo!—she was hired immediately for his band. Two days later Mary left on a road tour with the Swing and Swayers. Sammy says he considers her a real find and is predicting she'll be a big vocal star. You can't convince Mary that there isn't any Santa Claus—she'll even tell you his initials are "S.K."

Bob Eberly is another happy person these days. Besides being out of the army, he is the father of a new baby girl, Florine Marian. All rumors to the contrary, Bob is not going back to band singing, nor is he going to front a band; he's planning a solo career in radio and will also record and play theatres.

Kitty Kallen, who was Bob's singing partner with Jimmy Dorsey, has also gone out on her own, and is doing very well. She is booked for personal appearances all over the country, but may turn them all down to do a Broadway show.

WHAT'S BRISK ON THE DISC:

COLUMBIA:

Woody Herman and his Orchestra do "Let It Snow! Let It Snow! Let It Snow!" and the new Irving Berlin hit, "Everybody Knew But Me," with Woody handling both vocals.

"I Wish I Could Tell You" and "Give Me The Simple Life" are the tunes on Benny Goodman's latest, with Liza Morrow doing double duty.

Frankie Carle is represented with "I'm Glad I Waited For You" and "No, Baby, Nobody But You." Paul Allen sings the first side and Marjorie Hughes the second.

Frank Sinatra, with the usual musical assistance of Axel Stordahl, warbles "Day By Day" and "Oh! What It Seemed To Be."

Incidentally, Columbia recently signed Dinah Shore to a long term contract, and one of her first jobs will be to wax some duets with Frank.

DECCA:

Bing Crosby is in for two records this month. On the first he teams with Ethel Smith and the Song Spinners for "The Sweetest Story Ever Told" and "Mighty Lak' A Rose," and on the second he gets together with The Jesters and Bob Haggart's orchestra for a couple of old Irish songs, "McNamara's Band" and "Dear Old Donegal."

Lionel Hampton has waxed two numbers which are strictly in the jump groove, "Slide, Hamp, Slide" and "Hey! Ba-Ba-Re-Bop."

Here's another wacky title, this time done by Charlie Barnet, and sung by Peanuts Holland, "Be-Ba-Ba-Leba." On the reverse side we find something a little simpler, "When The One You Love" (Simply Won't Love Back), with a vocal by Phil Barton.

Dick Haymes and Helen Forrest join voices for "Give Me A Little Kiss, Will Ya, Huh?" and "Oh! What It Seemed To Be."

Helen also has a solo record in "Everybody Knew But Me," and "Baby, What You Do To Me," with the wonderful Les Paul Trio.

The Ink Spots have recorded two new tunes which are right up their alley, "The Sweetest Dream" and "I'm Gonna Turn Off The Tear Drops."

Carmen Cavallero fans should be delighted with his new album of piano solos. Some of the numbers are "Tango of Roses," "Come Back To Sorrento," "Ciri Biri Bin" and "Oh, Marie."

Louis Jordan and his Tympany Five have waxed a couple of novelties, "Reconversion Blues" and "Salt Pork, West Virginia."

VICTOR:

"Oh! What It Seemed To Be" (there it is again) and "Take Care" (When You Say Te Quiero) are given the Charlie Spivak treatment, with Jimmy Saunders handling the lyrics for both sides.

Smiling through a piano at the CBS playhouse are Jill, Danny O'Neill and Kitty Kallen.

Goldwyn boy Danny Kaye, star of "The Kid From Brooklyn," with his wife Sylvia Fine.

Helen Carroll and The Satisfiers, the swell vocal group on the Chesterfield program, recently signed with Victor and make their platter debut on "Personality" and "Mama Never Told Me," with Russ Case's orchestra.

Johnny Desmond, who is getting more popular every day, makes his second appearance on wax with "In The Moon Mist" and "Do You Love Me."

"I'm A Big Girl Now," sung by Betty Barclay and "Put Your Little Foot Forward," with lyrics by Betty and Billy Williams are done in the Swing and Sway manner by Sammy Kaye and company.

Vaughn Monroe and the Norton Sisters have two new ones, "Seems Like Old Times" and "Gee, I Wish."

It looks like Perry Como has another "Till The End Of Time" smash in his latest, "All Through The Day" and "Prisoner of Love."

Though Artie Shaw is no longer with Victor, they are releasing two of the last records he made for them, both are instrumentals. The first couples "Suite Number Eight" and "Even Song" and the second combines "Summertime" and "The Maid With The Flaccid Air."

Probably one of the last Dinah Shore releases on the Victor label is this one, "Everybody Knew But Me," and "I Can't Believe That You're In Love With Me."

Besides Artie and Dinah, Hal McIntyre and Tony Pastor are no longer on the Victor payroll. But a new addition is Betty Hutton, who parted company with Capitol a few months ago.

MAJESTIC:

Jack Leonard makes his first platter appearance since his army discharge, singing "In The Moon Mist" and "You May Not Love Me," one of the Jimmy Van Huesen-Johnny Burke tunes from the new Broadway musical, "Nellie Bly."

"Blue" and "Sweet I've Gotten On You" are sung by that teen-age quintet, The Five DeMarco Sisters.

Jack Smith bounces in with "Gimme A Little Kiss, Will Ya, Huh?" and "I'll Be Yours" (J'Attendrai).

CAPITOL:

Bobby Sherwood, who hasn't been heard from in a spell, bobs up with "Snap Your Fngers" and "Cotton Tail." On the first side, Bobby does the vocal and also cuts loose with a trumpet solo. The reverse is strictly instrumental.

That Chicago favorite, Skip Farrell, baritones "You Can Cry On Somebody Else's Shoulder" and "I Wish I Could Tell You," with Frank De Vol's orchestra.

JAM NOTES:

Frank Sinatra, in addition to all his other activities, has bought property in Beverly Hills and plans to construct a five story office building that will include a penthouse and a subterranean parking basement. It will be known as The Sinatra Building. The Voice is also rumored to be in on a deal with Harry James and others to erect a huge ballroom-theatre-amusement palace in North Hollywood . . . Jo Stafford is receiving congratulations from all friends for having acquired an apartment in New York—practically an impossible thing to do. And what's more, it overlooks Central Park . . . Judy Garland and Deanna Durbin have hospital reservations for March 19, the date both of them expect a visit from the stork. Quite a coincidence, when you remember that they started their careers together at M.G.M., both became stars, married within a year of one another, were divorced in the same year, remarried about the same time, and now expect their babies at the same time . . . Also on the stork's list are Mr. and Mrs. Donald O'Connor (he may be out of the army soon), Mr. and Mrs. Kay Kyser, and Mr. and Mrs. Teddy Wilson . . . The Modernaires will go to Rio De Janeiro this spring for an extended engagement . . . Though Jess Stacy busted up his band in Chicago, he says he will reorganize soon . . . Jane Froman is recovering from the eighteenth operation on her leg, which was so badly smashed in that Lisbon Clipper crash a few years ago . . . When some stars come to New York on a vacation they hire companions or body guards, but Bing Crosby, who recently was voted the No. One boxoffice star, had no trouble wandering around Manhattan all by himself. Practically nobody recognized him . . . Jimmy Saunders' bride, Rita Daigle (Miss Rheingold of 1946) is one of very few people ever to appear twice on the cover of LIFE Magazine . . . Charlie Spivak has named his new femme vocal quartet "The Stardreamers." Incidentally, Charlie recently leased a beautiful estate in Englewood, New Jersey: twenty-two rooms, five and a half acres, with a guest house. He won't be troubled with the housing shortage. . . .

That cuts it for now, but I'll be back next month. In the meantime, if you have any little musical queries, drop me a line and I'll do my best to answer you. But not too many questions, please, and be sure to enclose a SELF-ADDRESSED STAMPED ENVELOPE. Just write to Jill Warren, MOVIELAND MAGAZINE, 535 Fifth Avenue, New York City 17, New York.

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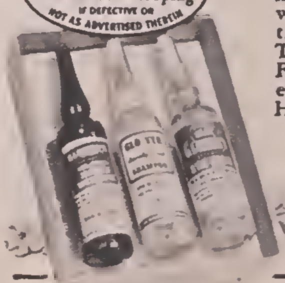

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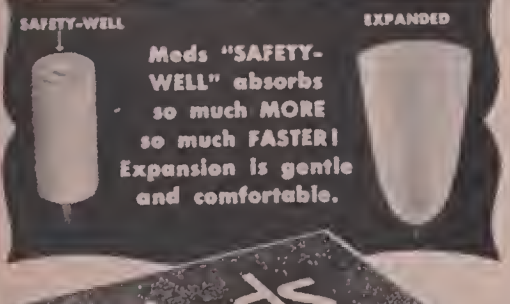

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ALIAS AGNES MOOREHEAD

(CONTINUED FROM PAGE 51)

departments. Aggie, in person, is slim, young and stunningly gotten together, as she had opportunity to prove recently in "Mrs. Parkington." Even so, there are other things besides the brief flash of dimples, in a face too busy to be bothered with them, that make her an unexpected personality.

One of these is her love of color, and her ecstatic use of it in her home. Agnes and husband Jack Lee live in the green and swelling section known as Cheviot Hills, in a house made dazzlingly white by the California sun. Walking through her front door, fresh from the harshly-lit outside, is like dunking yourself in a tall, cool pousse café.

Color—exquisite, jewel-toned—flows over you and around you. An aqua-walled living room dramatically enriched with wine-colored furnishings, and a single periwinkle satin chair being beautiful all on its own. Amethyst and deep-violet dining room. An orchid boudoir with fuschia dressing room. A green-and-white striped den.

"Loud, isn't it?" asks the lady of the house, with enjoyment.

Room by room, it is one of the most unforgettably lovely homes in California, where beautiful homes grow thicker'n orange trees. What makes this house exceptional is that rather than a mere background, it is an actual part of the woman who did every inch of it. The part you don't see on the screen—the gay, imaginative, rebellious side of the actress best known for her frustrated, bitterly drab females. You think maybe all tragediennes should be seen first in an aqua and violet light, to fully appreciate the strength of their acting!

Hung in the orchid boudoir above Aggie's tufted bed, are two pairs of exceedingly original ceramic angels. The pair hanging just above her own head are darker in shade than the white-as-snow seraphims hung above them. "See—we're working our way up—" she says with one of her quick grins. The vase of fuchsias on her table are from her own garden, which abounds in the colors—red, pink and purple—she usually uses to touch up her dark well-tailored clothes. Outside of picking the color-scheme for the cut flowers seen all through the house, she has little to do with their growing:

"Let's not say I have 'green thumb'—it would greatly grieve my gardener. He says when I get loose outside I always do the wrong thing—"

As far as Hollywood is concerned, the Moorehead arrived in a snowstorm. Her first screen-scene had her peering out of a window through falling flakes at a little boy who, a reel later, would grow up to be Orson Welles. From the moment she was sighted in this single scene of "Citizen Kane" it was obvious that Agnes, herself, would grow into a permanent citizen of movietown. She hasn't lost her native Easterner's love of snow, however, and when she tires of the cornflake kind, she takes a quick trip to her farm in Ohio.

Located between Zanesville and Cambridge, the farm has 320 acres, a grant to her great-grandparents, who came from England. She has two deeds to it, the first signed by President James Monroe and the second by President John Tyler. The name, Kitchen Middens, comes from the many Indian burial grounds scattered over the property. Many valuable relics have been gleaned from the mounds by her cousin, Warren Moorehead, a noted archaeologist.

English Peggy Cummins will do the "Forever Amber" role with Cornel Wilde as leading man. Above, Peggy and fiancé Bob Landry.

Farming is a paying project with Agnes and her husband. They raise alfalfa, wheat, soybeans and other crops, and are expert buyers of prize Hereford stock.

"But there isn't any amount of cold profit that compares with the pleasure of getting back to the farm for Christmas, once in a while. We have a station wagon and modern agricultural equipment, otherwise, the old place is just as it was when I used to visit my grandparents. I get up on a winter's morning, go shivering across the old floors, look out of the window, and I'm an enchanted kid again. The most beautiful sight I can ever hope to see is a world covered with white, and not a single footstep or automobile track to spoil it!"

There is still another aspect of Agnes that doesn't show from where you sit, especially if you happen to be watching her worldly Baroness Aspasia in "Mrs. Parkington." She was born the daughter of a minister, and raised in an atmosphere which rarely leads to the footlights. Fortunately, her unconventionality got an early start when she was born red-headed, and to parents who were human as well as churchly. Much of her personality, her humor, and her insight into the characters she portrays, was gained under the wise and twinkling eyes of her father.

"My sister and I used to come to the Sunday table filled with deviltry—" she'll tell you. "We loved to give impressions of peculiar people we'd picked on in church. It was a kind of silent game we played with Father. I'd settle fussily into my chair and with a simpering look ask sister to pass the potatoes. She'd pass them, with much ado and self-consciousness.

"We'd keep it up—always with one

eye on Father. He'd know darn well that we were imitating the lady who led the choir and the young man who handed out the hymn books, but he'd sit there with a perfectly solemn face as if nothing unusual were going on at all. We'd get all the applause we needed from the look of amused recognition he couldn't keep out of his eyes, but pretty soon after that we'd also get a look that said the act was over—and it always *was*—"

Mother, too, was a rare understanding person:

"I had a flair for fantastic tales when I was small. I'd come home to Mother with some yarn I'd made up out of thin air, and keep adding details as I went along. Fortunately, she realized I was creating, rather than just plain lying. When the story got too wild she'd give me a sweet smile and say, 'My, that's certainly interesting. I want you to tell it to your father when he comes home, just as you've told it to me.'"

It was then the embryo dramatist realized she'd gotten herself into a trap. Tall tales had a way of losing stature before that silent twinkle of her dad's. Somehow she always found herself cutting the impossible details short by saying, "I made the whole thing up, you know." It was the same when she had to report some mischief or squabble which, up until then, she'd secretly considered pretty colorful. "Who do you suppose was wrong?" her father would ask, after listening with great interest. "We-ll—" giving it the same calm consideration, "I guess I was. Maybe you'd better punish me—"

"If anyone should ever call me a well-balanced woman, I can tell them how I got that way—" says Agnes. "My punishment usually consisted of learning the Psalms, sitting on a pile of books by his desk. Did you ever try wiggling around on a tall stack of Encyclopedias Brittanica?"

Today, Agnes is so dynamic an actress she hardly ever knows where her next role is coming from. It takes an unusual picture to carry Moorehead in a role secondary to that of the leading lady—or it takes an unusual leading lady. She has been considered, and subsequently reconsidered, for more pictures than any other character actress in Hollywood. Scene-stealing is unavoidable larceny as far as she is concerned. Her very first professional performance stopped the show and, this too, was entirely unpremeditated.

She was an earnest thespian of 12, playing slave-girl to Madame Alda's "Aida," in the St. Louis Metropolitan Opera Company. Came opening night, and on came Agnes, accompanied by sundry other slave-girls. When, at the clash of cymbals, her curly black wig slipped over her eyes, the audience expressed great glee. She raised her foot to dance, and her curly-toed Oriental sandal flew through the air and landed in the footlights.

"It's funny now, but all I wanted to do when that slipper shot through the air, was to die—" she remembers. "The wig was okay by then—the perspiration on my forehead had mingled with the glue and stuck it firmly over my eyes. I danced with one bare foot, and then came the momentuous moment when I limped forward to slowly waft a peacock fan over Alda's head. When that proud peacock feather collapsed on the end of the stick and pointed limply toward the floor, it was too much. The

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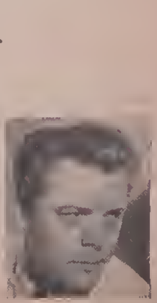

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audience went into convulsions—and I left the stage in tears.

"As far as I was concerned, my theatrical career was over. I was sure of it when Madame Alda summoned me to her dressing room. I went in, with my makeup streaked with tears, and I'll never forget her kindness. Nothing had happened to me that couldn't have happened to the greatest of stars, she told me. I knew it was true, because a great star was saying it—"

The transition from singing and speaking pieces at Sunday School picnics, to becoming a public performer, was not as difficult as might be imagined. As a matter of fact, the minister's daughter could never even have been in a position to tickle Mme. Alda with a peacock feather if she hadn't had her parent's consent. She'd played hookey from school to answer the opera's advertisement for spear-carriers:

"They were asking for older girls, of course, but I was a big kid—and there were several hundred applicants so they didn't have time for much questioning. It was a very nerve-racking experience, however. They stood us in long lines and a man would come by and point, "You—you—and you. Those who weren't 'you' were eliminated. When they had weeded down to the last eighty they let us go home. That's when I began to think about breaking the news to the folks. It wasn't hard to break. Mother took one look at my face and said, '*Now* what have you done?'—and then, as usual, 'I think you had better tell that to your Father.' "

Her dad didn't mind her becoming an actress, provided she studied and prepared herself to be a good one. After the show-stopping venture into opera, she concentrated on taking his advice. The Reverend Moorehead presided over many parishes, so Agnes has lived in several states. Born in Massachusetts, she was educated at Muskingum College, a denominational institute founded by an uncle in New Concord, Ohio, and took postgraduate work at the University of Wisconsin.

She won a master's degree in English and public speaking, and taught school and coached a local drama club for extra funds. By that time she was ready for New York, dramatic school, and romance. She enrolled at the American Academy of Dramatic Arts, attended classes with a long-legged kid named Rosalind Russell, and met one Jack Lee who was later to attain prominence as a stage and radio actor.

"The Academy didn't favor young love—" says Jack. "Whenever they noticed any twos-ing among the embryonic thespians it was promptly nipped in the bud. Just what led them to encourage Aggie and me, we don't know. They really got behind the idea—"

"They seemed to think it was inevitable—" recalls his wife. "There was one teacher who used to make a low bow and say 'I've saved a seat for you, Sister Moorehead, right next to Brother Lee.' I used to get furious. It sounded like I was bribing the man."

When they were married in 1930, both were well-established actors and the wedding occurred between shows at that well-loved marital site for New Yorkers, the Little Church Around the Corner. Despite the rush attending the ceremonies, Aggie was a canny bride—she picked Jack's birthday for the date of merging:

"I made sure he'd never forget the date of our anniversary."

About seven years ago, Mr. and Mrs. Lee took a vacation trip to Bermuda. Everybody was going to the land of lilies and onions that year, but the Lee embarkation was made conspicuous by a large floral tribute which preceded them to their cabin. From a donor undiscovered to this day, it was an enormous horseshoe:

"—made up of very tired, beat-up blossoms," says Jack. "Across it was a terrible, cerise streamer with huge gilt letters, 'Just Married.' "

After proper inspection and appreciation of the gift they forgot it, and joined a party then in progress in Phil Baker's cabin. While there, the compliments of the Captain arrived with an invitation to dine at his table—an unusual honor on board ship.

"We were pretty set up about it—" said Agnes, "but we didn't say too much about it to Phil—who wasn't invited. If it hadn't been for the distinction attending the invitation, we'd really have preferred to sit with our friends. The Captain's other dinner guests were a number of rather silent young couples, most of whom gazed silently and dreamily into each others' eyes during the whole meal—"

By the second day the waiters, and even the Captain, were gazing with awe at the very matter-of-fact Mr. and Mrs. Lee—no giggling, no mooning, just a lot of very companionable laughing together. Not until they left the boat did the 8-years-married find out that the Captain's table was a special treat for bridal pairs only.

"Can you imagine—" says Aggie, "Finally going on my honeymoon and not even knowing it?"

Aggie likes people—and vice versa. You'll find her on the most select guest lists in town, and she may turn the elaborate date down to visit someone not so social, instead. She has a few close women friends. When she was a kid she preferred little boys to little girls, and men still rank highest on her mutual-admiration list. One of her favorite human beings is Orson Welles, with whom she was associated in radio and as a member of his Mercury Players before she came to Hollywood.

"He's such a wonderful friend—" she says, "and such an inspiration to work with. Once you've worked with him you love him so. From any angle, the guy's divine. I've been in every picture he's directed or produced, except 'The Stranger.'

"I didn't mind a bit except that

Answer to puzzle on page 22

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having a Welles picture going on without me made me so darned lonesome I haunted the set all the time they were shooting. To make up for it he's written a terrific part for me in "Carnival," the picture he's going to shoot in Mexico. There's an excitement that grips anyone working with Orson, a feeling that you're doing something fine and creative. That's the only way I can enjoy acting."

Tay Garnett, who directed her in "Mrs. Parkinton" is another of her enthusiasms—"I adored working with him. He has a lot of color and a fine imagination." As this goes to print, she doesn't know what her next part will be but she hopes the lady will be "complicated—I like complex characters, they're more interesting to figure out." A little comedy would be a welcome breathing spell, she thinks Mary Poppin, the funny little English maid, would be fun to do.

She likes travel, not so much for the scenery she sees as for the "characters" she gets a chance to study. "We wanted very much to see the Grand Canyon—" says husband Jack, "planned it for quite a while before we actually got there. After traveling all that distance, Aggie took one quick look into the gorge and turned away. S'help me, she was eavesdropping on some other women who were seeing it for the first time—more interested in watching and listening to their reactions, than in the biggest ditch in the world!"

"Maybe I should have been a floorwalker in a department store—" says his wife, "so I could see enough people. I go shopping, and sooner or later I see some 'character' go by and end up by following them all over the store. Of course, it saves my money. Usually I get so interested in what they're buying, and wondering why, that I forget what it was *I* wanted."

Besides being "susceptible" to color and people, she is susceptible to situations. The most deeply thrilling "situation" she ever found herself in was when General Hardy allowed her and Jack to accompany him on maneuvers off Santa Barbara.

"The sky and the sea were indescribably beautiful. I thought how beautiful they must look to a real landing expedition when many of the boys are taking their last look, and know it. The landing barges were loaded with men, and even though it was just a practice landing, the ships were throwing out a protective barrage that split the air all around us. It was beautiful and exciting."

Another kind of excitement for Agnes is collecting. The exquisite crystal and amethyst chandelier hung in her dining room was collected prism by prism over a period of five years. She has a valuable library of Theater and Masque, both out of circulation, with each copy beautifully bound.

Her favorite kind of party is a small one—a swimming party in her pool, or a few friends in for cards or games. She likes to be "exhilarated" when she relaxes, with Russian bank, jigsaw puzzles, chess, or anything that's not too easy. Favorite jewelry is earrings—"they bring out the Gypsy in me" and she recently had her ears pierced to wear better some of the antique and unusual pairs she possesses. Favorite vegetation is trees—pungent ones such as eucalyptus and redwood. Favorite sounds are country noises, crickets, frogs and the crunch of sled runners on starchy snow.

THE END

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A NEW JOAN FONTAINE?

(CONTINUED FROM PAGE 29)

she stopped putting on the nail polish, "they say I even tried to poison my mother!"

There was a mischievous twinkle in Joan's eye as she talked. But abruptly she swung herself over the white satin chaise lounge and faced me directly. It was as if she had vaulted over a hurdle. Looking me in the eye, her face dissolved into seriousness.

"There's nothing more they can say or write about me . . . absolutely nothing!" she declared. "It never bothers me any more."

I'd heard that Joan was disagreeable. The stories were that she was high-hat. I'd read where she had been suspended by David O. Selznick, her boss, for refusing parts. I'd heard tales of bitter jealousy between her and her sister, Olivia De Havilland. And, of course, the rumors were that "she never got along" with her leading men and directors.

A few weeks after Joan went to Paramount to make "The Affairs of Susan" for Producer Hal Wallis, I began hearing about her again—but this time, everything was good. The reports were that she was an amazingly pleasant person, cooperative and gay and kind. She was described as just a natural, outspoken, honest person, with a definite viewpoint.

In the face of these contradictory reports, I decided to find out what Joan Fontaine really was like. First, I did a bit of checking up, and I found that regardless of what she might be like personally, she was an unusual woman. In one year, she proved herself to be possessed of an amazing amount of determination. The year was 1941. In that year she:

Learned to fly an airplane and had soloed.

Learned to play golf and had scored a hole in one.

Won the Academy Award for her performance in Alfred Hitchcock's "Suspicion."

Won the New York Critics' Circle award for being the outstanding actress of the year.

Was voted top honors in a poll of Canadian exhibitors.

Learned to speak French.

After we were introduced, the first thing I said to her was: "I was a little scared of you because I'd heard you were a fire eater. Now everybody's talking about a NEW Joan Fontaine."

That's how she happened to say that if everything they said about her was true she would be "the wickedest wench in Hollywood." Whereupon, I asked her what had brought about the change.

"Nothing!" came the immediate answer. "I haven't changed. I'm the same as ever."

She held up her hand so the nail polish could dry. It looked actually, as if she were taking an oath.

"I just don't let all that gossip bother me any more," she continued. "I used to take it to heart, you see. I would read things and hear things and at night I'd cry my eyes out. Now I just ignore it."

"Could it be," I asked, "that a change has taken place in you that you are not aware of? Perhaps your divorce has given you a subconscious sense of release. Maybe you've just forgotten the troubles you used to have?"

"Not at all," came the quick reply. "The trouble with Brian and I was that there wasn't any trouble."

I looked puzzled.

"I mean," she explained, "that never in our married life did Brian say one unkind thing to me. We never quarreled. Maybe that was the trouble: I think that one of the real joys of romance is making up, and if you never quarrel, how can you make up?"

That seemed to take care of that. So I brought up the question of the Joan Fontaine-Olivia De Havilland feud.

"There never was a feud," was the answer to that. "Surely, Livvy and I had our fights, but what sisters don't? Even mother gets drawn in sometimes. Then it's all over and forgotten about."

"Then why is it," I inquired, "that you and Olivia never go out in public together?"

Joan blew on her nails and inspected them a moment before answering.

"It's very simple. For the most part, Livvy and I have different friends. We have our separate careers and interests. But that doesn't mean we're not friends. Why, if Livvy ever needed help I'd be the first one she'd come to, and vice versa."

Joan dipped the applicator into the bottle of polish and started in on the other hand, spreading on the polish with delicate precision.

"What's all this about your not being able to get along with your leading men?" I asked.

"Do you want to know how I fight and scrap? Well, let's take the battle with Orson Welles, for example. We were together in 'Jane Eyre' you know. Orson is supposed to be the most temperamental male star in Hollywood. And I guess I'm the most temperamental female. You want to hear the details of our fight? Well, I'm sorry to disappoint you, but there wasn't any. We loved working together. I respect his talents very much and we never had one disagreeable moment during the whole picture."

"How about directors?" I asked. "You undermine them, I've heard."

"How is anyone going to undermine an Alfred Hitchcock?" she answered. "Or a Bill Seiter, or a Mitch Leisen?"

"But," I suggested, "that doesn't necessarily mean that everything is always sweetness and light in that department."

"Of course not! There is one director in this town I don't care for and he knows it. I won't mention any names, but . . ."

A knock interrupted Joan. It was her hair dresser. Joan beckoned her to come in and went on with her conversation while the young lady started to comb Joan's ash blonde hair.

"This director," Joan continued, "made it a practice to play one actor against another. For instance he would call me aside and whisper for me to watch out for so and so. 'He'll

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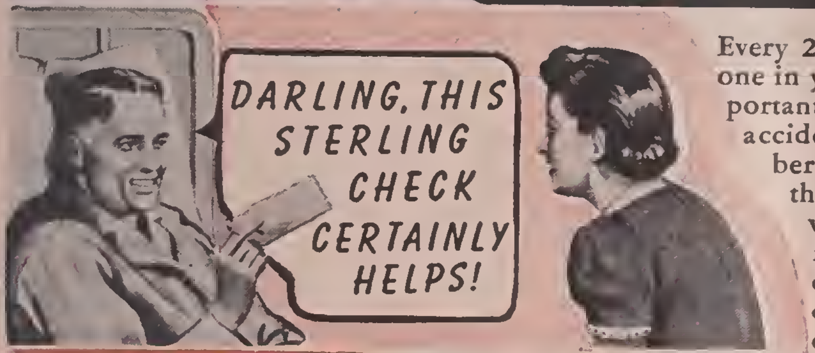
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upstage you,' or 'He'll stand in front of your key light and cover you,' he'd say to me. Then I found out later that this same director was going to the other person and telling him the same things about me. Now I ask you! There must be other ways of getting a good performance. It might help the picture, but it's downright cruel to the actors."

Since Joan was speaking so frankly, I decided to clear up some other points. How about her being high-hat? Why wouldn't she eat lunch with other members of her casts?

Joan laughed at that one.

"You see, there is an example of how stories get around," she said. "I'm not high-hat. It's just that I never eat lunch with anyone. I don't eat lunch—ever. I go straight to my dressing room and take a nap. I have to keep up my energy. That's one thing I do without interference: protect my health. I take care of myself. Believe me, I know what it is not to be well."

Joan should know. For the first sixteen years of her life, you know, she was a semi-invalid. She spent an average of six months a year in bed. Now, with her health regained, she guards it. Not only that, but she carries her health worship even further. Between pictures during the war she was a registered nurse's aide, and put in hundreds of hours of volunteer duty.

"Being sick is a luxury I can't afford," is the way she puts it. "It's such a waste of time."

Before she could continue, another knock came on the door. It was Joan's maid, carrying a tray with teapot, cookies, lemon and cream. The hairdresser excused herself, patting the last lock in place. Joan took over the tea tray and served.

As she was pouring, I remembered Joan as she was back in 1939 in "The Women." She had only a few brief moments on the screen. Her big scene was where she telephoned from Reno to her husband in New York sobbing that she didn't want to get the divorce, that she still loved him. In that one scene, she served notice that she was a potential "first lady" of the screen.

I recalled this sequence to Joan and asked if she felt that it had been the turning point in her career. She agreed that it was.

"I learned a lot in that picture," she declared. "George Cukor, who directed it, changed my entire viewpoint of acting. In a very few sentences he gave me a lesson in acting I'll never forget."

I wondered if she would recall "those very few sentences." I imagined a lot of other women in Hollywood would give a lot to get the same advice Cukor had given.

"I'd always thought up until that time that acting was a combination of a lot of things—vocal intonation and control, facial expression, coordinated body movement, timing, and a thousand and one other things.

"Then Cukor took me aside one day," Joan recalled, "and simplified the whole thing. 'Merely feel that you are the character you're playing,' he told me. 'And everything else will take care of itself.' And I found it was true. I went on from there."

Joan certainly had gone on from there. "Rebecca!" "Suspicion!" "This Above All!" "The Constant Nymph!" "Jane Eyre!" "Frenchman's Creek!" All of them outstanding!

That brought us to her first comedy role in "The Affairs of Susan." Joan liked doing it.

"It was the first time I'd ever played comedy, and now I prefer it to serious drama.

"I'm sick of those droopy drawer roles I did in the past," she exclaimed. "I just refused to play in any more of them. I don't ever want to play a heavy dramatic role again. I've been the sad sack of the screen. I've cried gallons of tears, and now I want to laugh and be gay." (Her current role is in "From This Day Forward," for RKO.)

Joan poured more tea for me and freshened her own cup. She took one lump of sugar and a touch of cream. As she poured I wondered about Joan's aspirations and ambitions, now that she has established herself firmly on the top in Hollywood. So I asked her.

"For one thing, I want to write one of these days. A noval perhaps. Or maybe a play. And I'd certainly like to go on the stage. But mostly, I'll leave my future in the hands of whatever gods there are who handle such things. They guide your course pretty clearly, I find, if you'll just let them. Just don't double cross them, that's all."

What about marriage?

"Of course I'm going to marry again," she said simply. "I like being married. And I think the lessons you learn in a first marriage can be used to make the second one last. You learn to recognize the danger signals early."

Just then the assistant director poked his head in the doorway. "Okay, Joan! Ready for a rehearsal!" he yelled.

Joan called for her make-up man. As her face was being powdered, she said, "Did you all hear that crack Fred Allen pulled about how he hated working in pictures? He said that after being slapped on the head with a powder puff all day, he dreamed he was being beaten to death with wheat cakes."

Everybody laughed, the make-up man loudest of all.

Joan, ready, turned and gathered up her dress as she stepped down and walked over to the set.

The make-up man turned to me and we went out together.

"There goes a real gal," he said. "She's regular!"

As I left the set, I mulled over the Fontaine legends, pro and con. Certainly everybody in the past couldn't be entirely wrong. And yet, from what I'd seen and heard in the past hour and a half, they weren't right, either.

Perhaps Joan was sensitive and high strung in the past. Perhaps she was misunderstood. From that cloud of sensitiveness which surrounded her, she apparently has emerged into the open sunlight in her human relations, embracing life wholeheartedly, eagerly, living and enjoying life to its capacity.

Anyway, the Joan Fontaine I'd been talking to was warm, real, honest, articulate, full of fun, gracious, democratic.

Was it a NEW Fontaine?

No. That would not be entirely correct, for a NEW Fontaine indicates only one person.

The Fontaine I'd met had been a dozen people. And every one of them interesting.

THE END

WALTER HUSTON
is one of the stars of
DUEL in the SUN
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FOR PETE'S SAKE

(CONTINUED FROM PAGE 40)

he was 7 he had a hankering for acting, had mastered some elocutionary recitations and a few imitations. A family friend invited the Lawfords to visit the British International Pictures studio at Elstree and young Master Peter begged to go along.

Monty Banks was directing "Old Bill." He was already two days into production but was dissatisfied with a boy in the cast. He spied Peter on the edge of the set and bellowed, "That's the type of boy I want. Come here." In a happy daze Peter did his repertoire for the director and was offered the role on the spot, over the protestations of his father.

"Just one picture!" pleaded the child and Lawford pere gave grudging permission. That one picture led to six more, however, and Peter became known as the "Jackie Coogan of England." Just so fortuitously did Peter start his picture career, but a capricious fate also interrupted it. The London County Council enacted a rule that no child under 14 was to act in plays or pictures. None. And in London they don't have loopholes in laws.

Sir Sidney was pleased that this marked "finis" to his child's career and the family went off on a junket around the world.

For six years they shuttled from the fabulous South Seas, India and Australia, with all points between, back to England and the Riviera. Usually the summer months were spent in their homeland; if they happened to be in Europe in winter they stayed at their home in Monte Carlo.

In the summer of 1937 they were vacationing at Aix-les-Bains. Peter and some of his friends were playing cops and robbers (yes, they play that in Europe, too) despite a light rain. Suddenly Peter slipped on a wet walk, his right arm went through a low casement window. There was a deep gash in the upper arm, and in pulling away from the shattered glass he cut it again, to the bone.

It was impossible to tie some of the nerves together, so badly were they cut. Specialists in Paris were consulted, but there was nothing more they could do. The inside of the forearm was numb, never again could Peter completely close the fingers on his right hand. That's why both British and American armed forces rejected him for service in the war.

The wound was healed after six weeks, and a French doctor suggested that Southern California would be a good place for Peter to recuperate. "Good dry weather," said the medico. They arrived just before the rainy season!

Fate, this time in the guise of a woman agent, entered Peter's life again. Ruth Collier, who had handled Mickey Rooney, Ty Power, Clark Gable, met the Lawfords and presently called them with the news that M-G-M needed five English boys for "Lord Jeff." Couldn't she take Peter to the studio for an interview?

Once more Peter's pleas overcame his father's reluctance. He was signed immediately for a major part in the picture which starred Freddie Bartholomew and Rooney.

On the strength of this success he started acting in radio while waiting

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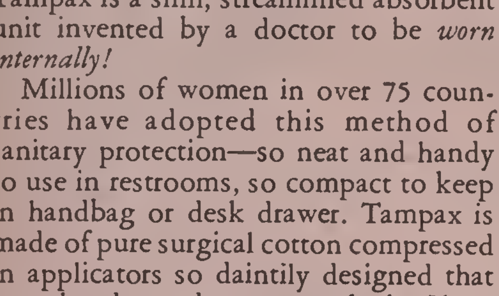

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for his next picture role; and then came youthful tragedy. Laughable, but sad nonetheless.

Peter's voice started changing; it cracked and squeaked. He was a dead pigeon for pictures and radio. Only fourteen years old, and another career had already ended!

The Lawfords started traveling again. In 1939 they spent the spring and summer on Long Island; they had passage to return to England on the Rex, but in September came the war. British currency was frozen. The Lawfords, accustomed to the best, were unable to get funds from England. Seeking warmth for Mrs. Lawford's health, they bought a low priced car and drove to Florida where they led a very meagre existence. Gone was the silver spoon. But who wants a silver spoon to eat hamburgers?

Peter decided to try radio again, persuaded his parents to let him go to New York alone and he tackled the broadcasting agencies. He had a few jobs but his voice still was not absolutely true, so he returned to Florida.

Just 17, Peter nonetheless had what it takes. A real estate agent was about to open a large parking lot in the business district of Palm Beach. Peter persuaded the doubtful operator that he could manage the lot, with several assistants, for $25 a week and tips. The tips were fat, and by the summer of 1941 he had saved $700.

"Let's go back to California," he suggested one day.

The Lawfords packed themselves, their lares and penates into the family car and turned west. That was before the housing problem; with little trouble they found a modest apartment in Westwood, and Peter located a job as an usher at $15 a week at the Westwood Village Theatre where, with regularity, he now is mobbed by his own fans. He hankered to get in pictures, signed with an agent and for four months nothing happened. Then early one Saturday afternoon, when he was taking tickets, came a frantic call for him to go to the M-G-M to test for a small role in "Mrs Miniver." He bribed an usherette to take his place and high tailed it to Culver City.

It seemed there was an emergency. Someone was needed for the role immediately. Peter read his lines. Director William Wyler opined "You'll do," sent Peter to make-up and wardrobe and almost before the young Britisher could say "Trafalgar Square," he was before the camera.

Between 2 and 6 p.m. that Saturday, he had left the theatre, had tested, had done a role and had returned—to taking tickets!

He had also started his third career in pictures.

We'd like to report that all was beer and skittles for Peter from then on, but 'twas not so. He ushered again. Finally he was offered six weeks work in "Thunderbirds" at $100 a week. Six hundred dollars. It would take him forty weeks to earn that as an usher. But was it secure. Security was important, too!

The assistant theatre manager assured the hopeful young actor that he could have his job back if the acting didn't work out. (It's characteristic of Peter that he never forgot that kindness. He recently entertained that same assistant manager and his bride at dinner when the chap was released from the Army after long overseas duties.)

Where the Wynns go, so goes Peter Lawford. Above, Pete (left) with Evie and Keenan.

Peter did not have to go back to ushering. He managed to keep busy, but in "bit" roles, in Pete Smith shorts, in lesser-B's at Republic, Warners, RKO. he worked at all of 'em.

Then he was called back to M-G-M for the role of the bad boy in "A Yank at Eton," again with Rooney and Bartholomew. "This is it," he told himself, "My first real part." But nothing happened; he went back to bits. Back, that is, until he was tested for Irene Dunne's son in "White Cliffs of Dover." That role turned the trick. He was put under long term contract and has had increasingly big roles since.

"I don't regret in the least all those small parts. I learned so much. When something big came along I was not afraid to tackle it," says Peter the philosopher.

Peter gave nearly all his spare time to camp shows during the last two years of the war. For twelve months he played in "Kiss and Tell," to hundreds of thousands of servicemen. More recently he has been playing hospitals in a unit with his good friend Keenan Wynn.

Peter is a well tailored young man, not given to the sloppy Hollywood manner of dress. He is left handed, as the result of his accident, but oddly manages to write with his right hand.

Sir Sidney, who is "Pappy" to Pete, now is proud of his son's career, and that's understatement for the way Peter's mother feels about it. She, incidentally, is called "Honey" or "Mom" by her handsome and adoring son.

Peter is studying tap dancing; he'd like to do a musical. He has written the lyrics for a song, "Always Together;" he doesn't like the title, but says it's a good song and hopes to write more melodies whenever he has the time.

There has been a lot of activity jammed in Peter Lawford's 22 years of living. He has visited more countries than most people see in a lifetime. He has met the great and famous all over the world. He had known wealth and adversity. He has had three individual careers in pictures. And you can lay any odds you like that he won't stop, now. . . .

THE END

IT'S LOVE, LOVE, LOVE

(CONTINUED FROM PAGE 47)

it to someone with a little sensitivity on the subject."

Paul thanked his friend and accepted the bottle without a word of the usual protestations, because—the instant he had realized that the beverage was twenty years old—he had thought, "As old as Jeanne." His imagination, abashed in typical male fashion, still conjured up the years of the beverage's ripening, the same years of Jeanne's growing up. And he thought, "I'll never open this bottle until I can pour the first sip for Jeanne—as my wife."

Paul Brinkman has a reputation in his family for getting what he wants; he decided, the first time he saw Jeanne, that she was the one person he wanted for his wife. That first meeting took place at a Sunday morning brunch at the San Fernando valley home of Mr. and Mrs. Marshall Kester. The Kesters had known Jeanne and her family, Paul and his family for some time; on this particular occasion, they invited Jeanne and a boy with whom she was going at the time, Paul and a girl whom he was dating, along with a good many other people, to join them for a buffet breakfast.

Paul was introduced to Jeanne—but didn't catch her name. Nor did Jeanne remember the label on the, tall, dark man whom her escort described as "sort of like Errol Fynn."

Jeanne disagreed. "I don't think so at all. I think he's distinctive, unlike anyone I've ever seen."

The second time she saw him was on Sunset Boulevard when he tried to flirt with her in a car to car hubba-hubba session, and the third time was in the Farmer's Market when Mr. Brinkman strolled up to say, "I met you at the Marshall Kesters' party, and then I saw you on Sunset Boulevard a few weeks ago."

"My mother and I were just having luncheon," said Jeanne formally. "Won't you sit with us?"

He proved to be a sparkling companion; he talked intelligently and with charm to Mrs. Crain, and it was apparent that he regarded Jeanne as a special event. When the trio parted company, Paul had Jeanne's telephone number and Mrs. Crain's permission to use it at an early date.

That date was December 31, 1943, when Paul escorted Jeanne to a Watch Party given by Tex Feldman. It was one of Jeanne's first important Hollywood parties and she was so excited as she dressed that she literally shook herself into the white frock she wore over a hoop skirt. Rita, Jeanne's younger sister, sat around, sighing from chair to bed and back again over the handicap of being only fifteen. "You look exactly like a bride," she said. "In that dress something simply gorgeous *has* to happen to you."

No dress, so challenged, could fail to produce a scintillant event: it came at midnight when everyone sang "Auld Lang Syne" and the company toasted the New Year, 1944, in champagne. Paul looped his arm through Jeanne's so that he should have the first taste of her wine and she, of his. Then he kissed her. It was a kiss with a message, and the message was, "Forever."

However, neither of them discussed it at the time, being rather bowled

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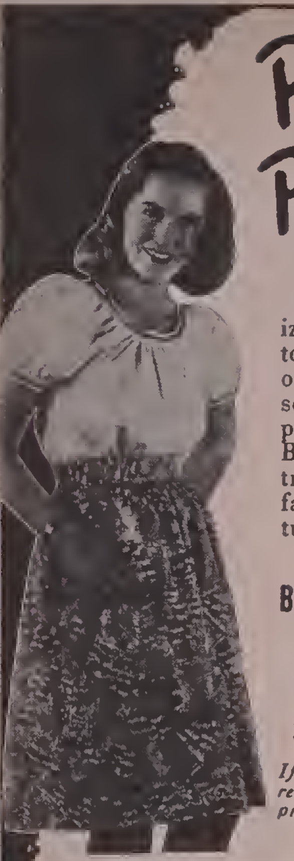

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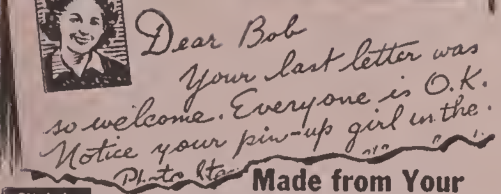
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over by the discovery of the rpm's that Cupid travels.

During the spring Paul taught Jeanne to play tennis. She was just getting her backhand perfected when she had to go back to work on another picture. ("Home In Indiana" had been completed the previous fall.) The new picture, in black and white —and incidentally one of the two pictures Jeanne has done without Technicolor—was "In The Meantime, Darling." As soon as that was finished she was put to work in "Winged Victory."

This Air Force picture was followed by "State Fair," "Leave Her to Heaven," and "Centennial Summer." Half a glance at such a schedule will convince anyone in Hollywood that Jeanne had practically no time for dates, dalliance, or even drawing her breath at conservative speed.

Yet, somehow she and Paul managed to get to the beach occasionally for a swim; sometimes they drove to Laguna (the loveliest of Southern California resort towns) and wandered through the art shops. Paul, who has traveled widely, talked to Jeanne about Mexico—where, he said, he would like to take her one day; and about Canada with its stupendous scenery, its magnificent distances. About New York, New Orleans, Chicago, and Tucson.

He told her about his hunting expeditions in the High Sierras during his college days. (He was a member of Delta Kappa Epsilon, called Deke, at the University of California.)

Said Jeanne with a shudder, "I don't see how on earth you can bear to kill a deer—those beautiful creatures with the great, sad eyes."

"If a buck should happen to charge, a hunter wouldn't have much time to study the expression in his eyes," grinned Paul.

"And how can you bear to shoot a duck or a pigeon?" she pursued. "It makes me ill to think of killing anything."

Several weeks later, Jeanne was invited to be the guest of Paul's father and mother at dinner in their home. After having had a second helping of a deliciously rich fowl, Jeanne said, "I think this is the best . . . er . . . goose . . . or whatever it is, that I've ever tasted."

Announced Paul triumphantly, "It's mallard duck. One of those lovely wild birds that you don't think a man should hunt."

"I still don't think you should kill them. But my, aren't they good," said the unreconstructed rebel, finishing the last bite of the roast duck.

Somewhat later, at another Brinkman dinner, she commented most favorably on a meat pie. "It's pigeon pie," explained Mrs. Brinkman. "Paul is a great pigeon hunter."

"Perfectly delicious," commented Jeanne, agreeing to a second helping. "But I still think . . ."

Paul just laughed.

Since Jeanne had so little free time, it was only natural that she should want to spend it with the most stimulating companion available, and it won't surprise anyone to know that Brinkman was the name. Mrs. Crain, also observing this situation, began to be somewhat nervous about it. Jeanne was just nineteen in the spring of 1945 (her birthday is the 25th of May) and Mrs. Crain was convinced that Jeanne should go out with other boys. She felt that Jeanne was too young to get serious.

Jeanne, ever compliant, had a few

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dates with Lt. Henry King, Jr., just back from the South Pacific; she saw Lon McCallister whenever he was in Hollywood on furlough, but between Jeanne and Lon there is such great friendship that she confided in him fully; she also had a few dates with stalwart Rory Calhoun, David O. Selznick's answer to Van Johnson.

For four long months she didn't have a date with Paul. It seemed more like four years. And, at last, when they saw one another again they knew instantly that there would be no happiness for either of them unless they could be together. Probably they wouldn't have married at once, had it not been for a crisis.

Jeanne had a date with Paul for Christmas Eve—a date which Jeanne's mother asked her to break. Mrs. Crain was convinced (and every mother will understand her viewpoint) that Jeanne shouldn't marry for at least two or three years; she knew, too, that for Jeanne and Paul to continue to see one another when they were so much in love, would only impose an emotional strain upon them. In addition to which, she had the conviction that Christmas Eve was peculiarly a family holiday, to be enjoyed only by those of the intimate home circle.

Every girl in love will understand Jeanne's viewpoint when she said, "No, Mother, I *can't* break my date with Paul. I want to see him. I want to be with him. I'll be home all day Christmas for our holiday, just as Paul will be with his family."

Mrs. Crain said that Jeanne would have to make a choice between her home and Paul—a statement that she didn't, of course, mean. But when two people quarrel, two people who are as deeply fond of one another as Jeanne and her mother, there are likely to be extravagant statements made.

Jeanne left with Paul and went out to the home of the Kesters. At the time, this situation loomed large, so Jeanne and Paul decided that the only thing to do was to marry and they set December 29th as the date. However, they learned almost at once that the wartime waiving of the rule about having banns read on Sunday for three succeeding weeks, before a couple could marry, had been countercommanded. The banns must be read. That meant that they couldn't have the wedding until the second week in January.

Meanwhile, the hue and cry of the motion picture colony was increasing an already difficult situation to the point of high controversy. One story gained credence that Jeanne (working every day on the final shots of "Centennial Summer") had disappeared.

In desperation, Jeanne and Paul went to Bishop McGucken and explained their situation; a profoundly wise man, he gave them a dispensation that allowed them to be married at seven in the morning (Sunrise nuptial mass) in the Blessed Sacrament Church on Sunset Boulevard.

Jeanne wore a white, satin-stripe suit and a crushed felt halo hat, loaned for luck by Mrs. Kester, who served as matron of honor. Paul wore a blue pin-stripe suit and a burgundy tie; his attendant was Dr. W. L. Marxer, the Brinkman family physician. The mass was said by the Reverend Eugene Ivancovich, S.J., and the church vestibule was filled with photographers.

After the ceremony, the entire wedding party went first to Paul's home, where he managed to take Jeanne into the study for a few moments while the photographers were readying cameras. Extracting his long-hidden bottle of rare old bourbon from its container, he poured a toasting drink into each of two glasses.

Solemnly the newlyweds lifted the iridescent crystal and clinked glasses. Jeanne said, "To my husband!" and Paul said, "To my wife!" and no wedding wine was ever sweeter.

Jeanne's engagement ring (which Paul didn't give her until after the ceremony) is an emerald-cut diamond of imposing proportions, set in platinum and surrounded by a myriad of smaller stones. Her wedding ring is as wide as an old-fashioned band, but it is platinum instead of our grandmother's gold, and it is engraved in orange blossom pattern which is set with diamonds and rubies. Because of their impressiveness, Jeanne decided to wear her engagement ring on her right hand so that neither ring could overshadow the other.

After a wedding breakfast at the Kesters, Jeanne and Paul drove to Furnace Creek Inn in Death Valley for a five-day honeymoon. They explored old mine shafts, strolled for miles across the desert, talked about their house—the blueprints for which had already been drawn up.

Paul had brought along an excellent .22 target pistol, so one morning he set up a series of empty bottles on fence posts and said to Jeanne, "I want to prove to you that a bird has all the best of it. Hunting is a sport in which a man pits his skill against the much greater skill of the prey. Now take this pistol and steady it with both hands, because it's too heavy for you to hold in one hand. Aim at that bottle and then squeeze the trigger."

Naturally, he thought that after ten or twenty clean misses, Jeanne would have developed a new respect for the prowess of any person able to bring home the game law quota from a hunt.

"I've never fired a gun," apologized Mrs. Brinkman. "But I'll try to do everything you tell me." She steadied the pistol with both hands, brought it down on the target, sighted, squeezed the trigger—and neatly lopped off the neck of the first bottle.

"See? A bird doesn't have a chance!" complained Jeanne.

Her husband simply stared at her. "What a hunting partner you're going to be," he observed with awe. "Wow! The places we're going to go, and the fun we're going to have."

If their present plans work out, the Brinkmans will take a month or six weeks in the fall to drive to Banff and Lake Louise, thence to Victoria and Vancouver, from which they will ride a boat to Alaska.

Meanwhile, Paul is frantically busy in the radio manufacturing plant that he owns and operates, and Jeanne is turning in a joyous performance in "Margie," opposite John Payne.

So this story ends, as all accounts of true love should . . . "and they lived happily ever after."

THE END

CONCRETE REMEMBRANCE:

It's a little late for a holiday yarn, but this one just came to our attention: seems that Mrs. Joseph Cotten presented her husband a firewagon-red cement mixer for Christmas. Reason: whenever Joe is between pictures, he likes to build walls around his Bel Air home.

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WHO'S NEW

(CONTINUED FROM PAGE 49)

personality, not forced — informal, witty, and gay. He has the disposition of an easy-going child of two. His sense of humor runs rampant and confines itself to jokes *on* Kirk Douglas, which is completely refreshing in this town of harassing practical jokers.

But it wasn't all fun. He had to keep plugging away into the wee small hours for his hoped-for A.B. degree. He worked every minute of his vacations to keep himself in school funds, and was, in turn, a gardener in in Rochester (he doesn't know a sweet pea from an azalea), a lifeguard at Speculator, a bellhop at Lake George in the Adirondacks. He served as cashier, clerk, bookkeeper, and janitor at various points on the map of New York State.

During one vacation, just prior to his senior year, he donned an apron and became a waiter at Schrafft's in New York City and began planning seriously for his post-college career. His theatrical ventures at St. Lawrence had been many and varied but he felt, wisely, that he needed the professional touch.

Although he was fully aware that Manhattan's American Academy of Dramatic Arts had an ironclad rule that forestalled the helping hand of scholarships, his prominent Douglas chin asserted itself, thrust itself a little more forward and practically led him into the office of the Academy's head.

"I'm a junior at college," Kirk announced with no fanfare at all. "I know you don't give scholarships, but I can't afford the tuition, and I *have* to have the training. I'd like to read for you to prove I'm a worthy cause."

The magnitude of his plea left him suddenly weak and shaken. He wanted so desperately to be good, to impress the officials with his sincerity and his worth. But he was completely exhausted (just from sheer nerves) when he finished reading for them. It was almost anti-climactic, then, when they told him they'd enroll him as a regular student after his university graduation.

The heady pink cloud that scudded him out of the hallowed building supported him during most of his senior year. He invariably found himself writing the Academy's street number down instead of his own return address, and then he'd go off somewhere and give himself a lecture on concentration. Eventually the cloud sloughed away, and Kirk put his feet down on terra firma, where they belonged. He won his A.B., and took off for New York again, his diploma clutched proudly in his hot little hand.

He was directing playlets for under-privileged kids at Greenwich House (a New York settlement house) in return for his room and two meals a day when school life began again—this time at the Academy. He studied hard, played everything from doddering old men to obnoxious little boys, and met three girls who impressed him tremendously: (1) Lauren Bacall, (2) Nina Foch, and (3) Diana Dill, whose clipped British accent intrigued and befuddled him.

"I used to follow Diana around," he says, "just listening to her talk. It took me months to catch on to her jargon. Her diction coach and I both

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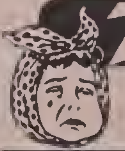

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despaired of her—but for different reasons!"

Interest soon burst, as is usually the case, into love. At least on Kirk's side. But the term ended, with Kirk still on the fifty-yard line. Diana was definitely carrying the ball. As a matter of fact, she carried it clear back to Bermuda with her (her father, Colonel Thomas M. Dill, was then attorney general of the island) and kept it there three years.

Kirk mentally pigeon-holed her for the time, while he went about landing his first Broadway role, an accomplishment that had him chewing his nails (if not the scenery) in a fever of anxiety. As a singing messenger boy in "Spring Again," with Grace George, he failed even to set Broadway on fire, much less the world, so he retired backstage long enough to stage manage the Katharine Cornell-Judith Anderson-Ruth Gordon presentation of "Three Sisters."

He'd no sooner wound up this job than Uncle Sammy started padding around tapping young men on the shoulder. Kirk didn't wait to be asked, he enlisted and found himself back at college; midshipman's school at Notre Dame. It began to look as though he was destined to be chained to a school desk for life.

It was while steeping himself in Navy lore that HER picture appeared on the cover of a national magazine. She looked more exciting than ever, sprawled on Bermudian sands clad in a wonderful-nothing-of-a-bathing-suit. He sat right down and wrote her a fan letter.

Diana answered the note and, after a few unforeseen complications (regarding travel accommodations), they got together in New York. It wasn't just a date; it was the Real Thing. Kirk knocked himself out being the gay young blade with just the right amount of seriousness to assure Diana he wasn't the complete playboy. The date began with luncheon, went through a matinee cocktails, dinner, and ended after dancing. And it was braced considerably by Kirk's impressive routine of excusing himself before every event and changing uniforms. He ran the gamut of his government wardrobe from blues to whites to full dress. Diana was impressed, although she wasn't gullible enough to fall for his line about it being Navy rules and all that.

The day was a complete success and Kirk had to borrow money from someone to get back to his base.

In 1943 Diana was engaged in modelling for a fashion magazine out Phoenix, Arizona way. Kirk was sent to New Orleans with his outfit to pick up a ship. It seemed the most natural thing in the world for him to write and ask her to return to New York *via* New Orleans. (Have *you* looked at a map lately?) Diana did just that and found herself in the middle of some solemn business involving her third finger, left hand.

Kirk's ship obligingly sailed to Miami on a shakedown cruise, and Diana trotted right after it via train. The two spent an idyllic honeymoon that lasted all of seven days before Kirk's orders came through and he went off to the wars.

It was while his ship was on anti-sub patrol that the accident happened and he ended up in the San Diego Naval Hospital with internal injuries. Nothing too serious, you understand, but bad enough for the Navy to want to wash its hands of him. His mail was chasing around the Pacific somewhere, trying to catch up with him, and it really wasn't anybody's fault that a flock of letters were lost somewhere and Kirk was delivered just one note which announced, with charming casualness, that Diana had decided to move near his base after *THE BABY ARRIVED!* The shock set his recovery back almost a week.

Back in New York, discharge pin and all, he went into "Kiss and Tell" and made a personal success of the lieutenant's role. But he wanted to vary his parts, for experience's sake, and he left the company after a few months to do "Alice In Arms" with Peggy Conklin. "Trio" followed, but was promptly and chastely closely by the New York censors. He went back to "Kiss and Tell."

It was while he was doing "The Wind Is Ninety" with Wendell Corey, that Hollywood gave him the eye. Producer Hal Wallis painted an attractive picture for him, but Kirk wasn't being lured away from his first love that easily. He was doing well on Broadway, and as a young character actor he was not beset with the problems that dog the heels of perpetual juveniles. Too, a stage version of the screen's successful "Here Comes Mr. Jordan" was in the offing and he had his heart set on it. Wallis obligingly gave him a rain check.

When the "Jordan" production was indefinitely postponed, Kirk's agents patted his hand, kissed him goodbye, and trundled him onto a westbound train. A week later he was scratching his name under Wallis' on the legal document they call a contract, and a few weeks after *that* he was working in the "Ivers" picture with Van Heflin.

In a few short months his preconceived notions about Hollywood have been kicked higher than a kite. "You know," he says with his nice kind of grin, "I was actually afraid of pictures at first. The camera seemed so emotionless. And I'd heard those rumors about studios being nothing more glamorous than factories of celluloid. Well, that's all hooey. I've discovered there is a lot more than glamour in Hollywood."

His own world centers around a Beverly Hills apartment that houses his two favorite people: Diana and young Michael (who arrived quite expectedly in September of '44). He spends his time making friends on the first handshake, and—what's more important—keeping them; working (a chore he's used to by now) for Wallis; Changing damp things for Mike, or fixing his own vacuum cleaner or the landlady's bottle warmer. He has no sense of direction and has to keep umpteen road maps in the car whenever he wanders more than two blocks from home. He dances with Diana, rug-cutting fashion, at the drop of a beat. He keeps his sense of humor rattling along on all 12-cylinders and comes up with such unexpected announcements as:

"Frankly, I was awfully self-conscious out here at first. (Just when you'd made up your mind that he'd never been unsure of himself in his life). I used to be a salesman, you know, with definite products to sell. Out here I had to learn that my only commodity—the *one thing* I had to offer—was *me*. But once you find out how easy it is to talk about yourself, there's no stopping you. It's really a lot of fun, especially for an old ham—and I *do* mean *me!*"

THE END

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THE REMARKABLE MAC

(CONTINUED FROM PAGE 57)

MacMurray asked his intimates. In five generations, it is possible for a tribe to progress from bows and arrows to bombs and propellors!

To go back to the fish for a moment—and keep dodging that hook—some of the Kanab country is still really wild. After Fred had been missing from camp for several hours one afternoon, one of the worry warts in the company said, "Do you suppose MacMurray has gotten lost?"

This query produced a general hoot. Said Someone, "Fred has hunted and fished all his life. A confused mountain goat could follow *him* to get out of a tight spot." P.S. Fred returned in a few minutes, emerging from a growth of heavy underbrush. "Found a new stream," he said.

Late one afternoon the company was shooting a herd of horses, but the camera was repeatedly picking up something in the middle distance; something that appeared to be the flash of a giant firefly. The gleam would spoil a take, then vanish; flash, then disappear. Said director Lewis King in bewilderment, "I can't figure out what on earth that could be. Someone run down there and find out."

It was Mr. MacMurray, who had found a brand new stream and whose flashing pole was disturbing the photographic panorama. He apologized—and moved downstream, out of range.

In Hollywood, Fred MacMurray is known as a conversational miser. Some quiet men are suspected of being taciturn for the same reason that a vacant house is silent: nothing there. But Fred is clever, intelligent, and occasionally witty. Furthermore, to silence for all time any question about his acumen, he owns—in addition to his home and his Russian River property—one of Los Angeles' swankiest apartment buildings. Any fellow saxophonist, just getting a start in some obscure orchestra, will admit, without arm-twisting, that he would be happy to equal the MacMurray record.

The fact remains, however, that in Southern California circles, Fred is a no-talkin' Joe. He was asked by a national magazine, at one time, to give an interview—about two thousand word, say—on Irene Dunne, with whom he was working in a picture. Fred agreed to think. Two days later he came up with the interview, and we quote it in toto: "Irene Dunne is beautiful and she worries."

It would be impossible to convince Kanab's sheriff, George Swapp, or local rider "Cowhide" Adams that Fred isn't the finest companion a man could have—complete with conversation. On location, Fred and Mr. Swapp spent hours yarning about fish that have been caught all over this broad land; they had a happy argument over the merits of letting a worm wiggle on the hook, or putting it on in such a way that it was unable to beckon to passing fish. And their discourses on the various types of dry flies went on longer than a Gertrude Stein paragraph.

When Fred first went on location, he fell into conversation with a group of bona fide cowhands. One of them said, "What beats us, Mr. MacMurray, is that we've never yet seen a western movie in which the riders handle themselves the way a guy really does.

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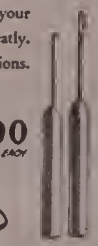

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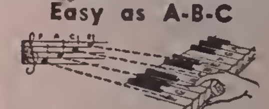

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Most movie cowhands sit bolt upright in their saddles, like a meeting of the Virginia Hunt Club. Well, that's swell if you're riding to hounds, strictly for pleasure, and only for a short time. But, brother, when a guy's in the saddle from early morning 'till late at night, day after day, he learns how to save his spine."

"Give me a demonstration of what you mean," suggested Fred. He watched carefully. Thereafter, he rode under the instruction of "Cowhide" Adams for several days in order to get the authentic stance, before appearing in front of the camera. So, in "Smoky," you'll see Fred nicely bowed in his saddle, sitting his horse as a gull rides a wave.

Naturally, this eagerness to do right by range riders endeared him to all local horsemen, who spread the story rapidly. He also attained an extravagant popularity with a totally different faction.

One Saturday night he returned to the hotel dining room rather late. The waitresses are High School girls who do the work to increase their pocket money; on Saturday night, they attend a western dance always given in the recreation room at the hotel—but only when all their work is done. This means that all guests must have been fed, all tables must have been cleared, the tablecloths must have been changed, and the setups prepared for breakfast.

Fred was the last guest for dinner, so the girls kidded him. "Fine thing! We've got dates, and you're holding us up. Couldn't you have left the fish alone for one afternoon?"

After having swallowed his dinner in a rush, Fred helped to carry out the dishes. Then he helped change the tablecloths, and re-set the tables. The girls calculated that, because of his long stride, his rapid-action arms, and his eagerness, his efforts were worth about the energy equivalent of 2½ girls.

"Okay," they said, when the job was complete, "you've been so swell that we're going to let you come to our dance. It's really a great fete, and you'll have fun."

Answered the diplomatic Mr. MacMurray, "By golly, if my wife had only been able to come along on this trip, you couldn't keep us away from your dance. We'd love it. But I don't think I should go, since she isn't here. I've got to write her a long letter tonight."

Which he proceeded to do. He also telephoned her every other day. Although the MacMurrays make no vast production of the fact, theirs is a singularly pleasant and complete comradeship.

In addition to his fishing friend, his riding friend, and his china friends, Fred cultivated another happy association: a local boy, son of a prosperous rancher, was getting an early start in life by shining shoes. He liked everyone in the company, and he turned out shines that made a 200-carat topaz look glum, but his especial pal was the man he called "Mac." No one ever calls Fred by that abbreviation, so naturally he got a kick out of the youngster's camaraderie.

Each evening, Fred would hand out one of the two pairs of business shoes he had brought along on the trip, and each evening the boy would give them a higher gloss. Fred was wearing riding boots for the picture, and during the entire location trip, he never donned the business shoes, but they were polished once a day anyhow.

One evening the boy was waiting on the doorstep of Fred's cabin when Fred came tramping in from a fishing expedition, wearing knee-high, laced frontier boots caked with the mud of many rivers.

The kid scanned the clodhoppers, swallowed, then asked in a small voice, "Need a shine tonight, Mac?"

Fred played it straight. "Sure do, by golly. Sure do. I'll be right out with them." He waited a few minutes, then handed out the pair of brown business shoes.

As he changed his fishing clothes, getting ready for dinner, he could hear the shine boy chuckling over the joke.

One night the head waitress seated a group of business men, who were spending the night at the hotel on their way East, at the table with Fred and several other members of the picture company. Naturally, the business men politely tried to direct the conversation toward Hollywood and film-making, but Fred gave them the Irene-Dunne-interview treatment on the subject.

Gradually, by questions, Fred worked the talk around to a discussion of the visiting gentleman's business, and found that one of them manufactured and sold cooling systems. That did it. Mr. MacMurray, in one easy lesson, learned about 20 years' worth about cooling systems.

When, much later than anyone had realized, the group arose from the table, the business man said to a member of the MacMurray party, "I certainly never expected to find an actor so well informed on so many different subjects! Why, I'd give him a job with my concern tomorrow!"

And Fred said, "That cooling system man taught me a lot. Who would ever think that kind of business could be fascinating!"

In addition to his accomplishments as an actor, a fisherman, a rider, a businessman, and a questioner par excellence, Fred has a secret talent: he cuts hair. He barbers.

Seems that when he was touring with orchestras in the threadbare days, it sometimes required every penny the tootlers could scrape up to buy beans, coffee, and bus rides. When the hairlines became indistinguishable from a high beaver collar, Fred offered to set up the necks and set out

(*Continued on page 83*)

Comedienne Joan Davis and her husband, Cy Willis, tripped the light fantastic at Ciro's to the music of the Desi Arnaz band.

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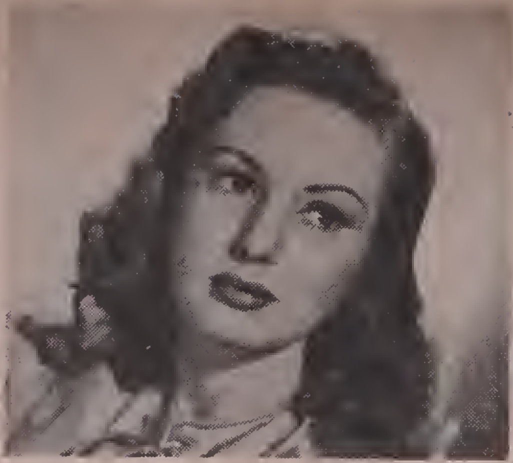
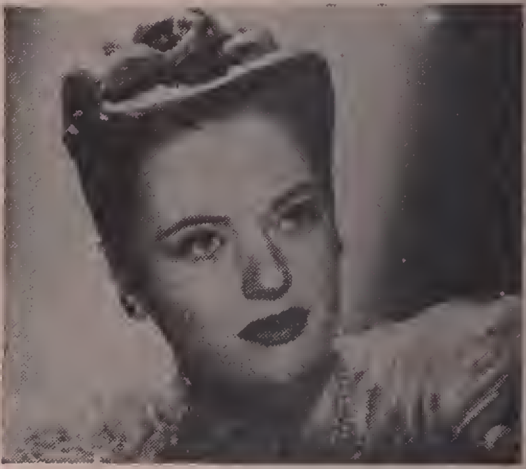
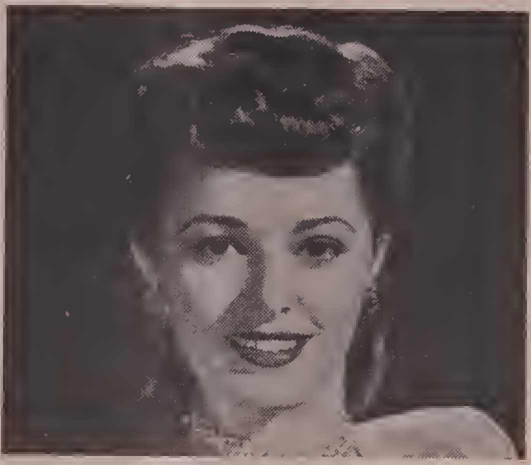


DOWN, with softness and simplicity. The charming choice is Mary Jane Harker's. She's in "The Time, The Place and The Girl."



UP, to smart sophistication—this clean sleek Alexis Smith upsweep. She's starring in "San Antonio."



DOWN, with a dash of deliberation. Worn by Eleanor Parker, whom you can see in Warner picture, "Of Human Bondage."

AS YOU LIKE IT

It might, to the male, seem like the vagaries of vanity, this feminine foible of fussing over hairstyles. We know better! It's the natural need for self-expression—the most important means of making a girl look a little different, a little more delightful than most of the damsels her beaux might know.

In Hollywood, where there are boundless bevies of really beautiful girls, you seldom see a "copy-cat" coiffure. That's because these learned lovelies seek and strive for true individuality. Please, you, too, point up your pretty face, by planning your hair-do on becoming rather than "fashionable" lines.

Unalike as the caps on these captivating Warner actresses are, they do have two things in common—all three of them! They are shown on hair that has lustrous health combined with a soft permanent wave to give its styling strength and body.

Hair that stirs the imagination begins with an immaculate scalp. The studios make a practice of daily shampoos when they shoot a picture. Never worry, then, that a once-a-week washing might *hurt* your hair. The only harmful hindrances to lively locks are dirt, excessive dandruff and the drying effects of heat and neglect.

Avoid them and achieve an attractive foundation for the coiffure of your choice. Keep soil out. Keep natural oil and sheen in by keeping in close touch with your hairbrush. Find out about the fine new shampoos that condition as they cleanse. Try a treatment occasionally with special oil or tonic. Then, when your hair is at the height of health, settle on a style that suits you, your features and your personality.

THE REMARKABLE MAC

(CONTINUED FROM PAGE 81)

the ears. He grew proficient.

On the location trip for "Smoky," the boys began to look muskratty after a few weeks, so MacMurray extracted his scissors from his traveling kit and announced, "By golly, I did it once; I can do it again. Gentlemen, step right up."

Burl Ives, singer of American folk ballads, volunteered to guinea pig the first cut; he emerged looking so neat that four others ordered a Fred shed.

Do not think this ends the list of MacMurray dependabilities. He also sings, (a pastoral little ditty entitled, "The Woolly Boogie Bee," in the picture) and plays the sweet potato (not in the picture.)

Fred brought the vegetable with a voice along on the trip for laughs, but Anne Baxter, who has the romantic lead opposite Fred in "Smoky", took it seriously. She listened to him play "Last Rose Of Summer" with ill-contained eagerness. "Now," she begged, "teach me to do that."

Fred set to work, showing her how to hold the 'tater, and what holes to cover to extract desirable sounds. It may be said with safety that the sweet potato is an instrument that responds to the natural musicality of a person like Fred, but which resists the determination of any less tonal an individual. At the end of two months, Anne was still doggedly trying to play "Last Rose of Summer."

"In all the things you've ever undertaken," observed a friend of Fred's "you've never met defeat. But I don't think you're any good at giving music lessons."

Retorted beautiful, non-musical Anne Baxter, "I'm not going to let you down, Fred. I'll master this thing yet."

Well, there must be a flaw in the character of everyone. Fred's friends have been trying to find his weakness for a long time. It would now appear that MacMurray does everything magnificently; everything with wisdom and good sportsmanship and charm. Everything, that is, except teach a willing pupil how to play the sweet potato.

THE END

Cover-girl, Nancy Guild, starts her movie career in "Dark Corner," with John Hodiak. Her newest "date" (above) is Victor Mature.

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Lydia E. Pinkham's TABLETS

STARBOUND

(CONTINUED FROM PAGE 33)

observing patients in their struggle against overwrought nerves; but when she needed it, the experience came flooding to her aid.

"This girl comes from the New York stage," Director Alfred Hitchcock said to Anita Colby, as he directed Rhonda's scenes. He laughed, in disbelief, when Anita assured him that it was the young actress' first professional appearance.

But it was true.

It's also true that Rhonda's mother was once well known Effie Graham, who played on Broadway with Al Jolson in "Dancing In The Dark." She left the stage upon her marriage, and gave up her career, but she must have known that she had a potential star in the cradle when she saw her beautiful second daughter. A lovely baby, she has grown more eye-catching with the years. Her figure is considered perfect, her coloring is arresting. Her beauty made inevitable her casting as lead in school plays, although she made no move for herself.

Rhonda was so shy that she used to walk to school with her eyes directed toward the sidewalk so as to avoid having to speak to anyone who might pass; but she loved to sing. She'd sing whenever she was asked, which was often for it's a pleasure to listen to her. The moment she stood beside a piano or walked on a platform knowing what she was to sing, she was completely at ease. She could sing her heart out, and she did.

Before Rhonda was quite fifteen, she was given, as usual, the lead in a school play. Her mother made her up for her role at home, and her elder sister lent her lovely sheer stockings and high-heeled slippers. Rhonda had never worn heels and found it difficult to walk in them as she hurried along—breathless because she was late. Goodness, could it be *that* late?

For some time Rhonda had noticed a long, dark car keeping pace with her, but supposed the driver was looking for a street number. But when she turned a corner, the car turned too, and a swift sidewise glance showed her that the driver was eyeing her intently. Mingled memories of her mother's warnings about strangers, and her schoolmates' highly colored tales of kidnapping, swept over the girl. She hurried faster.

"Wait a minute. I want to talk to you!" called the driver, "I say, wouldn't you like to be in pictures?"

Rhonda darted a frightened look at him, stopped long enough to take off the high heeled shoes, then ran like a deer, shod only in her sister's beautiful stockings, to school and safety.

When she got home that evening, there were voices in the livingroom. Opening the door with the caution of the very shy, she discovered her mother talking calmly with the driver of the long, dark car. He had taken Rhonda's address from the school files, she gathered. Impossible as it may seem, he really was a talent scout eager to sign Rhonda to a contract!

"She's too young," her mother decided. The girl was too tall (5′ 6″) for roles suited to her age, too glamorous-looking for straight juvenile

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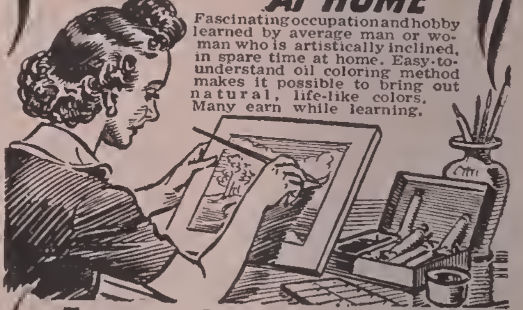

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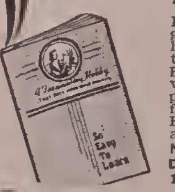

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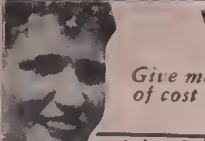

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parts, and not old enough for adult roles. But as a result of the talent scout's interest, her mother enrolled the then Marilyn Louis Lane at Cumnock School to study drama and voice and to keep on with her dancing. She had danced since she could walk.

"To balance all that, I took a commercial course in typing, shorthand and bookkeeping," confided Rhonda, over a chef salad. "I thought that if I never got to be an actress, I'd be prepared to be a secretary, and I really expected to like a secretarial career. . . . Of course, there was another point: it got me out of taking mathematics, which I hate! My typing ability came in handy in my role in 'Spiral Staircase,' where I'm a secretary to George Brent. In one scene, I had to type several pages."

At first, Rhonda didn't like her voice lessons. She'd been accustomed to singing, almost at sight, any music put before her; now her teacher permitted her to sing nothing but scales and exercises. "Now I know she was right," admits Rhonda, honestly.

Mad about music, Rhonda's idea of a wonderful time, even in high school days, was to listen to great music. She and her first boy-friend, Don Castle, used to come home from class together, darken the livingroom and tune in on a special four o'clock broadcast. From their comfortable easy chairs on either side of the fireplace, or at either side of open windows, according to season, they'd listen and dream of the future, when they'd be famous and happy and everything would be wonderful and right . . .

Then one month Rhonda's picture was on the cover of the High School Magazine. Hollywood agent Henry Willson saw it at the home of a friend who had a son in school. "WHO is THAT?" asked Henry, adding: "She ought to be in pictures."

His friend's son ran over to Rhonda's and came panting back, dragging the girl by the hand. She was so shy and seemed so young that Henry smiled, indulgently, and told her to get in touch with him when she finished school. However, he arranged for her to do a little modeling for commercial artists outside school hours. That experience would help her when she reached the screen, said Henry.

"Mother taught me how to pose and how to walk," remembered Rhonda. "When I look back, it seems to me that I owe everything to Mother,—she was the one who gave me lessons, who encouraged me, who never let me down. A year after she had me sent to the private school, she mailed snapshots she'd taken of me to Jesse Lasky's "Gateway To Hollywood" radio contest. They were dreadfully stiff pictures, but they were the means of entering me in the contest. I lasted to the semi-finals and got a junket to Des Moines, which was grand fun and good experience."

Back at school, Rhonda's career took on added life. She appeared on a few television shows, sang in the A Capella choir at school, and in the church choir on Sundays, and played leads in a number of plays at the Wilshire Ebell Club. In "Not Such A Goose", Henry Willson happened to be in the audience. Afterwards, he came backstage and signed the young actress to a contract with the Zeppo Marx Agency, with which he was affiliated.

Her first engagement was at 20th-

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Century-Fox Studios, where she was signed as "Marilyn Louis".

"That's no name for a star," asserted a studio expert, "think of another one."

"It's my name and I like it," objected the actress.

"You can learn to like something else. Submit a list," he advised. He didn't care for any name on her reluctant list, and it began to look as if "Anonymous" would have to appear on the cast sheet, if ever she was given a part in a picture—which didn't seem likely, as weeks passed into months. Then, as she and Henry were leaving the studio one day, he stopped short abruptly and pointed his index finger at her. "You are Rhonda!" he cried.

"How dreadful! . . . Rhonda what?"

"Rhonda . . . Let's see . . . Rhonda Fleming!"

They turned back, the girl fervently hoping that the studio wouldn't like her weird new name. They did, but there was no cast sheet for it to adorn, and after six months Rhonda asked for her release.

Almost at the same time, Henry Willson joined David O. Selznick's organization; presently he suggested that Mr. Selznick see Rhonda.

"I was frightened to death," remembers Rhonda. "He is such a great genius, I thought he'd feel he was wasting his time on me. He talked so fast, and I was too bewildered to follow him; I knew I must seem stupid. Once he said: 'Take off your shoes. Let's see how tall you really are.' I was terribly embarrassed. I took them off and part of one heel came loose. I tried not to let him see it; my hands shook, I blushed to the top of my head and trembled inside.

""Have you a test I can see? he asked then.

"I told him that 20th had made one, but it was long ago and I didn't think he'd like it. He laughed and told Henry to have it there by four o'clock. He said to me: 'Amuse yourself on the lot. We'll see.'"

Rhonda's knees felt like rubber. She could hardly get out of the office, and when she did, she begged Henry to let her go home. "One look at that test will settle everything," she declared, miserably, "There's no use my staying!"

Henry said, oh, take a chance—hold the thought—don't give up the ship, boys,—never say die—repeating all the old and trite sayings, trying to make her laugh. Laughter, so far as Rhonda was concerned, belonged to the Ice Age.

"You'll feel better if you eat something." Henry led her to the commissary. But while they were consulting the menu, in came Mr. Selznick with four of his friends. They chose a table next to Henry's; Mr. Selznick sat down facing Rhonda.

She couldn't eat. Every time she got something on her fork and lifted it partway to her lips, she would notice that the head of the studio was glancing her way, and put it down again. Imagine how unglamorous if he saw her chewing!

"They keep looking at me," she said in a worried whisper, "What'll I do?"

"Give them a smile," advised Henry.

So Rhonda would give out with a sickly sweet smile whenever appraising eyes were cast in her direction. Then she'd try to eat, again her fork would be halted midway, and she'd return it to mess the food around in her plate.

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"I can't stand any more, Henry," she said at length, "Take me out!"

"Okay, okay. Where's the check?"

Just then, Mr. Selznick beckoned to Henry, who joined him at his table. Rhonda remained at hers, staring down at her plate, her face shielded by a burnished fall of hair. She reminded herself of an ostrich with its head in the sand, and wondered if that bird really fools itself. *She* couldn't. Aeons went by—Henry returned.

"Cheer up, Rhonda. You have a contract. Mr. Selznick isn't even going to look at your test. You are to put your name on the dotted line!"

The secret behind Rhonda's success in the Hitchcock picture, she confides, is that in her role of nymphomaniac it was entirely in character for her to squeeze her hands together, spasmodically. All nervous patients do this because it helps nerve-pressure, and no one was ever so nervous as was Selznick's young discovery.

"Do you think I'll ever get over being scared?" she asked, opening wide those strange green eyes of hers. "In 'Spellbound,' it was an asset. Even in 'Spiral Staircase,' it didn't matter very much, for that's a murder mystery, and in it everyone is supposed to be terrified for the whole twenty-four hours of its duration. I remember my first day on that picture. There I was, a nobody among a lot of somebodies — Ethel Barrymore, Dorothy McGuire, George Brent—all of them so experienced that they could be entirely casual and assured. It was a help that I really knew how to act like a secretary, and I didn't feel in the least like myself because it was a period picture and we all wore perfectly hideous period clothes. In the end it was a lot of fun, for the action was so exciting. I never enjoyed any scene so much as the one where I am murdered. I love dramatic roles!"

Randy Scott helped Rhonda get over some of her nervousness in "Abilene Town," her third film role. This was a western picture, but definitely an "A".

Now she'd like to do a singing role. "A picture with a good reason for songs," she stipulates, "not just a musical. I want a good dramatic story where the plot's advanced by the songs."

No matter where a conversation starts, it's sure to come back to music when you talk to Rhonda. "Listen!" she exclaimed, as the commissary juke-box started up, heartily. "They're playing my favorite *Symphony of Love!* . . . Music does things to me. When I'm in a black mood, I get out of it by turning in on a good program, or putting on a record. I love so many songs. . . . *Night and Day*—that's my sister's song. She's happily married and has a baby and wouldn't trade places with me for any money. That song brought my sister and her husband together, and means so very much! *My* song is *All The Things You Are.* When I was going to high school, it didn't much matter what music was played, anything sent me off on a chain of dreams. I was famous, I was doing glorious things, meeting a wonderful man, falling in love, marrying, and we were so happy, doing things together . . . But sometimes I think Life is even more wonderful than my dreams!"

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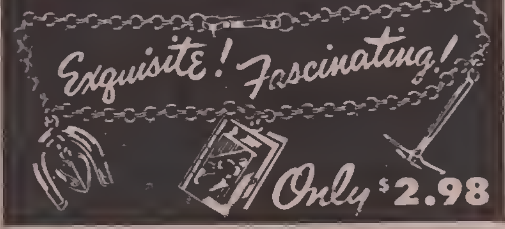

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ALL THE THINGS SHE IS

(CONTINUED FROM PAGE 36)

strictly of the daisy chain type, Vivian went in search of her gown. As she walked along the street, she visualized herself emerging from the wings, resplendent in her first long frock. She wanted something, she told herself, that would bring gasps of admiration from the audience. In a book she had read a sentence that she remembered, "As Elspeth entered the room every man became aware of her startling beauty; every feminine pair of lips compressed with envy."

That was what Miss Blaine wanted: an Elspeth dress with lip compressing power. Bearing this in mind she ruefully shook her head over a pale blue net and over a tender pink chiffon. A crisp plaid taffeta wouldn't do, nor would a starched pique.

The saleswoman, having inquired about the occasion for wearing the dress, suppressed a smile as she hurried away. She returned bearing a black satin creation consisting of slim shoulder straps, a minimum bodice, and a body-swathing black skirt *with a train.* Vivian caught her breath in ecstasy. She asked the price. It was five dollars more than she had; five dollars more than she could really afford.

"I'll take it," she said. "But I'll have to leave a deposit today and pay the balance Saturday. Is that all right?" It was.

A rapturous Miss Blaine floated down the street. Not until she was on the stairs of her home did a twinge of doubt color the Elspeth loveliness of her dreams. Slowly she descended the stairs and walked around the block. This rumination produced two decisions: she would not describe the dress to her mother; she would amass the additional five dollars due on the dress by secret financial transactions.

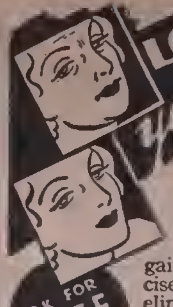
"I want to surprise you," Vivian told her mother upon her inquiry as to the success of the shopping tour. "I won't describe my new dress. I just want you to be at the opening and see how I look."

The ensuing days were busy ones. Vivian collected all the empty coke and milk bottles in her own apartment and returned them to the store for the refund. Then she searched the neighborhood for bottles. She ran a few errands; she took care of a neighbor's youngster one afternoon. She found a dime, an event that convinced her of the benevolent interest of the gods. On Friday, when she was still $1.20 short of her quota, she remembered her childhood hobby of saving tinfoil. Her heart pounding, she examined the bottom or catch-all dresser drawer and came up with a minor treasure that brought $1.47 on the open market.

Came then the great night. Vivian dressed in the privacy of her room, then called, "Now, don't look. I don't want you to see me until I actually walk out on the stage."

Her mother and step-father cooperated. Not until they were seated at their table, not until the house lights were dimmed and the orchestra lights came up, not until—against a background of music—Miss Elspeth Vivian Blaine vampired up to the mike, did her nearest and dearest get the shock of their lives.

Vivian caught sight of her mother's



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face; a face across which was written in a maternal expression for any child to read: For this you are going to be spanked! The first bars of Vivian's song were quavering, the next few bars apologetic.

Something about the fresh young body rendered obviously immature by the clinging satin, something about the school girl face inarticulately begging for understanding, touched Mrs. Blaine. She realized that she was going to cry if she didn't laugh, so she leaned back, caught her husband's eye, and together they shook with merriment. Vivian's singing improved on the instant, but, after that night, she never wore the dress again.

That experience completely eradicated the black satin influence from Vivian's psyche and explains her subsequent tailored taste in clothing, a taste that persists to this day. When she went on tour with the band, taking only formal clothes, she usually selected high-necked, long-sleeved little dinner dresses of austere simplicity.

Usually Vivian's mother accompanied her on tour, but when Mrs. Blaine's health made this impossible, Vivian was adequately chaperoned, not only by the band wives who traveled with their husbands, but by the boys themselves. No member of the band, indistinguishable at forty paces from Br'er Wolf himself, would have howled under Vivian's window for fear of having his trumpet or clarinet lip incapacitated by a fellow musician with a Sir Galahad complex.

As for over-ambitious gentlemen in the audience . . . a summer's night incident in a small southern town illuminates that situation. Vivian was seated on the platform, after having sung her first number, when two enterprising gentlemen, with more optimism than manners, hove to beside the stage and engaged Miss Blaine in conversation. For three sentences they were well-behaved. They asked her what her name was, how she liked singing with a band, and whether she would go have a beer with them.

When she said no, they wanted to know what gave her the idea that she could refuse to go out with a customer, etc., etc. At which point the entire reed section arose as one mailed fist and bore down upon the fresh boys to render them stale for weeks.

This and several similar incidents have given Vivian her viewpoint on men: mainly she is convinced that they are fine individuals, and whenever a bad one appears in the lot, the good ones will take care of him. This simple and sincere conviction, carrying with it a corollary that goodness and integrity cannot be defeated, is one of her most ingratiating attributes.

Vivian is sentimental about holidays, partly because touring with a band tends to telescope a year, leaving the joints marked only by the names of towns and the reception accorded the band at that geographic location, and partly because she thinks those high spots of a season dedicated to friendship and love, make all of life worthwhile.

One of the holidays she remembers most vividly was her first birthday away from home. At that time her mother was too ill to accompany the band, so Vivian anticipated a grim day. A package arrived from her mother a week in advance of the date, and a letter arrived that morning, but still that was scarcely celebration

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enough for a romantic young girl.

She went through the day with that desolate feeling; repeatedly she told herself that only a 22-carat dope without an ounce of reason in her system would feel anguished because she wasn't going to have a birthday cake and a flock of friends singing "Happy Birthday To You" and perhaps some special little remembrance from a boy friend.

As she combed her hair, preparatory to appearing that evening, she told her wan-eyed image, "Okay, so you're a 22-carat dope."

At eleven o'clock the band arose, played "Happy Birthday, dear Vivian," and presented the astounded Miss Blaine with an orchid and a bottle of cologne. Miss Blaine cried so hard that she couldn't even voice her thanks, but the boys seemed to get the idea without oratory. By the time they returned to the hotel, she had recovered and she managed to stay that way until the boys invited her to a one A.M. supper at which there was a cake bearing 50 candles. Observed one of the boys, "Niagara is an amateur."

At Christmas season one year, the band was working in the supper room of a New York hotel, so Vivian's mother was with her in a suite in the same hotel. Very sensibly, they discussed their Christmas plans: it was clear that the room was too small for the traditional Christmas tree. Mrs. Blaine didn't have the strength to string ceiling decorations, and Vivian wouldn't have time. So this year, they said with determined realism, they would simply have a few presents to be placed on the desk in their room and opened with appropriate exclamations on Christmas morning.

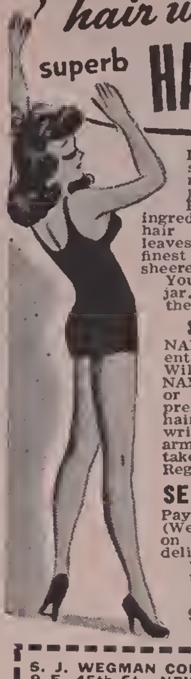
The day before Christmas, Vivian said to her mother, "Why so sad, darling? Everything is wonderful, really. You're better than you've been for years; I have a wonderful job; our prospects for next year are wonderful. How about a big smile?"

Mrs. Blaine tried, but the result was pathetic. Asked Vivian, "Are you unhappy because we aren't having a tree and all the trimmings?"

"Of course not," insisted Mrs. Blaine. "It would be perfectly silly in this compact hotel room. . . ."

So Vivian rushed out, frantically bought a three-foot tree, scurried through dime stores to snatch up what ornaments were still available, dashed to a delicatessen to apprehend a small,

Vivian Blaine once was a chubby brunette. Above, with agent-husband, Manny Frank.



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cooked turkey, sped to a market for canned cranberry sauce, stuffed dates, whipping cream for pumpkin pie. It required three trips for herself and the taxi driver to transport her purchases to the hotel elevator.

And it was a very merry Christmas, not only for Vivian and her mother, but for the band which insisted en masse on repairing to the suite for a present-opening session after the boys had finished their Christmas Eve performance.

As soon as workmen and good materials are available, Vivian and her husband, Manny Frank, plan to build a home. As a youngster, Vivian used to dream about the house she would preside over someday, and the dream always involved everything from grilled iron gateways front, rear and side, to a greenhouse in which she would grow her own rare hybrid orchids. She thought of turrets and boudoir walls upholstered in silk brocades; she imagined hand-carved oaken staircases, and little gold trapdoors for hot and cold running cats. Quite a tepee.

At the time when this phantasmagoria was at its ultimate, the band and Vivian signed a deal to appear at The Mansions in Ohio. The Mansions had been converted, or at least portions of it had been, into a popular dance spot. The dancing was done on the terrace, and the band occupied one wing as living quarters.

This noble edifice had cost over a million dollars of the hard-earned money of a man who never completed it. There was a pipe organ in the entrance hall, and there were a series of secret stairways threading a cobwebby path through the walls. There were huge doors which, when opened, revealed nothing but a brick wall.

If the place was not haunted it was only because the Bureau of Eternal Revenant, Local No. 00-00-00 found working conditions unfair—and complex.

When Vivian and her mother turned in each night, they were careful to bolt the door. Mrs. Blaine observed dismally on one occasion when the wind was blowing and a ghostly summer thunder storm was brewing, "I don't know what good it does to bolt the door, when—if *they* want to—*they'll* simply ooze in through the window."

Vivian said practically, "Just put your head under the covers." She didn't inquire about the identity of the beings to which her mother had referred simply as "they."

The summer spent in this vast pile of masonry cured Vivian forever of her hunger for a castle. When she and Manny build, it will be a rambling, rather modern house utterly lacking a pipe organ, an oaken staircase, or a marble terrace. And if they hear a long, low moan in the night, they will know that it comes merely from the 20th Century-Fox bookkeeping department because the time has come for Vivian to get another increase in salary according to the terms of her very fine, fat contract.

Her latest picture, "Three Little Girls In Blue," (with June Haver, George Montgomery and Frank Latimore) is being shot in Technicolor and will show how lovely Vivian Blaine—formerly a redhead—can be as a blonde.

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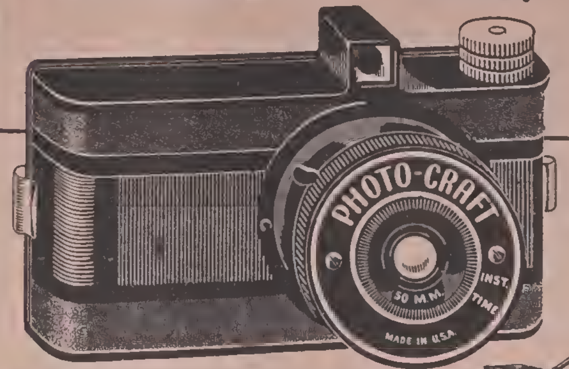

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NEW PICTURE GUIDE

(CONTINUED FROM PAGE 14)

Hitler Lives? (Warner Bros.)

A semi-documentary short, it identifies the dangers that face the world through the spread of Nazi ideologies and the doctrine of world conquest. Since the dangers are ever present, this is still a timely film, and should be seen.

House of Horrors (Universal)

"The Creeper" (Rondo. Hatton) creeps into Greenwich Village and murders an art critic (Alan Napier) —not for art's sake—but at the behest of surrealist sculptor Marcel DeLange (Martin Kosleck). Bill Goodwin, Robert Lowery and Virginia Grey help track down the killer.

Perilous Holiday (Columbia)

Mysterious goings-on in Mexico engage the talents of old reliables Pat O'Brien, Alan Hale, Edgar Buchanan and Eduardo Ciannelli. Ruth Warrick and Audrey Long battle for O'Brien.

Vacation From Marriage (Alexander Korda Production, MGM release)

A timely, humorous account of what happens when two married people are separated by the war. American audiences will welcome seeing Robert Donat on the screen again. Deborah Kerr, who plays his meek wife, will be remembered for her fine performance in "Colonel Blimp."

The Mask of Dijon (PRC)

Erich Von Stroheim, great exponent of the monocled class, is still menacing the customers. Cast as a mad magician, he has plenty of scare in him yet. Among those avoiding his evil spells are Jeanne Bates, William Wright and Edward Van Sloan.

Breakfast in Hollywood (Golden Pictures)

This is a warm friendly little story depicting a day in the life of Tom Breneman. Along with putting on a national radio program daily, he manages to become entangled in the various problems of a girl and a sailor, a neglected wife, an unhappy old woman, and an aging spinster. Bonita Granville, Eddie Ryan, Billie Burke, Beulah Bondi, and Zasu Pitts deserve mention as the characters who "Breakfast in Hollywood."

Eddie Ryan, Bonita Granville and Tom Breneman are together in "Breakfast in Hollywood."

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PICTURES IN PRODUCTION

(CONTINUED FROM PAGE 20)

which this department offers them gratitude. Also due for bows are Coleen Gray, Margaret Bannerman, Anne Revere, Stanley Prager, Susan Blanchard and Roy Roberts.

ANNA AND THE KING OF SIAM is the dramatization of the book of the same title, with Rex Harrison as the gentleman who tries to understand the occidental governess, Anna, played by Irene Dunne. Linda Darnell, Gale Sondergaard, Lee J. Cobb, and Mikhail Rasumny round out the cast.

SOMEWHERE IN THE NIGHT is in its second month of production. A mystery thriller, it tells the story of a service man who is discharged from a hospital, physically well, but mentally unable to remember his past. His determined tracing of that past provides some eye-popping moments. John Hodiak, Nancy Guild (turning in a fine performance in her first picture), Lloyd Nolan, Richard Conte, Fritz Kortner, Sheldon Leonard, and Josephine Hutchinson make up the cast.

THE DARK CORNER is the story of a prolonged feud between two private detectives, the thug in the pay of one of them, and a slick art collector whose wife is two-timing him. Fast, furious, and hard-hitting, this is likely to be one of the suspense pictures of the year . . . with Lucille Ball, William Bendix, Mark Stevens, Clifton Webb, Kurt Kreuger, Reed Hadley, Eddie Heywood and Cathy Downs.

CLUNY BROWN is the pictorial version of Margery Sharp's delightful story of the unlikely adventures of an English kitchen maid, and will profit by the craftsmanship of Charles Boyer, Jennifer Jones, Peter Lawford, Helen Walker, Sir Aubrey Smith (bless him), Margaret Bannerman, Sara Allgood, Richard Haydn, Ernest Cossart, Una O'Connor and Florence Bates.

STRANGE TRIANGLE starts out with the impossible pick-up of the year: Preston Foster is annexed by Signe Hasso in San Francisco and asks him to take her—hold onto your hats—to the *Opera!* From that point on, the plot quickly moves to embezzlement and murder. Also in the cast are John Sheppard and Anabel Shaw.

* * *

AT UNITED ARTISTS:

THE SIN OF HAROLD DIDDLEBOCK is now in its fourth month of production. Returning Harold Lloyd to the screen (the first scenes are also the last scenes of "The Freshman," long ago Lloyd movie), this Preston Sturges picture promises to be one of the best of the year. Frances Ramsden, Raymond Walburn, Rudy Vallee, Edgar Kennedy, Jimmy Conlin, Arline Judge, Lionel Stander and Franklin Pangborn complete the cast.

* * *

THE STRANGE WOMAN is a dramatization of Ben Ames Williams' doomstruck story about a female Jekyll-Hyde. The story is laid in Bangor, Maine, in 1820, and deals with the ill-fated lives of all three men who loved THE STRANGE WOMAN. Hedy Lamarr has the title

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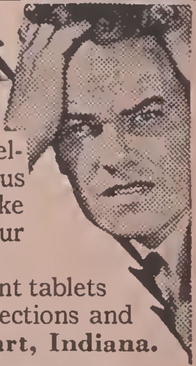

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role, and she is handsomely surrounded by George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke and Kathleen Lockhart.

* * *

AT UNIVERSAL:

NOTORIOUS GENTLEMAN is in its initial stages, with Kent Taylor cast as an attorney in this whodunit. Virginia Grey, Jane Adams, Milburn Stone, Danny Morton, John Litel and Samuel S. Hinds complete the cast.

THE CAT CREEPS is a horror story with Lois Collier, Fred Brady, Noah Beery, Jr., Paul Kelly, Douglass Dumbrille, Rose Hobart, Iris Clive, and Jonathan Hale.

DESIGN FOR DEATH, another murder mystery, is in its first week of production with Tom Neal, Martha O'Driscoll, Donald MacBride, Elisha Cook, Jr., Peter Whitney (remember him as the half-wit twins in "Murder, He Says"), Lou Lubin, and Oliver Blake.

SHAHRAZAD, being shot in Technicolor, is a Hollywood version of a portion of the life of Rimsky Korsakov. Jean Pierre Aumont is the pianist, who was, at the time of the story, a cadet in the Russian Navy. Brian Donlevy is captain of the ship which is becalmed in a harbor, thus making it possible for the pianist to meet Yvonne de Carlo. Miss de Carlo (this will stun you) DANCES in the picture! Also very busy are Eve Arden as Miss de Carlo's mother, Theodora Lynch, Philip Reed as the Prince, Terry Kilburn and Leonard East.

* *

AT WARNERS' 1ST NATIONAL:

ESCAPE ME NEVER is the title of a book written by Margaret Kennedy as a sequel to "The Constant Nymph." Although Warners' made that book into pictorial form, ESCAPE ME NEVER is not viewed as a cinematic sequel, since even the characters are different. The story is told against the world situation of 1890, locale Italy, the Swiss Alps, and London, and the theme is the double triangle. Errol Flynn as a composer-conductor, Ida Lupino, Eleanor Parker, Gig Young, Reginald Denny, Isobel Elsom and Albert Basserman complete the cast.

Mary Astor, Allyn Joslyn (remember "Junior Miss") and Brian Aherne contributed their services to a recent CBS Screen Guild show.

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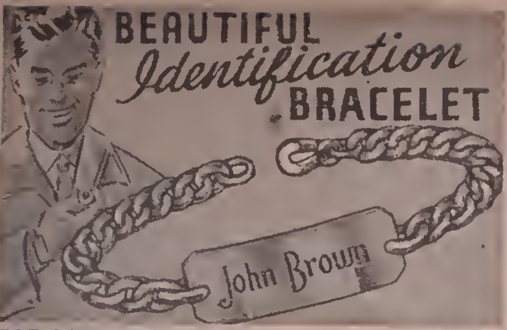

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TWO GUYS FROM MILWAUKEE is the story of a prince, visiting America incognito, who meets a taxi dancer. From that point on, it's "Princess O'Rourke" in reverse, and very nice going indeed because of the presence of Dennis Morgan, Jack Carson, Joan Leslie, S. Z. Sakall, Janie Paige, Rosemary deCamp, Patti Brady, and John Ridgely.

HUMORESQUE is the story of a violinist who becomes the protege of a woman whose intention is to direct the musician's career as she sees fit, regardless of his desires. Joan Crawford is the Svengali-ette, John Garfield is the musician (whose violin playing is being dubbed by Isaac Stern, since Jascha Heiftz turned down the offer); also cast are Oscar Levant, Ruth Nelson, J. Carrol Naish, Richard Gaines, Paul Cavanagh, Craig Stevens and Fritz Leiber.

* * *

AT COLUMBIA:

THE JOLSON STORY is "Mammy's" biography, shot in Technicolor. Getting his big break in the role of Al Jolson is Larry Parks, for whom everyone on the Columbia lot is rooting. Also cast are Evelyn Keyes, William Demarest, Bill Goodwin (who was so good in "Stork Club" as Billingsley), Ludwig Donath, Scotty Beckett (Jolson as a boy), and Tamara Shayne.

THE WALLS CAME TUMBLING DOWN should have as a theme song that indestructible old melody, "Jericho." This picture deals with the adventures of a New York columnist (Lee Bowman) who becomes involved in the murder of a priest. Among the tangle of clues are a pair of missing bibles, and Mr. Bowman's search for same lead him in such mazes as have not even been penetrated by the much-traveled Gideon edition. Among the suspects are Marguerite Chapman, and also cast are George Macready, Edgar Buchanan, Ludwig Donath, and Lee Patrick. (Because Edgar Buchanan used to be a dentist, this enterprising dentist wants to write a murder mystery for him entitled "The Tooth Will Out." Notice to title-stealers: this one is copyrighted, so there!)

NIGHT EDITOR is one of those stories told in flashbacks. A detective, eager to guide a cub reporter aright, tells the story of his life: seems that, as a young and enterprising detective, he fell for a nubile number who was on the illicit side. Upon getting involved in murder, he is forced to take his choice between saving an innocent man and ruining his own career, or keeping still and allowing a killer to go free. The players are William Gargan, Janis Carter, and able, talented Jeff Donnell.

* * *

AT MGM:

THE YEARLING, in Technicolor, is the dramatization of Marjorie Kinnan Rawlings' deft and prenetrating book about Georgia hillsmen. The picture is now in its seventh month of production, so it will undoubtedly be of Academy stature when completed. Gregory Peck and Jane Wyman are

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husband and wife in the story; Claude Jarman, Jr. is the lad lifted from a school room to Hollywood to be celebrated as the "Jody" of the story. Jeff York, Henry Travers, June Lockhart, Chill Wills and Clem Bevans are also cast.

ARMY BRAT is now in its third month of production as a story of a freckle-faced boy's experiences in an army post. Butch Jenkins is having the time of his life in the title role, aided by Frances Gifford and James Craig as his parents, Henry O'Neill and Sharon McManus as others in his busy life.

THREE WISE FOOLS is a story which Mamma and Pappa Leprechauns tell their children just before they tuck them into rosebuds for the night. It seems that once there was an earth child named Margaret O'Brien, and playing games with her all day at Metro were Lionel Barrymore, Lewis Stone, Edward Arnold, Cyd Charisse (who was so good in "The Harvey Girls"), and Thomas Mitchell.

BUT NOT GOODBYE is one of those delightful "Topper" things, but this out-Toppers Topper — because both Frank Morgan and Keenan Wynn are returned protoplasms. Added twist is the fact that Keenan plays Frank Morgan's father. Seems that Keenan wears the fashions current when *he* was a young man, Frank does the same, and together this passe' sartorial pair try to give advice to their son and grandson respectively, Richard Quine. Richard has girl trouble with the lovely Audrey Totter (whom you saw for the first time as the siren in "A Sailor Takes A Wife.") Also assisting the supernatural hijinks are Leon Ames, Cecil Kellaway, Gladys Cooper, and Marshall Thompson. If this one sustains the promise of its script, it's going to be one of the hit comedies of the year.

FAITHFUL IN MY FASHION deals with the experiences of a soldier who returns to the department store shoe section in which he formerly worked, only to find that his job has been ably filled during his absence by a beauty from foot to head, Donna Reed. Natch, he falls for her, and from that point on the fun begins. Tom Drake is the returned wearer of the golden ruptured duck, and his fellow players—in addition to Donna—are Edward E. Horton, Spring Byington, and Wody Wilson. Film editor on this one is a gentleman whose name you used to hear on broadcasts of U. S. C. football games: Cotton Warburton.

FIESTA, in Technicolor, tells the story of a father, Akim Tamiroff, who wants his son to be a bullfighter. Ricardo Montabalban (enacting the role of the son) feels like Ferninand about the whole thing. So his sister, a part taken by Esther Williams, decides to fight bulls in her brother's name in order to keep her father's heart from breaking. That she may suffer divers breaks of a more personal nature is, of course, beside the cinema point. With them on location in Mexico are Mary Astor and Cyd Charisse (who is a busy girl these days!).

* * *

AT PARAMOUNT:

CALIFORNIA, in Technicolor, takes place in 1848 in the days when a gang of renegades planned to block California's admission to The Union in order to establish a local kingdom for themselves. Ray Milland (as a U. S.

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Cavalry deserter), Barbara Stanwyck (as a gambling hall habitue) and Barry Fitzgerald (a character inclined to take too deep an interest in that tinkling bottle held over, no doubt, from "Going My Way") make up a trio who happen onto the scene and take exception to the plot to keep another star from field of blue. Also working in the picture are George Coulouris, Albert Dekker, Gavin Muir, Frank Faylen (who was the malevolent male nurse in the hospital scene of "Lost Weekend"), James Burke and Crane Whitley. John Farrow, a stickler for accuracy, fomented a political discussion between Ray Milland and Albert Dekker one day, and just as the gentlemen had reached the white-lipped stage, announced, "All right, boys, we'll change our shooting schedule a bit and film that fight scene." He got a wild one.

THE SEARCHING WIND is the dramatization of the Lilliam Hillman play. Robert Young enacts the part of a young diplomat; Sylvia Sidney is a newspaper woman, Ann Richards is "Emily", and others in the cast are Dudley Digges, Douglas Dick and Dan Seymour.

* * *

AT PRC:

Two bang-bangs on horseback are in progress: GENTLEMEN WITH GUNS is being shot in Cinecolor, the same process used so successfully at PRC in "The Enchanted Forest." Cast includes Eddie Dean, Mary Kenyon and Roscoe Ates.

The second picture is an untitled BUSTER CRABBE WESTERN keeping busy Fuzzy St. John, Patti McCarty, Budd Buster, and Buster Crabbe of course.

* * *

AT MONOGRAM:

CODE OF THE DRIFTER, starring Johnny Mack Brown and Raymond Hatton, has just gone into production and the girl's part has not yet been cast. Script is exactly what you would expect from the name of the picture —a saga of the nobility of the itinerent cowhand.

Pat Knight (Mrs. Cornel Wilde) has made no pictures yet, but her fan mail is breaking records. Above, with her handsome husband.

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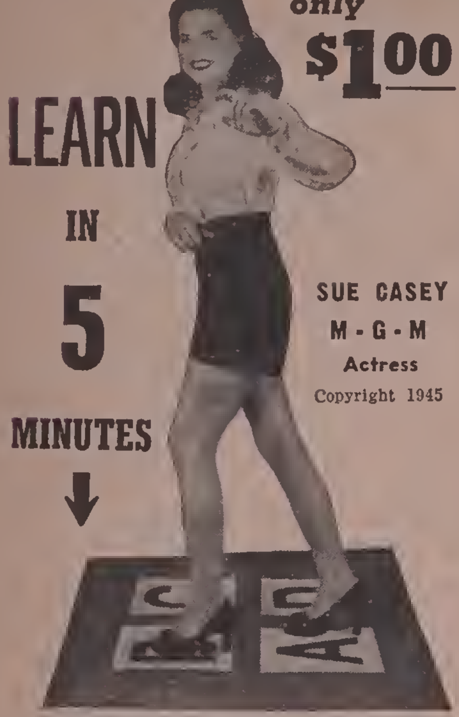
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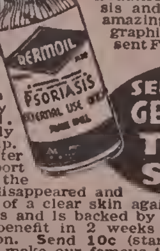

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SO PROUDLY WE HAIL

(CONTINUED FROM PAGE 12)

Young Richard Jaeckel, just out of the Merchant Marine, will be seen with Jeanne Crain in "Margie" (20th Century-Fox pic).

Ray McDonald is really on his way again, for when his present picture is completed, his schedule calls for a lead role in "Ah Wilderness."

* * *

JOHN SUTTON, returned from three years of distinguished service in the Navy, has been borrowed from 20th by Paramount to do "Christabel Caine," with Joan Fontaine and Henry Fonda . . . ROBERT RYAN has landed a featured role in R.K.O.'s "Desirable Woman," with Joan Bennett and Charles Bickford . . . It's good news that LEW AYRES has returned and is about to star in "The Dark Corner" with Olivia DeHavilland. Lew's role will be much the same as the real-life part he enacted for two years in the South Pacific.

* * *

Remember RICHARD JAECKEL, the lonely little Marine of "Guadalcanal Diary?" After a long stretch with the Merchant Marines, Dick is about to go before the cameras with a high school boy role in "Margie," for 20th . . . RUSSEL HAYDEN, No. 4 boy on the cowboy stars poll, is out of the Navy and doing a featured spot in the Pine-Thomas ditty, "Seven Were Saved". . . By the time you read this, MICKEY ROONEY should be back in Hollywood . . . Word comes from JEFFREY LYNN (he's eligible for discharge right now) that he wants to stay in the Army indefinitely.

THE END

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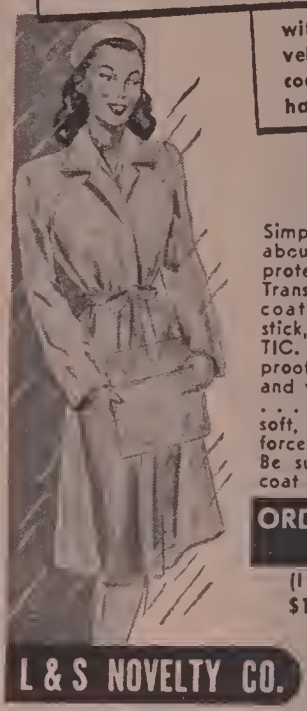

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INSIDE HOLLYWOOD

(CONTINUED FROM PAGE 10)

AS TIME GOES BY:

One of the messenger girls on the RKO lot asked Ingrid Bergman for an autographed photograph. During a break in her scenes for "Notorious," Miss Bergman complied with the request, but paused after writing the word "To" and looked up with a little laugh. "How do you spell your name?"

The name was Margaret, whereupon Miss Bergman chuckled, "Since leaving Sweden I've grown so bad in spelling and arithmetic that I can't even help Pia with her homework nowadays because I do everything wrong. She's lost confidence in me completely since I worked all her sums one night—without getting one right."

NO DAILY DOUBLE:

Susan Hayward and Jess Barker took their twin sons, Timothy and Gregory, on a shopping expedition recently. Susan saw a coat that she liked, and asked Gregory to try it for size. Said the saleswoman regretfully, "It's an excellent garment—one of the few really good bits of merchandize we're had in some time—but I'm sorry to say that we have only one. Since you have twins to outfit . . ."

"We don't dress them alike," explained Susan. "We don't believe in smothering their individuality by making them a team. Each is treated as a single child, dressed as a single child, fed, taught and disciplined without consideration of his brother."

GREAT FETE:

One of the nicest parties given during the holiday season was that staged at the Beverly Hills Hotel by RKO in honor of Commander Douglas Fairbanks, Jr. Commander Fairbanks, as handsome as ever, has a chest covered with fruit salad, and a personality covered with modesty. Most touching moment was that in which Mary Pickford arrived and rushed up to embrace her tall stepson.

UN-WISE CRACK:

On his way to San Francisco to put on a series of hospital shows, Eddie Bracken was so entranced by a gin rummy game that he failed to fasten his seatbelt when the plane landed. A spot of bumpy air was encountered, and Eddie was tossed against the seat ahead—losing a good hand, which was the situation .that, originally, caused him greatest concern. However, a few hours later he was having trouble breathing, so had X-rays taken. Uh-huh. Two cracked ribs. From now on, Mr. Bracken believes in those lighted signs in airplanes saying, "Fasten Seat Belt."

GERTRUDE STEIN INFLUENCE:

As you probably remember, Gertrude Stein is the woman who wrote, "A rose is a rose is a rose."

With that preface, we may tell you that when Lee Bowman checked onto the Columbia lot for his role in "The Walls Came Tumbling Down," he discovered that the studio had given him a handsome new dressing room.

Observed Mr. Bowman to Marguerite Chapman, "Quite a job. Quite a job. Only one thing missing—they forget to put up

I killed my sweetheart's... Love

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DR. WINFIELD SCOTT PUGH SAYS:

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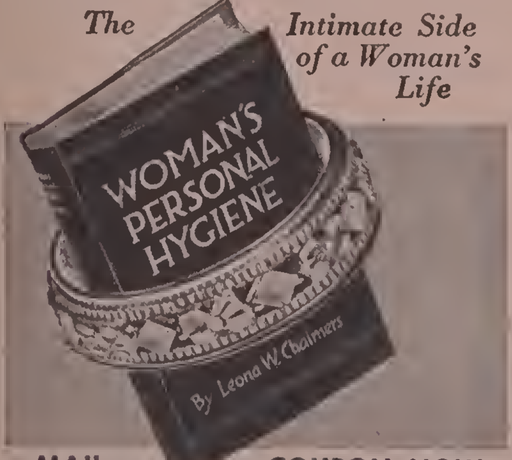

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any pictures, and the omission leaves the place rather bare."

When Mr. Bowman returned from luncheon and stepped into his new dressing room, he found the walls entirely plastered with some three dozen Bowman portraits—all precisely the same pose. Mr. Bowman grinned, "A ham is a ham is a ham."

GRAB SHOTS:

Notice any table scene in any Warner Brothers picture: the butter, in this spread-famined town, is putty.

The lace handkerchief, carried by Faye Emerson for luck in every picture she makes, once belonged to Sarah Bernhardt. Watch for Faye to flutter it in a scene in "Danger Signal."

When Van Johnson consults his watch in "Till the Clouds Roll By," notice the timepiece if you can; it was a gift to Van from Gene Kelly.

Dialogue on the set for Monsieur Beaucaire when Bob Hope was figuring out some business:

Director George Marshall: Why don't you study your lines at night so you'll be letter perfect in the daytime?

Mr. Hope: Studied all day yesterday on these lines.

Mr. Marshall: Then who was that I saw on the golf course?

Mr. Hope: Me. But my caddy was carrying the script.

WITHOUT RESERVATION:

When Chet Lauck, Jr. (his dad is Lum of Lum & Abner) met the genuine Indian who lives on Lauck's "Bar Nothing" ranch near Las Vegas, Nevada, and about whom young Chet had heard fabulous stories from his father, the boy was so excited at the thought of meeting a real, live Redman that he lost his tongue. After drawing halfmoons in the sand with his toe, and after gulping hard several times, he finally came up with this.

"I've got an Indian suit at home, too," he said.

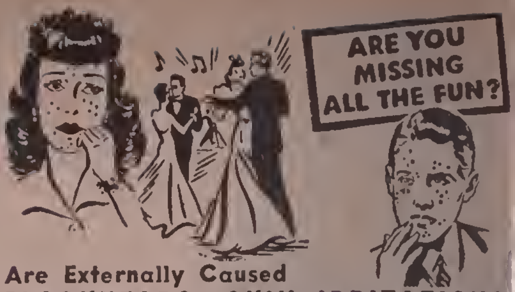
LOYALTY:

Miss Victoria James, pre-kindergarten daughter of Mr. and Mrs. Harry James, was allowed to visit the set for "The Shocking Miss Pilgrim." During a love scene between Betty Grable and Dick Haymes, Miss Vicki set up a horrified yowling. When questioned, she explained tearfully pointing to Dick, "That man isn't my daddy."

TAPS:

Although Slim Summerville had not made a picture for some time, he was widely remembered by everyone who has been interested in the development of the motion picture. Born in Albuquerque, New Mexico, Mr. Summerville came to Hollywood in 1909, married (his wife survives him) and became the father of a son, Elliott, who lives in North Hollywood.

At the time of his death, Mr. Summerville was only 53 years old. An interviewer once asked if he had ever had ambitions toward serious drama. Said Mr. Summerville, "I like to see people emerge from a theatre repeating to each other the best scene or the best gag of the evening and getting a retrospective laugh out of it. There isn't much of that sort of thing going on in the foyer after a performance of 'Mourning Becomes Electra'—so I guess you can say I've never hankered to be serious, whether drama was involved or not."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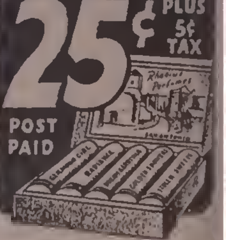

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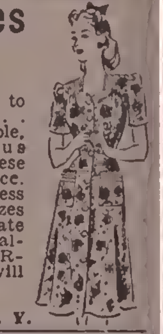
2 for only $3.69



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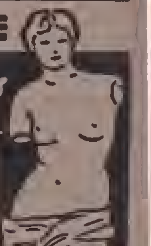

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AMERICAN STUDIOS, Box 216, LaCrosse, Wis.

READING FROM WRITING

(CONTINUED FROM PAGE 61)

Miss Nancy Eger
West Pittston, Penn.
Dear Miss Eger:

Don't worry if you aren't a beautiful writer. Remember, some of the smartest people in the world are the poorest penmen! Their thoughts are so far ahead that their hands simply cannot keep pace. You are somewhat hasty, and you try to write rapidly to crowd in all your ideas before you forget them. That's what gives your script part of its variations.

Some of your characteristics include curiosity, a desire to know the who-where-why-which-when of everything; a keen sense of humor; a liking for the opposite sex; a tendency to trust others a little too much; persistence; and a dislike for taking orders. You forgive but you sometimes find it difficult to forget.

You are an enthusiastic young lady and find it difficult to stay still for any length of time. There is a desire for independence, an impatience for results, and a tendency to be just a little extravagant. You ought to be popular with people, as you have a knack for liking them and they for responding.

Sincerely,
Helen King

* * *

Mr. John Gaines, Jr.
Washington, D. C.
Dear Mr. Gaines:

I was interested in reading the assorted lines of work you would prefer to follow for your real ability lies in a different line! I think the entertainment world will always interest you, but I believe your capabilities are more in the engineering field!

An analysis of your script shows a tendency to fuss about small things, and to get upset by them. You have a analytical mind and one which can usually get to the root of a problem. You like having your own way, yet can be appealed to by those you love. Right now you are developing, and thus find life most interesting. Your impatience to take in too much territory at one time—to see too much, or do too much—is a natural part of your development. There just aren't enough hours in the day for you!

There is a bit of curiosity in your writing; a desire to have a certain amount of privacy; generosity; loyalty; and attentiveness to work, and hobbies, which you consider important. Those plainly written capital letters tell of your good taste and good judgment.

Sincerely,
Helen King

* * *

Miss Frances Farfone
Springfield Gardens, N. Y.
Dear Miss Farfone:

Thanks for sending such an interesting sample of writing, and it certainly is one, with all the variations in the letters!

The "y" without a loop tells of your tendency to disregard unnecessary thoughts—a practical "y." The same letter with a cross on it shows a yen for the nicer things and your definite determination to go out after them! The "f" you make shows a mental alertness and celerity of thoughts.

Aside from the letters, let's look at other signs. The backhand slant depicts your reserved feelings; the plain capitals tell of good taste and knowledge; the odd capital "A" shows your goodheartedness. The longer one knows you, the better one likes you; for you don't always expand on first few meetings.

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ORDER NO. L-2
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Adjustable Band.
Beautifully Designed.

ORDER NO. M-2
Men's dependable
Four Jewel watch.
Sweep Hand.
Genuine Leather
Adjustable Band.

ORDER NO. L-3
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Fine Quality.
Distinctively
Styled.
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ORDER NO. M-3
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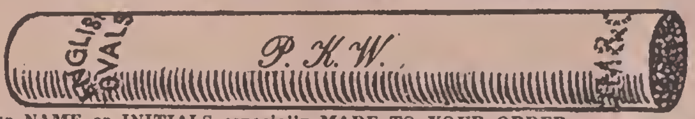

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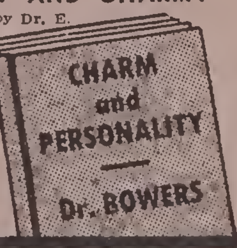

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☐ Check here if you wish to save postage by enclosing $2.98 with the coupon.

You're a worrier, and worry too much about little things. Big things you take in your stride. Self control is coming into your nature more and more. Also I see that you are adaptable, highly intuitive, could use a little more determination to make sure others don't take advantage of your good nature.

Sincerely,
Helen King

* * *

Corp. Lavonne Bain
Arlington, Va.

Dear Corporal Bain:

There is much rhythm in your script, and a musical appreciation. Also I see that you are somewhat reserved and usually keep your personal feelings to yourself. Others may confide their problems in you, but you prefer not to discuss your own. You are able to adapt yourself to your circumstances without much trouble, thus ought to enjoy the Marine Corps, as long as it keeps you occupied and helps to use up some of the extra restlessness which is a part of your nature.

You write the "Greek e" which is indicative of refinement and for a yen to have the nicer things in life. You've a sense of values, too, and I'm sure you get full value received in any business or enterprise in which you may engage. Good taste, finer instincts, a keen sense of humor, a sense of proportion and much intuition are also present.

Very sincerely,
Helen King

* * *

Miss Deirdre Ryan
Washington, D. C.

Dear Miss Ryan:

What a very distinctive hand you have! It tells at a glance that you have strong likes and dislikes; that you know your own mind, and that you usually get what you seek.

I don't know how much writing you have done, but I know that you can write if you wish. You have an understanding of people, a liking for human nature, and a desire to do something original. Add these to your determination—and you can go places if you wish.

Your very impatience, and intensity of feelings, may be your stumbling block in your life; for there is a generous dose of both in your makeup. You have both the "wish" and the "will" to act. So many of us just "wish" and let it die there.

Best of luck to you,
Helen King

* * *

James Jordan Y 3/c
San Pedro, California

Dear Mr. Jordan:

An anaylsis of your handwriting shows that you are ambitious, active and usually looking on the brighter side of life. Some of this I deduce from the fact your writing tends to creep up the side of the paper, some from your letter formations.

Also I see that you are logical and try to figure things out, rather than jump at conclusions. Once you start working on an idea you have to see it through, even though you may lose interest before it is finished. Those girls fortunate enough to receive gifts from you know of your good taste, for you do know values and you do know finer things.

You would prefer work which allows you to work with your capable hands, and allows you to be your own boss most of the time. No matter what happens you are usually independent in your thought and your actions, as conditions permit. You don't object to the opposite sex any—matter of fact you like them! A little curiosity, much sincerity, and generosity are also seen in your script.

Very sincerely,
Helen King

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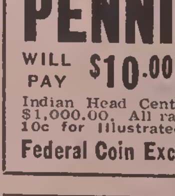

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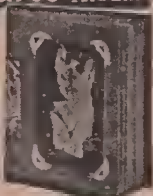

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IRENE P. O. BOX 169 N. Y. 33, N. Y.

FROM LONDON TO SIAM

(CONTINUED FROM PAGE 43)

"Sweet Aloes" in 1936, and in "Design For Living" which was produced in London in 1939.

"Sweet Aloes" was brought to New York for a season, which gave Rex Harrison his first opportunity to see the eastern seaboard of the U.S., but considering his responsibility to turn in six evening and two matinee performances each week, his investigation of the American scene was somewhat restricted.

During the war, Mr. Harrison served in the RAF as a Pilot Officer, and was retired in 1944 as a Flight Lieutenant, at which time he took up radar work.

Like everyone who spent the war years in England, he has a series of what he labels "typical bomb stories—nothing much really. Either a person had them, and talked about them, or one was quite dead. The bombs weren't too bad, but the flying things were awful. The first flying things cut off their motors, you know, then you knew that some spot in the vicinity was going to get it. The second series of flying things simply popped without warning—very hard on the nerves."

Mr. Harrison's first close brush with a standard bomb occurred fairly early in the course of the war. He and Mrs. Harrison were living at some distance from London, and on this particular evening they were entertaining friends at dinner. Upon hearing a plane flying low, Mr. Harrison emerged upon a balcony to determine whether the pilot was in trouble. The hour was halfway through twilight of a thickly overcast day, so visibility was exceedingly poor—a fact that accounts for Mr. Harrison's first vague impression that the plane was British.

As the aircraft hurtled through a break in the haze, two things were instantly visible: the hostile markings on the wings, and the bomb leaving the rack. Transfixed, Mr. Harrison stood for several seconds, watching the missle fall blackly earthward, then he withdrew from the balcony, being careful to close the French doors.

Being a conscientious host, he called a warning and everyone was flat on the floor when—an uncomfortably brief distance away—the bomb ex-

Mrs. Ray Milland, wife of the star of "Lost Weekend," drew raves when she wore this hat to Kay Kyser's party for Gen. Eichelberger.

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WRITES ANN YAGER of ELLWOOD CITY, PA.

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ploded. By some miracle, no one was injured, aside from superficial cuts inflicted by glass—but the house was a shambles. Not a window remained intact, the roof was blown off and the walls would have made Jericho homesick.

Early in 1943, Mr. Harrison became a parent, in circumstances even more nerve-racking than usual. Because of his radar work, he knew that the Germans had been able to concentrate great flights of bombing planes in the Low Countries; such facilities meant that the blitz was obviously to be intensified.

Mrs. Harrison, preparing for the advent of her child, had made arrangements for a nurse to accompany her to a hospital in the country, remote from London. Such a hospital was relatively safe; as secure, for instance, as an egg in the corner of a room in which someone is bouncing a basketball.

However, when the great day arrived, Mrs. Harrison learned that she couldn't take her own nurse into the hospital of her choice. "Very well," she said placidly, "we'll simply go into London where I *know* I may have my own attendant."

This situation posed a problem to Mr. Harrison: how could he keep his wife out of London without telling her why he was worried? To have told her the stark and simple truth was impossible for two reasons: he would have been violating military security, and—if she could find no other hospital amenable to the presence of a private nurse, so had to go into London anyway—her burden would have been doubled.

Hence, Carey Harrison came into the world as a genuine blitz baby. He arrived during one of the heaviest raids of the entire war, inspiring in the mind of his frantic male parent a towering respect for the navigation, maneuverability, and aerial evasive action of the stork.

When the all-clear sounded the following morning, and Mr. Harrison emerged onto the streets of London, it required considerable stubbornness for him to avoid collapse, because buildings on both sides of the hospital had been fragmentized.

Having begun his life incandescently, Master Carey was not one to settle into a rut. As soon as he was able to leave the hospital, he was taken to a second house in the country even more distant from the target of London than the first in which his parents had lived.

London was really taking it at this time, but in his rural garden Master Carey thrived. There he developed a habit that worried his nurse: when he took his afternoon nap in his pram he liked to gather up folds of the coverlet sheet and gnaw on the linen, an antic completely without dignity, but—like many undignified acts—entirely satisfying.

He was sleeping, almost obscured by folds of linen that had worked upward from the chewing department, when a buzz bomb landed in the garden some fifty yards from the house. Luckily there had been so much rain during the previous week that the garden was little more solid than a quagmire. Had the season been dry, house, baby carriage, garden and everything else in the area would have been destroyed.

As it was, the entire vicinity was splattered with a thick coating of mud, all the windows were blown out and the roof was dispatched. Master Carey's pram was blizzarded with glass, but when his nurse reached him she found that nonchalant gentleman still asleep and unharmed, because of his nose to toe envelopment in linen.

Still a favorite: Norma Shearer and hubby, Lt. Marty Arrogue, Mocambaing.

Carey was just past two when his parents embarked for Hollywood. Arrangements were made for him and his nurse to fly the Atlantic by Clipper, then to entrain for the west coast via 20th Century Limited to Chicago, and then by Superchief to Los Angeles. So it would seem that Carey Harrison would bear watching. Obviously his is to be an exclamatory life.

Rex and Lilli Harrison arrived in Los Angeles in November, a month so lambent that even hyper-critical natives of San Francisco will concede the presence of Indian summer charm to the southland at that time of year. Adding, of course, that San Francisco at the same period is superior.

The Harrisons looked at the sunshine, hundreds of miles high and millions of acres wide, and marveled. They rented a hilltop house in Bel Air from which they could look down at the sprawling incredibility of Los Angeles, and decided that it was all a mirage. To test it, Mr. Harrison hauled a canvas deck chair onto the grassy esplanade, peeled himself down to a pair of swimming trunks, and sunned himself, with the result that he turned a milk chocolate tan. "Amazing," he said in much the same fashion as a man, watching a dog dance a samba on his hind legs, would use the word—meaning that it was an impressive accomplishment but nothing to be lived with forever.

He asked questions of visitors in good California standing of more than two seasons: "Does it get much warmer than this?"

"Plenty. Mercury runs up to 98 and 100 in September."

"Amazing. And does it grow much colder?" asked Mr. Harrison.

"Those mountains to the north will be covered with snow within six weeks or two months and exposed plants will be frosted up here," was the answer.

"Amazing," said Mr. Harrison.

He bought a convertible coupe the red of a young Irish girl's head, and drove around the town with the top down so as to get maximum visibility. He also started cable negotiations with Lawrence Olivier, who has had a convertible in storage in California since he returned to England when

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war broke out; Mr. Harrison wanted to purchase this car for Mrs. Harrison so she could view the countryside with equal ease.

Like all newcomers, he was bewildered by at least one way of American life. He asked a Californian, "Why, is it, when you people have so vast a country, that you like to live in rows? In a city I can understand that apartment buildings—multiple dwellings—are essential from a space conservation standpoint. But even in Beverly Hills, a householder will invest ten or twenty thousand pounds in a home and there, a stone's throw away, is his neighbor staring down his throat. It's a question I've asked myself many times since I arrived: why the rows and rows of houses, all the same distance from the street, all trying to touch elbows with the houses on either side?"

It is a fair question and one that Americans should ask themselves, now that attack by Indians and four-footed wolves is at a minimum.

Pleasant as the Harrisons find their hilltop Bel Air home, there is one sound which they sorely miss: the dawn glibness of hens discussing the new day with their rooster. In England, eggs are such a rarity that everyone who has the necessary space is keeping chickens for purposes of their own souffle.

A certain American shortage has also troubled the Harrisons in a minor sort of way; Rex Harrison is a great jive enthusiast. One of the first comments he made about having signed an American contact was, "Now, of course, I'll be able to assemble a satisfactory collection of jazz recordings."

After his first orienting week in Los Angeles, he set out to buy recordings. Discovery: Old Mother Hubbard was a hoarder in comparison with local platter purveyors. However, Mr. Harrison left his name with every record shop, and he has been promised a four-bell announcement when a new stock arrives.

One American literary habit gives Mr. Harrison the shudders: occasionally a journalist, in using a direct quotation, will represent Mr. Harrison as saying, "By Jove," "Rawtheh," "I say, oldboy," or such theatrical Briticism. The truth is that Rex Harrison is innocent of such cliches. His normal conversation is rich in what Americans would choose to call typical university-bred idioms, spoken in a very pleasant, thoroughly charming English accent.

Aside from his ingratiating personality, Mr. Harrison's great stock in trade is his intense interest in and his workmanlike application to his profession. As soon as he and Mrs. Harrison were settled, Mr. Harrison appeared at the 20th Century-Fox research department, secured every book available about the King of Siam, about the country present and past, and about old Siamese customs. About the cats, too.

For the part of the King, he has been equipped with 23 costumes of such elegance that they look like fugitives from an early Marlene Dietrich spectacle. Also in the wardrobe are four crowns, twinkling with synthetic emeralds, rubies, diamonds and lesser gems.

The makeup department has darkened Mr. Harrison's skin, has given his Anglican eyes an oriental slant, and has supplied him with a black hairpiece interpreting the work of a royal Siamese barber.

Viewing himself in the mirror when ready to face the camera for the first time, Mr. Harrison guffawed, observing, "I'd like to hear the comment of the men with whom I worked in radar, if they could see me now!"

The observations would undoubtedly follow the pattern of the crew assigned to "Anna And The King Of Siam," which has been recorded as follows: "No wonder they selected Rex Harrison to play The King. That man is a prince of a fellow in his own right."

THE END

On her recent trip to Hollywood, Movieland's editor, Doris Cline, visited the set of "Anna and the King of Siam" and met the King, Rex Harrison. Irene Dunne is "Anna."

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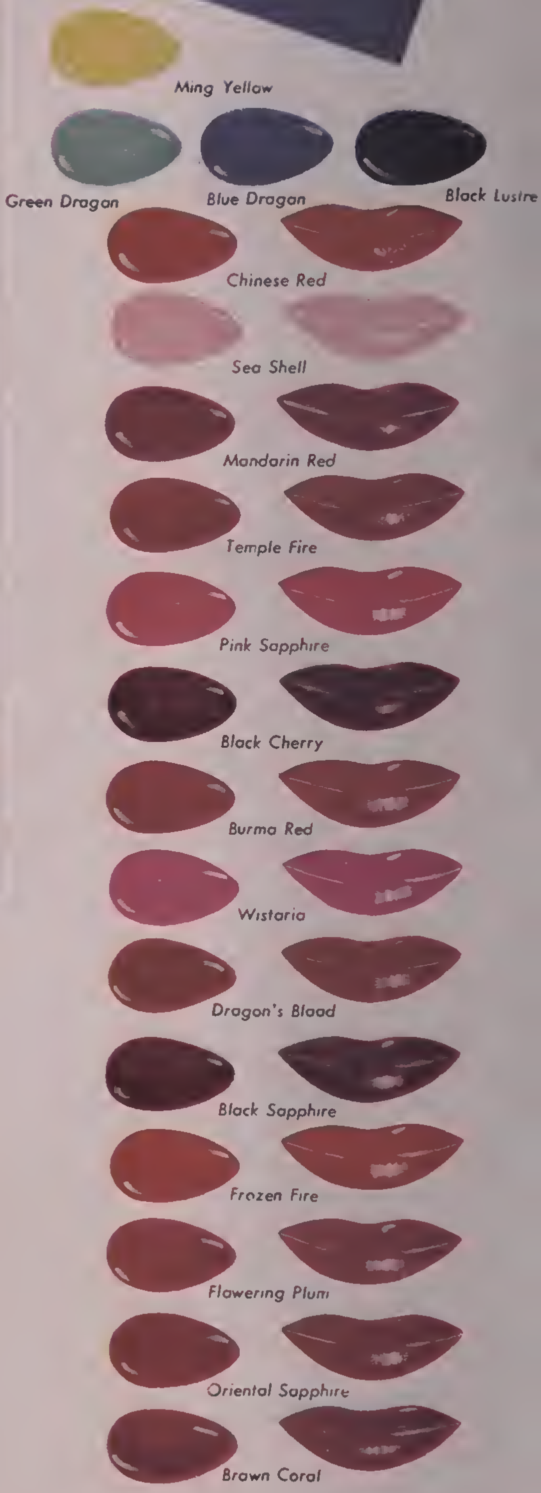
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Movieland

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MARGARET O'BRIEN

SHIRLEY TEMPLE'S ADVICE TO MARGARET O'BRIEN

FEATURE STORIES: *Sonny Tufts, Lucille Ball, David Niven, Hedy Lamarr*

[illegible] 14 1946

No other shampoo leaves your hair so lustrous, yet so easy to manage!

FOR DATES AT HOME, Margaret combs her silken, shining hair into demure little-girl curls. "It's fun to fix your hair in any style after a Drene shampoo," she says. Today's improved Drene with Hair Conditioning action leaves your hair far silkier, smoother and easier to manage. Margaret ties her top curls back with a narrow ribbon bow.

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The METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month

The greatest star of the screen!

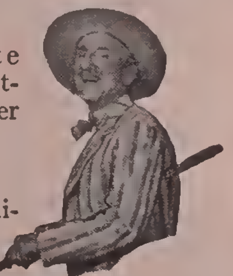
We're off on our tandem in a whirl of delight! We've just seen M-G-M's high-spirited new musical hit. "Two Sisters From Boston", and—oh, those sisters!

★ ★ ★ ★

It's a youthful, exuberant romance of New York at the turn of the century—those flamboyant days when it was definitely naughty for a young lady to show her limbs—no matter how attractive!

Kathryn Grayson and June Allyson are thoroughly delightful as the two capricious Back-Bay sisters who venture from their quiet, cultured world into the hurly-burly world they're curious about. And we do mean hurly-burly!

★ ★ ★ ★



Jimmy Durante shouts delirious ditties in a Bowery beer hall.

★ ★ ★ ★

The great metropolitan Opera tenor, Lauritz Melchior, throws his magnificent voice into the finest songs.

★ ★ ★ ★

Peter Lawford figures in it, too. He meets one sister, falls in love, meets the other sister, falls in love, and—well, it's a story as flip and flirtatious as a bustle.

★ ★ ★ ★

And the songs! Tunesmiths Sammy Fain and Ralph Freed have spiced some swell new melodies with a trace of nostalgia that suits our taste to perfection. And everybody sings!

★ ★ ★ ★

Produced by Joe Pasternak (the "Anchors Aweigh" man), expertly directed by Henry Koster, filmed from the original screen play by Myles Connolly, with additional dialogue by James O'Hanlon and Harry Crane—"Two Sisters from Boston" definitely belongs in the M-G-M family of hits!

★ ★ ★ ★

Do you gather we've gone and fallen for "Two Sisters From Boston"? In the immortal words of our friend Schnozzola: "Ha-cha-cha-cha!"

—*Leo*

Movieland

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ART CARTER, Staff Photographer
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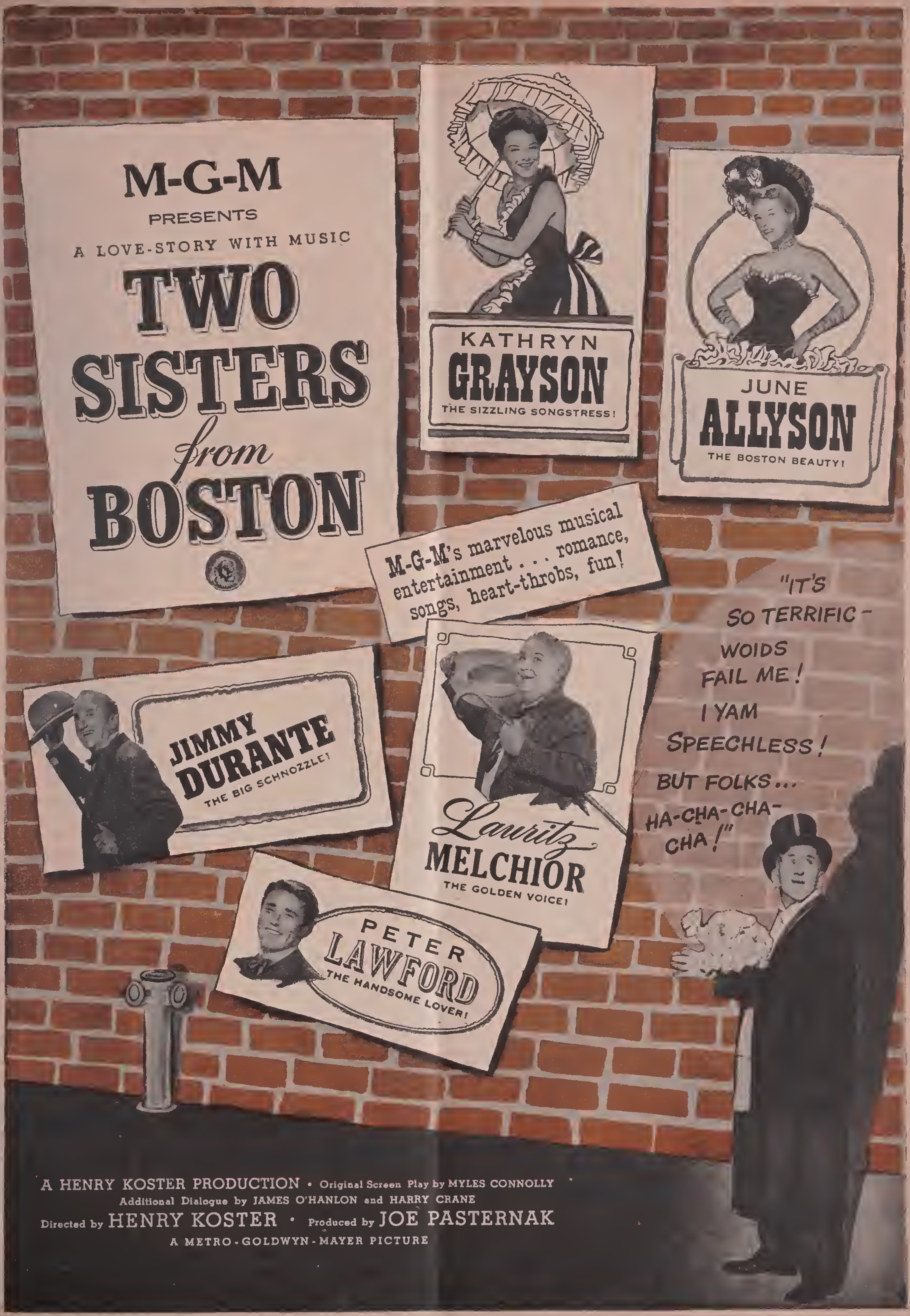
"IT'S SO TERRIFIC – WOIDS FAIL ME! I YAM SPEECHLESS! BUT FOLKS... HA-CHA-CHA-CHA!"

M-G-M
PRESENTS
A LOVE-STORY WITH MUSIC

TWO SISTERS *from* BOSTON

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GRAYSON
THE SIZZLING SONGSTRESS!

JUNE
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M-G-M's marvelous musical entertainment . . . romance, songs, heart-throbs, fun!

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A HENRY KOSTER PRODUCTION • Original Screen Play by MYLES CONNOLLY
Additional Dialogue by JAMES O'HANLON and HARRY CRANE
Directed by HENRY KOSTER • Produced by JOE PASTERNAK
A METRO-GOLDWYN-MAYER PICTURE

Inside Hollywood

By FREDDA DUDLEY

The Winners: Oscars went to (l. to r.) Peggy Ann Garner, outstanding child actress; James Dunn and Anne Revere, best supporting actor and actress; and Ray Milland, best actor.

Flu victim Joan Crawford received her award from Mike Curtiz, dir. of "Mildred Pierce."

ACADEMY AWARDS FOR 1945

On the night of her greatest professional triumph—the winning of her long deserved Oscar—Joan Crawford was at home struggling with flu and taking care of her small son who had just come down with measles. A rumor had swept Hollywood the afternoon of the award affair that Joan had won over such powerful contenders as Ingrid Bergman, Greer Garson, Jennifer Jones, and Gene Tierney. Naturally any actress would wish to be present to savor her achievement. That Joan chose to remain at home in order to be near a sick baby certainly entitles her not only to an Oscar for histrionic accomplishment, but kudos as a mother.

It is probable that never before in the eighteen-year history of the awards has the bestowal of each Oscar pleased so many people. When Jimmy Dunn came forward to accept his token of recognition, the audience went wild with delight. When Anne Revere, that steady trouper, received her statuette, the word "Hooray" was almost as unanimous as a football yell. And Ray Milland's award was handed to him by a theater-full of psychic hands . . . an eerie fact that would have figured well into the general decor of "The Lost Weekend."

Quipped Bop Hope (once again Master of Ceremonies): "I didn't think they were going to give Ray his Oscar. I thought they were going to hide it in the chandelier for him."

It would have been nice if Billy Wilder and Charles Brackett could have been made to explain the fact that they ascended the platform to claim their Oscars for the BEST MOTION PICTURE of the year, resplendent in dinner clothes and a red carnation worn in their lapels. People somehow expected four roses.

"The Lost Weekend" also won an Oscar for B & W in the BEST-WRITTEN SCREENPLAY division, as well as snatching honors for the BEST ACHIEVEMENT IN DIRECTION.

20th Century-Fox's "The House On 92nd Street" won the award as the BEST ORIGNAL MOTON PICTURE STORY. The Oscar was presented to Charles G. Booth by Bette Davis—who made one of the finest presentation speeches of the evening, quoting the celebrated analysis of "good writing" written by John Cowper Powys. Bette wore a simple black crepe dinner dress, long black gloves and several pieces of vivid Mexican silver purchased while she was on her honeymoon.

Ovation of the evening was accorded Frank Sinatra, when he was given a special award for his OUTSTANDING CONTRIBUTION TO THE AMERICAN WAY OF LIFE in the short subject produced by Frank Ross and directed by Mervyn LeRoy, "The House I Live In."

By way of thanks, Frank sang the theme song from the picture.

Peggy Ann Garner won the pint-sized Oscar in recognition for her work as a juvenile actress. Peggy was respendent in a girlish formal consisting of a pink satin basque type waist over a frilly white net skirt. Said the poised Miss Garner: "I want to thank Mr. Zanuck and Mr. Perlberg and all the people at 20th—and my mother."

An innovation was introduced in the presentation of the songs contending for the BEST ORIGINAL SONG AWARD: "Accentuate The Positive," "Anywhere," "I Fell In Love Too Easily" and "So In Love" were sung by Frank Sinatra; Kathryn Grayson (gorgeous in white formal and white ermine coat, with her masses of black hair piled high on her head) sang "Endlessly," "Linda" and "More and More."

Dinah Shore—in a pale blue net dress splashed with sequins that caught the spotlight and tossed it around the theater in myriads of minute stars—sang "Some Sunday Morning," "Love Letters" and "Sleighride In July." Dick Haymes sang "Aren't you Glad You're You," "Cat And Canary," "I'll Buy that Dream" . . . and the winnah—the terrific favorite from STATE FAIR—"It Might As Well Be Spring."

Esther Williams, in a slim white crepe dinner gown embroidered with silver sequins, presented a proxy for Richard Rodgers and Oscar Hammerstein II, giving them the Oscar for "It Might As Well Be Spring." Beforehand, there were a few moments of badinage between Esther and Bob Hope, to wit: "I'm happy to be on the platform with so handsome a man."

Bob: "Did Ben Gage write that crack for you?"

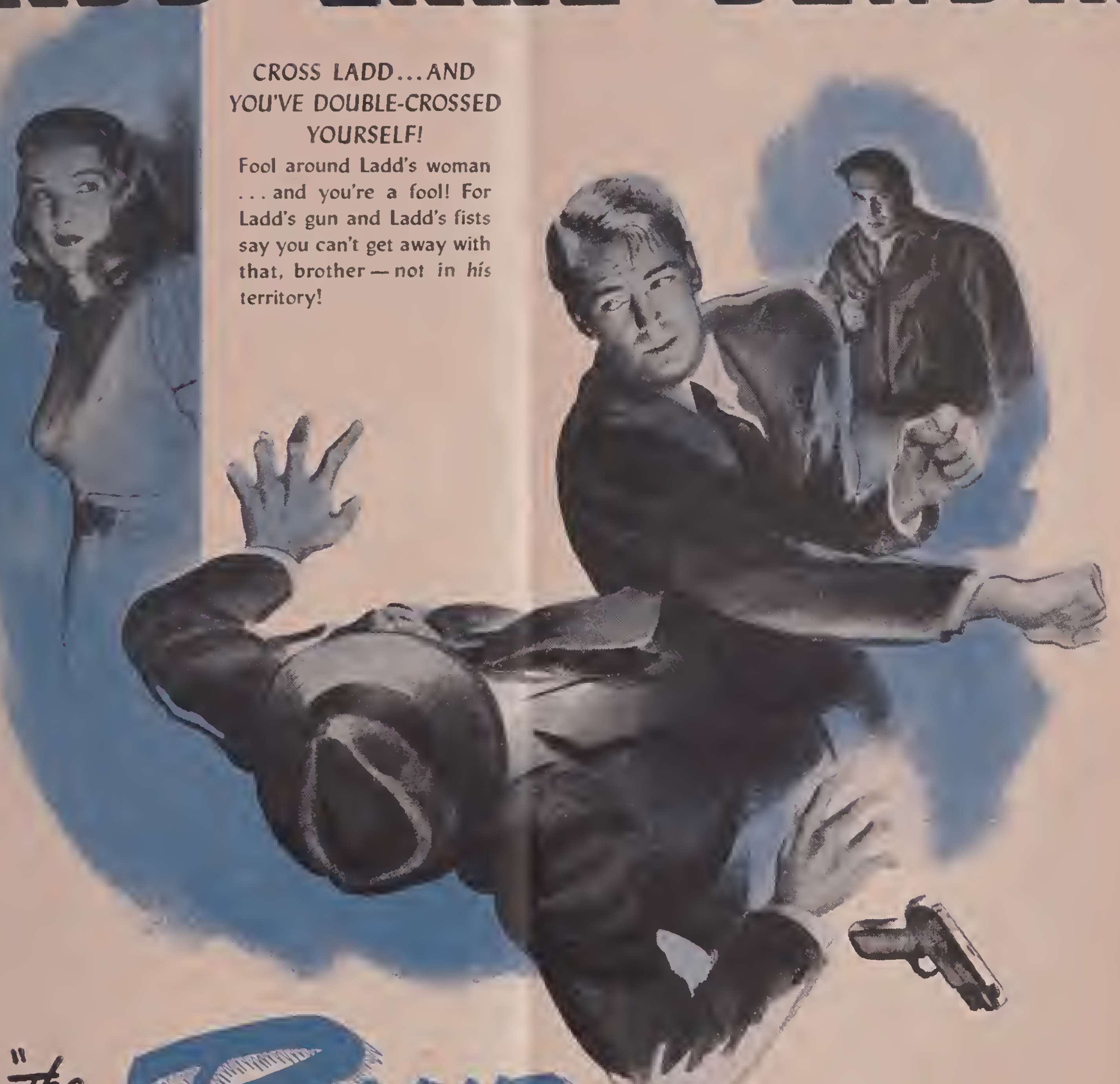
Esther: "No, I thought of it myself. I'm nervous Bob. This is the first time in my life I've been before so many people without wearing a bathing suit!"

Bob: "I'd answer that, but we're on the air."

As usual—despite extensive arrangements, the exercise of thought and care, and the greatest good intentions on the part of everyone—there were some embarrassing moments. Many of us whose loyalty to the industry is intense and prideful cannot suppress our blushes over the annual inclination of some speechmakers to break Industry's arms by forcing it into a frenzy of patting itself on the back. Into the mouths of a group of industry returned service men were put words which suggested that if motion pictures didn't exactly win the war, it was only because some ignorant and inartistic boor had invented guns and gullets first. Refreshing

(*Continued on page* 8)

ALAN LADD · VERONICA LAKE · WILLIAM BENDIX



CROSS LADD... AND YOU'VE DOUBLE-CROSSED YOURSELF!

Fool around Ladd's woman ... and you're a fool! For Ladd's gun and Ladd's fists say you can't get away with that, brother — not in *his* territory!

"The BLUE DAHLIA"

DORIS DOWLING

FRANK FAYLEN

HOWARD da SILVA

With the three famous finds of "The Lost Weekend" including that now-famous 'natch' girl!

A GEORGE MARSHALL Production
with
Howard da Silva
Doris Dowling · Tom Powers · Frank Faylen
Produced by John Houseman · Directed by George Marshall
Written by Raymond Chandler
A Paramount Picture

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(Mark 1st and 2nd Color Choice)
Sizes: 12 14 16 18 (Circle size wanted)
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(White only)
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Inside Hollywood continued

divergencies from this theme were introduced by Cesar Romero, who said that all men might profit from the humility, comradeship and sense of common endeavor that men learned in uniform . . . and by John Huston, who said that every member of the motion picture industry, as well as everyone in America, should forever bless the men who had fought and died to keep a free world, including a free screen.

Bob Hope introduced Eric Johnston—his initial appearance before a high industry audience—by saying, among other very flattering things: "We have with us this able and nationally famed man who has joined the industry at around a hundred thousand a year. And Brother, that ain't Hayes!"

In responding to this sally, which was all in fun, Mr. Johnston said coldly that he was glad to see that everyone got something at an Awards affair—those who didn't get Oscars got raspberries.

Mr. Johnston should have known better. When Bob returned to the mike he said: "I meant no offense. I realize your important position. But I really didn't expect to see you here. I thought you'd be home with 'Scarlet Street' fever." As the resolving of censorship problems dealing with adult drama is one of the hottest problems now scorching the desk in Mr. Johnston's new office, this was really holding a small match to an already burning subject.

However, these things are quickly forgotten at an affair where so many people are involved and so many delightful things are happening. One of the most thrilling was Ingrid Bergman's manner of announcing the award for the BEST PERFORMANCE BY AN ACTOR.

Usually the actor or actress who is to present an award tries—and there is no one to say that it is an unbecoming thing, since these awards are for acting—to give the moment some excitement and suspense.

The presenter is handed a large white envelope. He (or she) makes some little remark about having practiced this business for weeks, but having been so overcome by nervousness that all the practice has been in vain. Then the presenter reads the full sentence thus (Deep breath, dazzling smile): "For the best performance by an actor" . . . impressive pause . . . "Ma. Whoever it is."

Not Ingrid! She marched up a delicious morsel in her red bolero, her black harem-type skirt and her flat-heeled black satin sandals, and accepted the envelope. Tearing it open with one neat gesture, she pulled out the dope sheet, glanced, then looked into the audience and thrilled: "Are you nervous, Mr. Milland? It's yours."

There was about her manner the very essence of good theater. She was in that brief moment the epitomization of the thing the Academy hopes to mark by its awards: the naturalness, the sincerity, the glistening eyes and the high heart of those who must give an aching world its courage and its bright dreams.

VITAL STATISTICS:

Deanna Durbin and Judy Garland, whose film careers began at the same time, had planned to enter motherhood during the same week. Each reserved space in the hospital from March 19, forward. However, on February 6, Deanna telephoned her doctor to report certain symptoms. Dr. E. J. Krahulik ordered Deanna to the hospital, and Miss Jessica Louise Jackson romped into the world on February 7, six weeks before she had a formal invitation. However, she weighed in at six pounds, five ounces, and is thriving.

(Continued on page 10)

Best Actor of 1945. Academy Award winner Ray Milland receives his "Oscar" from last year's winner, Ingrid Bergman, for his performance in "The Lost Weekend." This picture won 4 awards.

In one mad mind, this love-crazed cry—
"She's too beautiful to live!"

MURDER
IN THE
MUSIC HALL

Starring

VERA HRUBA RALSTON · WILLIAM MARSHALL

HELEN WALKER · NANCY KELLY · WM. GARGAN

Featuring

ANN RUTHERFORD · JULIE BISHOP · JEROME COWAN

EDWARD NORRIS · JACK LaRUE · FRANK ORTH

FAY McKENZIE · PAUL HURST · Directed by JOHN ENGLISH

Associate Producer: HERMAN MILLAKOWSKY

A REPUBLIC PICTURE

Inside Hollywood continued

Ruby Keeler Lowe's third youngster, a boy weighing seven pounds fifteen ounces, has arrived safely—to be called (probably) John Lowe, Jr. He has two sisters—Christine Ann, thirteen months old, and Theresa, aged three—as well as an older brother, now eleven.

Jessica and Bob Ryan will probably be parents by the time you read this. If that youngster inherits his mother's beauty and literary ability, and his father's charm and acting talent . . . dust off your hurray horns.

Gail Patrick and Arnold Dean White have separated and a divorce action has been filed. Married in July, 1944, when Mr. White was in the Navy, the Whites lost their twins, prematurely, last summer.

Vera-Ellen and her husband, Robert Hightower, have confirmed rumors of their separation.

SHORT SHOTS:

Pat Knight, Cornel Wilde's luscious wife, is now ninth on the 20th Century-Fox fan mail list, although she has never made a picture.

Dinah Shore and George Montgomery are living in a one-room house in San Fernando valley. Guests say that it is a dreamboat. Gradually, as materials are available, George will complete the building according to blueprint.

When Elizabeth Taylor was in New York her aunt presented her with a white ermine coat and muff to match. "Now, if only someone will have a gala premiere, or a full-dress soiree!" she breathed.

When Lana Turner was in South America she purchased a doll for Cheryl in every city in which Lana and Sara Hamilton stopped. It's a collection that Miss Cherry will appreciate more and more as time goes by.

Did you know that Jane Powell is studying shorthand? Reason: she wants to be able to jot down the lyrics of popular songs as they are sung over the radio.

Angela Lansbury kept a diary of her trip to Washington to appear in behalf of the March of Dimes. She made notes on one side of the page, and pasted picture post cards, illustrating her tours, on the opposite side.

Lieutenant Robert Stack, currently stationed at Alameda Air Base, has been spending his spare hours at a peninsula skeet club, teaching a group of ambitious young marksmen how to handle a rifle. Everyone reading this item should get down on his knees and pray that this isn't advance training for the gunners of World War III.

To appreciate the latest Hollywood gag you will need to know what a songplugger is. He is a harried character who buttonholes radio performers, nightclub singers, and vaudeville vocalists in an attempt to get the songs of his publisher, or his client, sung before audiences. Now for the gag: Bing Crosby was welcomed back to Kraft Music Hall by his sponsor, his radio and picture public, his family, his agent, and—most of all—by forty-five weeping, wailing songpluggers, kissing the walls and floors of NBC for joy.

That was Keenan Wynn's dinner jacket that Van Johnson wore to the formal functions given in connection with the Birthday Ball. Van has never owned a dinner jacket and doesn't think enough of the black tie routine to invest in one.

BIOG BRIEFS:

If, above your roof some starless night, you hear the laboring of a feathered motor, rush to your icebox, pour out a bowl of milk, and hurry it to the doorstep. The weary sound you will have heard is the stork, heading for Hollywood and having been kept so busy that he hasn't had time to refuel.

To wit:

Robert Cummings and Mary Elliott recently bought a football for their heir, Robert Richard, who weighed in at eight pounds, five ounces. Jack Benny, the boy's godfather, is doing nicely, thank you.

There was no one in Hollywood who didn't experience a lifting of the heart when announcement was made that Miss Julie Garfield, weighing seven pounds, thirteen ounces, had arrived safely at Cedars of Lebanon Hospital. As you probably know, John is usually called 'Julie' by his friends. The Garfield son, David Patton, is now just past two.

(*Continued on page 12*)

Paramount prodigies, Gail Russell and Billy DeWolfe, at Ciro's. Gail's new picture is, "Calcutta," with Alan Ladd. Billy cavorts with Betty Hutton in "Perils of Pauline."

for that PERFECT MOMENT

a PERFECT DIAMOND!

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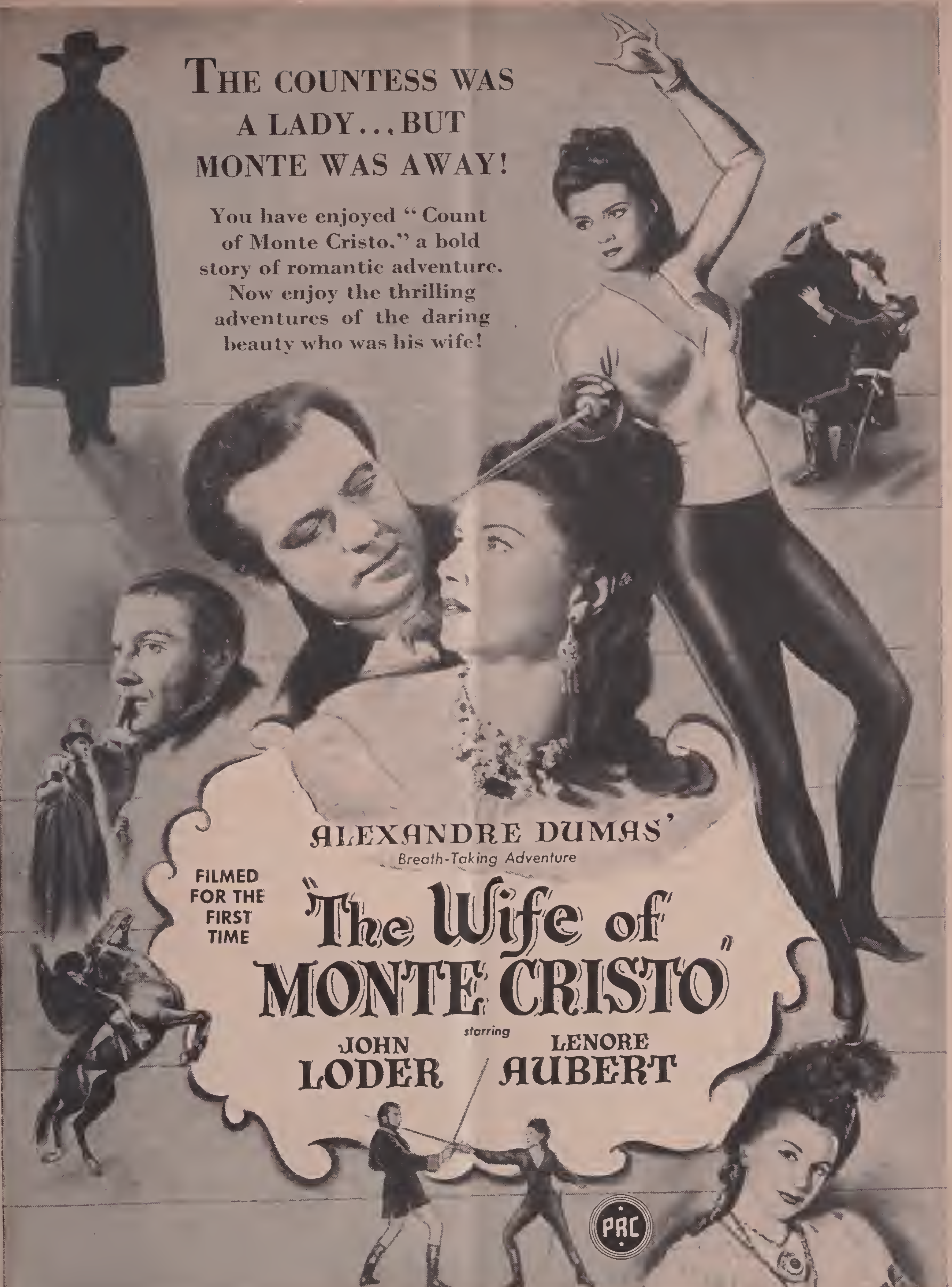

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with CHARLES DINGLE • FRITZ KORTNER • EDUARDO CIANNELLI • MARTIN KOSLECK • FRITZ FELD

Associate Producer JACK GRANT • Directed by EDGAR G. ULMER

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Before Alice Major of Lowell, Mass., began her Powers Course, she was shy, overweight . . . unhappy. Alice's Powers Course helped her reveal new loveliness.

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Alice Major's personalized "Photo-Revise" showed her new make-up tricks . . . a hair-do that framed her face softly . . . gave her *glamour!* NOW, she's engaged!

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In 7 Short Weeks—
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Alice is now a size 12, has a "Model" figure. She says: "Now Johnny calls me 'beautiful'... and we're engaged!"

"I bulged in all the wrong places," said Alice before starting her Powers Course.

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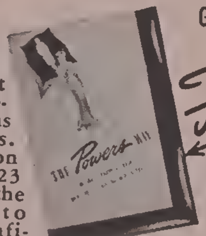

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Name____________________
(PLEASE PRINT)
Street____________________
City & Zone__________ State________
Occupation__________ Age________

Inside Hollywood continued

Having delivered this contingent, the stork has orders from:

Jack Cooper and his wife for the Fall. Jack's wife recently presented him with a new tie-pin, entirely apropos. It is a huge gold safety pin.

Mr. and Mrs. Groucho Marx (she was formerly Catherine Marie Gorcey) will become parents in August. Mr. Marx has a son and a daughter by his previous marriage.

Ginny Sims is practicing lullabies for one of the luckiest babies in the land; the newcomer will arrive in the Fall, addressed to Mr. and Mrs. Hyatt Dehn.

Mr. and Mrs. Mark Stevens (his first real break came with his RKO part in "From This Day Forward") are haunting infant sections for three-cornered sarongs.

Bill Edwards and Hazel Allen, attractive doctor's assistant, gave up the idea of the big wedding originally planned, and flew to Yuma, Arizona, to be married.

Rosemary deCamp (who worked in the same picture) will add a new recruit to her nursery, already populated by one child.

But the very nicest news of all is that Mr. and Mrs. Pat O'Brien, after fifteen years of marriage, are expecting. The O'Briens, despairing of having children of their own, adopted Mavourneen, Sean, and Terence. Recently, Mavourneen has been begging for a little sister; when she was told that the stork had finally accepted her order, she heaved a vast sigh and said, "Well, now my prayers are answered. I guess there has been a shortage of trunk lines to Heaven, just as the telephone company down here has been short." Said Mrs. O'Brien: "I've spent a good many years selling baby bonds—now I'm to get a dividend."

THE LITERARY SCENE:

Have you read Errol Flynn's book, "Showdown"? Pretty good. Several people have wondered why, since Mr. Flynn can coin money simply by appearing in motion pictures, he has always hungered for a literary career. The answer to that one is that a person who has writing in his blood has an incurable lust for the printed page. If Mr. Flynn is serious about nothing else on earth, he *is* serious about his writing.

Exotic romance. Still in army uniform, Turhon Bey spends off-duty time with Yvonne DeCarlo.

Incidentally, he has bought another boat and is having it overhauled and refitted in San Francisco. With it, he plans a year's cruise as soon as he finishes "Escape Me Never." A better title for a Flynn picture would be, of course, "Can't Catch Me."

LE RETORT GALLANT:

In case you haven't previously encountered this nifty, here it is: Victor Borge and Sophie Tucker met for the first time at a radio broadcast. Said Sophie, "You shouldn't be called 'The Un-melancholy Dane.' 'The *Very* Great Dane' would be better." Responded Victor, bowing from the waist, "Thank you, Sophie. Instead of calling you 'The last of the Red Hot Mamas', you should be known as 'Old Mother Hubba!' "

A second marriage for Brian Aherne. He wed the former Mrs. Eleanor LaBraut of N. Y. society. After a Bermuda honeymoon, they returned to Hollywood. Brian's first wife was Joan Fontaine.

Strange woman...

The lonely one... she kept her shadowed secret as long as she dared!

Strange sweetheart...

He loved her... he loved her sister... but he couldn't belong to either!

THE SISTER...

In her heart, a dangerous yearning for a desperate love!

THE "FRIEND"...

They couldn't fool him—they couldn't trust him!

FOUR UNFORGETTABLE DRAMATIC STARS IN THE DRAMA YOU'LL REMEMBER THEM FOR!

IDA LUPINO · PAUL HENREID
OLIVIA DE HAVILLAND · SYDNEY GREENSTREET

IN THE NEW WARNER TRIUMPH... "DEVOTION"

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DIRECTED BY CURTIS BERNHARDT Screen Play by KEITH WINTER • Original Story by THEODORE REEVES
Music by ERICH WOLFGANG KORNGOLD

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To save C.O.D. fee and speed delivery, send $6.00 by check, money order, or cash (securely wrapped) which includes mailing and handling.

East Meets West

OR SEEING HOLLYWOOD STARS . . . NEW YORKER'S-EYE-VIEW

By DORIS CLINE

Greer Garson gets the Music Hall Award, presented by Gus Eysell, Radio City dir.

Mr. and Mrs. Reginald Gardiner (she was Nadia Petrova, model), at the Stork Club.

Calling All Stars

Cesar Romero, at the party the Bob Sterlings hosted in their suite at the Waldorf: "Proud parents? You don't know the half of it! Why, they're shooting movies of Tishia at the rate of an hour a month!" It's a fact—Missy Sterling's picture career started when she was only seven days old, and when Ann and Bob ran off the accumulated reels, on her first birthday, the showing lasted 12 hours.

* * *

Guy Madison, on his first trip to "The Big City," was concerned lest he not have time to go up to the top of the Empire State Building. "But they're open rather late, I believe," volunteered some would-be consoler—a native, who confessed in the next breath, "Though of course I've never actually *been* there."

"At night?" said The Guy. "Oh, but that wouldn't be any good. I want daylight; I want to be able to look out and case the joint!"

* * *

GREER GARSON, at the Music Hall reception where she was crowned Radio City Queen: "When I was told about this, I understood that there were no strings attached . . . but look!" Trailing from either end of the golden tiara presented as her "crown," about four yards of gilt ribbon.

* * *

Little Girl Talk

Margaret O'Brien and her little same-age friend from San Francisco, who accompanied her on this trip, gave me an oriental welcome—and no small shock of surprise—on the afternoon that I visited them in their apartment at the Waldorf Towers. Did you ever see a lilliputian version of "Madame Chiang," in duplicate? Two little girls at play, I'll call the picture; complete with embroidery-encrusted pajamas, long earrings that dangled, high-heeled slippers borrowed from

(*Continued on page* 101)

Margaret O'Brien and Barbara Newsom (left), her little friend from San Francisco, dine at the exclusive Sert Room. Margaret returned to Hollywood to start in "Tenth Avenue Angel."

There NEVER was a woman like *Gilda!*

"I was true to one man once . . .
and look what happened . . ."

COLUMBIA PICTURES presents

Rita HAYWORTH

as

Gilda

with

Glenn FORD

GEORGE MACREADY · JOSEPH CALLEIA

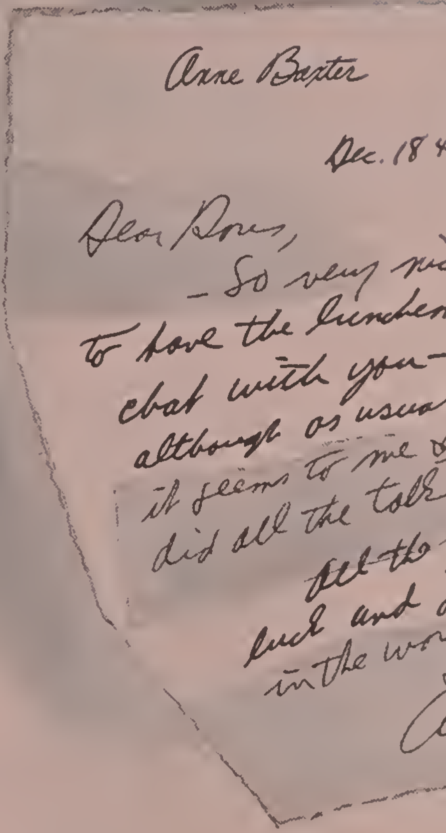
Screenplay by Marion Parsonnet

Produced by VIRGINIA VAN UPP · *Directed by* CHARLES VIDOR

Great as is her powerful dramatic portrayal—great, too, is this dancing Hayworth—singing "Put the Blame on Mame"!

READING *from* WRITING

Anne Baxter has two new pictures: "Smoky" (20th), "Angel On My Shoulder".



Anne Baxter

Dec. 18 '45

Dear Doris,
– So very nice
to have the luncheon
chat with you–
although as usual,
it seems to me I
did all the talking!
All the good
luck and success
in the world!–
Sincerely,
Anne Baxter

By HELEN KING

• Did you ever see a sample of handwriting which looked as though it crawled right up the side of the paper? If so, you saw the writing of an optimist—of one who is cheerful and who always looks on the brighter side of life. Such is the writing of movieland's Anne Baxter. It looks as though it were ready to soar, to keep up with her picture career.

These large, slightly splashy words depict one who is highly elated and who bubbles over most of the time. Anne Baxter lives each moment for its fullest.

Occasionally her spirits take a terrific drop, but there is enough resiliency to bounce back; for no matter actress can usually take it.

Anne's signature is much larger than the rest of her writing, telling the graphologist that she is at her best when busy in the work she loves.

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

NAME...

ADDRESS.....................................

I hereby grant permission for my handwriting analysis to be published in a future issue of MOVIELAND (Indicate Yes or No)..............

There is plenty of will power in the young lady, as shown in the rather long t-crossings; an impatience to get results without too much delay, as the slightly shaded script tells; and a vivid imagination is also present, as the placing of the i-dot shows. Incidentally, an i-dot which is curved, or shaped like a comma, tells of much humor and a zest for numerous jokes.

The odd-looking "s," which resembles a "g" more than anything else, lets us know that Anne Baxter has more than her share of refinement. The formation of the "n" tells of adaptability—making the best of any situation which may come up. And that "B" tells of goodnaturedness, plus plenty of stick-to-it-iveness. Notice how the last couple of letters in Baxter taper off to fit the paper? It is further evidence of Lady Baxter adapting herself, even to the margin of the paper.

EDITOR'S NOTE: Letters for Helen King's personal analysis are still pouring in by the thousands. Many of you gave your enthusiastic consent to having your analyses published in MOVIELAND.

Miss Kay McGowan
Brooklyn, N. Y.
Dear Miss McGowan:

Your writing is unique. One doesn't often come across such a conglomeration of "loops." Looped t, d, capitals—in fact anything you could attach to a loop you did. There is much enthusiasm, some talkativeness and a certain amount of excitability shown here. You're seldom still.

The large capital "I" shows a love of attention and praise. The shading in your strokes reveals your impatience for getting things done, no procrastination here. And those excessively long t-crossings mean you're a very determined young lady.

You also have courage, a little curiosity, and a zest for living. Definitely an extrovert you'd be unhappy if confined to one subject, one home-town, one interest.

Sincerely,
Helen King

* * *

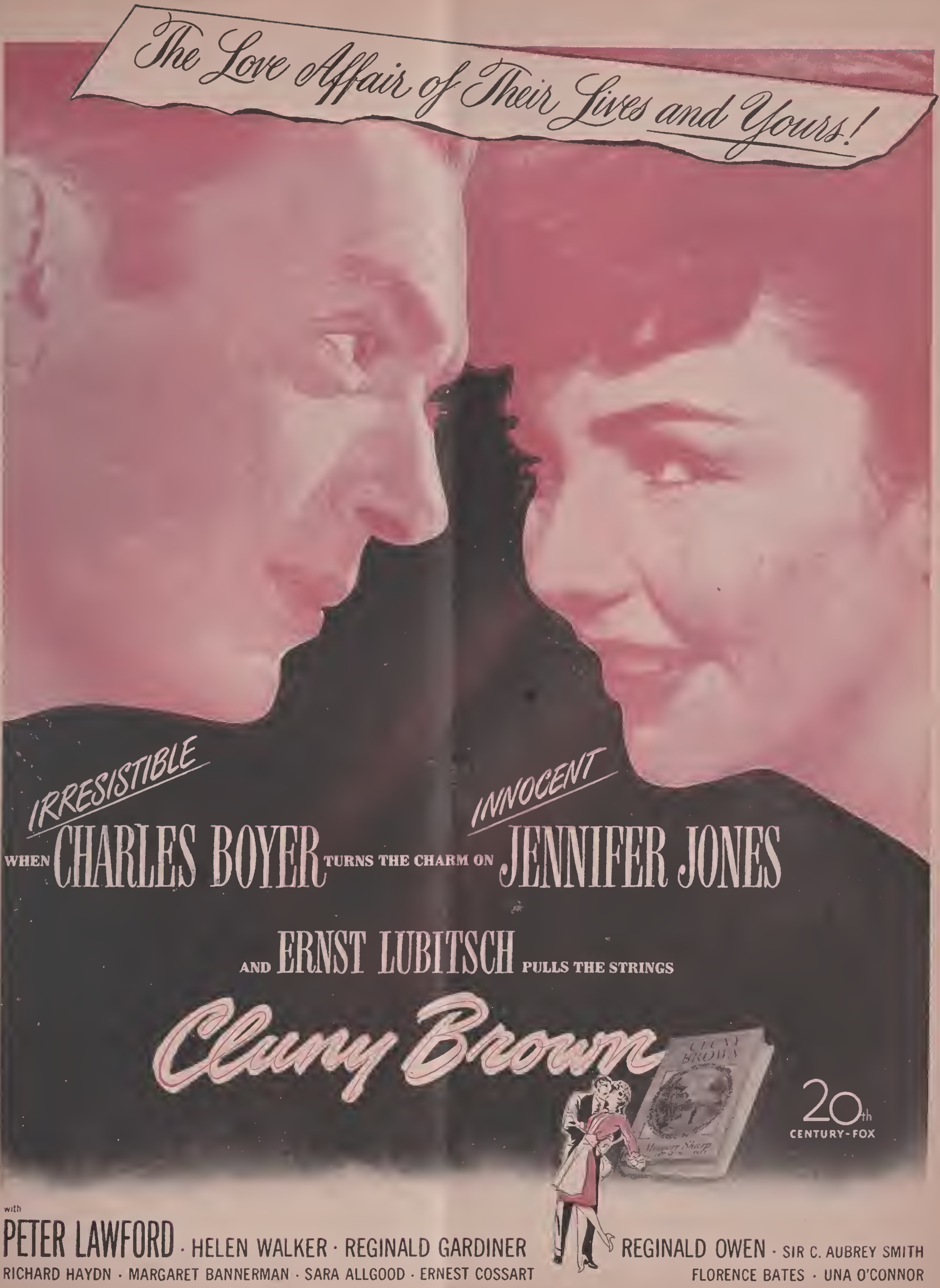
Miss Louise Fales
Butler, Pa.
Dear Miss Fales:

You asked about work and husband—two topics rather important to most women. You are one of those women who can work and maintain a home at the same time. Since you have initiative, aggressiveness, business ability. and know how to go out and get business, I'd almost suggest running a place of your own! You could direct an employment agency, run a beauty parlor establishment, manage an accessory shop, or anything along those lines. If you will notice, all give you an opportunity to meet people, to judge for values, and to handle money. Your own personal background and contacts may influence you in the final choice.

As to the type man—you'd need one who would recognize your ability and not try to control you. Therefore you'd need one with a good mind, one who has a steady, well-balanced nature and without any feeling of inferiority. That would be the "ideal" arrangement for your personality, and if you find one, hang on.

Cordially,
Helen King

(*Continued on page* 85)


The Love Affair of Their Lives and Yours!
IRRESISTIBLE
WHEN CHARLES BOYER TURNS THE CHARM ON
INNOCENT
JENNIFER JONES
AND ERNST LUBITSCH PULLS THE STRINGS
Cluny Brown
CLUNY BROWN
Margery Sharp
20th CENTURY-FOX

with

PETER LAWFORD · HELEN WALKER · REGINALD GARDINER · REGINALD OWEN · SIR C. AUBREY SMITH

RICHARD HAYDN · MARGARET BANNERMAN · SARA ALLGOOD · ERNEST COSSART · FLORENCE BATES · UNA O'CONNOR

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Short Subjects

SPEAKING OF ANIMALS

Bob Hope and the talking bear, "Road to Utopia."

● Something new has been added—motion pictures combining animation with live actual actors! Walt Disney made effective use of the new technique in "Three Caballeros," and Metro came up with an animated character dance partner for Gene Kelly in one of the hit scenes of "Anchors Aweigh."

Come to think of it, though . . . wasn't it Jerry Fairbanks who started all this, with what he calls his "duoplane" process? In that case, the "something added" isn't as new as it seems. For Jerry, always on the alert for novelty entertainment and doing the unusual, began experimenting with this photographic process, several years ago. Fact is, he had perfected the "invention" as early as 1941 . . . and started a new series of novelty shorts titled SPEAKING OF ANIMALS, in which the pictures of actual animals were given mouths made to move and speak like humans. The immediate success of this series was indicated by his winning his first Academy Award in 1942 for the best single reel short subject made that year in Hollywood. The same series won a second Academy Award, in March, 1944, for "Who's Who In Animal Land"—the highlight of which, you'll remember, was a herd of cows singing "Cow Cow Boogie," in harmony.

Fairbanks is also credited with two hilarious scenes in "Road to Utopia," Paramount's new comedy release featuring Bing Crosby, Bob Hope and Dorothy Lamour. In the first shot, Crosby and Hope are fishing over a hole cut in the ice. Crosby catches 14 fish and leaves to go into a nearby cabin. Hope continues fishing, hoping to make his first catch. Suddenly there's a tug at his line. A closeup reveals a fish coming to the surface. "Hey, Bud," he says to Hope, "where's your partner?" Hope replies: "Oh, he just stepped into the cab—huh?" Fish: "Just tell him 'Fifteen' was here," and the fish dives below surface.

The other sequence deals with a bear. Hope, Crosby and Dottie Lamour are sleeping on a cabin floor. A bear enters the cabin and lies down next to Hope—who thinks it is Lamour, and he tells her how much he loves her, and that he's going to buy her real fur coats when they're married. There are 40 gag lines before the bear silently walks out of the room, turns, and has this to say: "A fine thing! A fish they let talk, and me—they won't even give me one stinking line!"

These two sequences represent probably the only time on record that anyone has ever stolen a laugh from Crosby and Hope.

But the latest innovation—Fairbanks' animals now dance, as well as sing! In his new SPEAKING OF ANIMALS short — titled "Animalology"— there's a ballet dance routine performed by ostriches. As the feathered performers are introduced, they respond with a vocal rendition of "Let's All Sing Like the Birdies Sing," swinging it in typical Andrews Sisters style, then going off in singles and pairs to interpret some atmospheric music with a ballet dance. The dance movements and music are so cleverly synchronized that the ostriches really appear to be performing a burlesque ballet routine.

Which points up the question of: how does he get these things? You may wonder, as many do, about its being possible to shoot from an advance-prepared script — because what Jerry Fairbanks, or the gag writers, may have in mind, would seem to require too much willing cooperation from the animal actors. Even with rehearsals — if such were possible — how can you have confidence, how can you be sure that the animals will perform on cue?

Nevertheless, that's how they work.

(*Continued on page 106*)

Wrapping your heart with happiness...
...tying it tight with love!

Two grand people ..made for each other...and having such a wonderful time finding it out..

They get married for fun...and have it...for the BEST of your life!

JACK H. SKIRBALL · BRUCE MANNING present

MYRNA LOY · DON AMECHE

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Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James Clifde
Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography Joseph Valentine

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MOVIELAND'S CROSSWORD PUZZLE

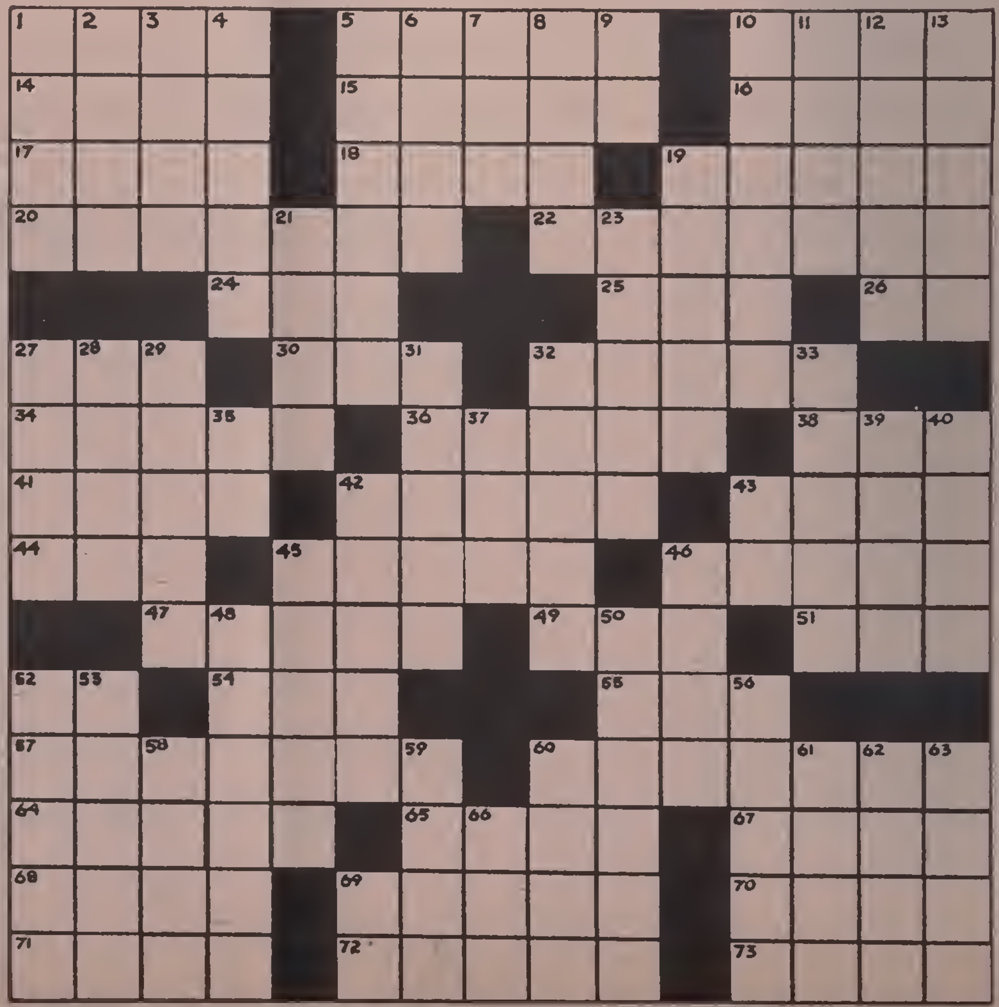
ACROSS

1. "- - - - is a Merry-Go-Round" is sung in "Tars and Spars"
5. "Paulette" in "Johnny Angel"
10. Ingrid in "Saratoga Trunk"
14. Betty sings "In the Shade of the Old Apple - - - -" in "The Stork Club" (anag.)
15. "Ruth" in "Leave Her to Heaven"
16. Camel (Anglo-Indian)
17. Anagram for Miss Hayworth
18. Barbara Hale in "West of the Pecos"
19. "Dr. Watson"
20. "Patsy O'Brien" in "Too Young to Know"
22. Dana Andrews in "Fallen Angel"
24. Cartoonist in "She Wouldn't Say Yes"
25. "- - - Here, Private Hargrove" (anag.)
26. "Lee" in "Shady Lady" (inits.)
27. New Junior Review (abbr.)
30. Movie fade-out
32. "Sgt. Cramp" in "What Next, Corporal Hargrove?"
34. Background of "Tars and Spars"
36. Organist in "George White's Scandals"
38. "Jersey Thomas" in "Dakota"
41. "Johnny" in "That Night With You" (anag.)
42. She's with Dennis in 60 across
43. "Prince Nikki" in "And Then There Were None"
44. "The Hidden - - -"
45. "Miss Moffat" in "The Corn is Green"
46. Mary Phillips in "Captain Eddie"
47. "Jeanne Starr" in "San Antonio"
49. John Payne in "The Dolly Sisters"
51. Thoroughfares (abbr.)
52. Whether
54. Before
55. Encore
57. Star in "The House I Live In"
60. "- - - - - - - Gertie's Garter"
64. "Scarlett O'Hara"
65. Suffer
67. "Sandy" in "Dakota" (anag.)
68. She (French)
69. "- - - - -, Frisco, - - - - -"
70. Unusually excellent
71. "Johnny Hart" is - - - - role in 7 down
72. Gene Tierney in "Leave Her to Heaven"
73. "- - - - White"

DOWN

1. Dick has the - - - - in "Cornered"
2. "Whitey Colton" in "Allotment Wives"
3. "The Seventh - - - -"
4. "Clay Hardin" in "San Antonio"
5. Bud and Lou are - - - - - - partners
6. "Gwen" in "The Stork Club"
7. "Frontier - - -"
8. "Tony Linnard" in "Love, Honor and Goodbye"
9. Mr. Nugent in short
10. "Richard" in "Leave Her to Heaven"
11. Bumpkin
12. With identity concealed (colloq.)
13. "Paul Renaud" is - - - - - role in "That Night With You" (anag.)
19. "Sherlock Holmes"
21. "Lt. Sandy" in "They Were Expendable"
23. Titter
27. "Dr. Saunders" in "Leave Her to Heaven" (anag.)
28. One of "The Harvey Girls"
29. "Madge Stevens" is - - - - - role in "Snafu" (anag.)
31. "A Game of - - - - -"
32. Betty sings "Doctor, Lawyear, Indian, - - - - -" in "The Stork Club"
33. "Philip Lombard" in "And Then There Were None"
35. Geo. Gershwin in "Rhapsody in Blue" (inits.)
37. Two reel trailer (abbr.)
39. Cozy retreat
40. Greek god of war
42. Rhythm
43. "Swanee" singer in "Rhapsody in Blue"
45. "The - - - - - of a Nation"
46. Departure
48. Defective in quantity
50. "Karin" in "This Love of Ours"
52. - - - - - of the Blessed
53. "Nona" in "The Southerner"
56. Ray - - - - - in "The Lost Weekend"
58. M-G-M's trade-mark (anag.)
59. Shirley's pa in "Kiss and Tell"
60. Conrad Nagel's daughter in "Forever Yours"
61. "Agatha Dunham" in "Pursuit to Algiers"
62. Roman emperor
63. Waxed
66. Building wing
69. "Murder, - - Says"

(For Solution, See Page 90)



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BADMAN'S TERRITORY

Starring

RANDOLPH SCOTT

ANN RICHARDS

GEORGE 'Gabby' HAYES

Produced by NAT HOLT • Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

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Wanted
JESSE JAMES
Wanted
FRANK JAMES
Wanted
BILL DALTON
Wanted
BELLE STARR
Wanted
GRAT DALTON
Wanted
BOB DALTON
See them ALL
...IN ACTION
...IN ONE PICTURE!
Wanted
HANK McGEE
Wanted
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RKO RADIO PICTURES

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New Picture Guide

Kathryn Grayson and June Allyson star in the MGM musical "Two Sisters from Boston."

Two Sisters From Boston (MGM)
is a nostalgic Technicolor musical in costume. Kathryn Grayson and June Allyson are the two sisters, who come to New York in the year 1900. Jimmy Durante plays piano in a Bowery beer hall and Lauritz Melchoir wows the customers in the sacred confines of the Metropolitan Opera House. Dividing his time between the two comely canaries is—none other than—the one and only —Peter Lawford.

The Kid From Brooklyn (International, released through RKO)
is dynamic Danny Kaye in a Technicolor re-make of Harold Lloyd's "The Milky Way". Lionel Stander, Vera-Ellen and Virginia Mayo provide comedy, dancing and romance in the order named—but it's Danny Kaye, all the way!

A Yank in London (Associated British, released by 20th Century-Fox)
Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley in a moving story about Anglo-American "human relations". With Nancy Price, Dame Irene Vanbrugh and Jane Darwell; and ably directed by Herbert Wilcox.

The Blue Dahlia (Para.)
Mystery with Alan Ladd at his coolest, toughest best. Chiller cast includes Veronica Lake and Doris Dowling (remember her in "Lost Weekend?").

Abilene Town (U.A.)
Western drama about pioneer days in Kansas. Randolph Scott is the gun-totin' town Marshal. Pretties Ann Dvorak and Rhondo Fleming help make history in Abilene.

In Old Sacramento (Republic)
Gold mining saga and tale of the notorious bandit, "Spanish Jack" (Wm. Elliott). The cast includes Constance Moore, Hank Daniels.

So Goes My Love (U)
Love story of inventor Hiram Maxim (Don Ameche, who else?) and his wife (Myrna Loy). The place, Brooklyn.

Blondie's Lucky Day (Col.)
The third in the current Bumpstead series with Penny Singleton (Blondie) and Arthur Lake (Dagwood) venturing on the sea of BIG Business.

The Well-Groomed Bride (Para.)
Fun and frolic with Olivia DeHavilland, Sonny Tufts and Ray Milland—and all over a bottle of rare champagne.

Madonna of the Seven Moons (Universal release, Gainsborough Picture)
The Mysterious disappearance of Madellena (Phyllis Calvert) is solved when her daughter (Patricia Roc) follows a trail of jewels. All-English cast.

Janie Gets Married (WB)
Comic trails and tribulations of newlyweds, Joan Leslie and Bob Hutton; with some to-do about veterans' readjustment to civilian life and vice-versa.

Johnny Comes Flying Home (20th Century-Fox)
Richard Crane, Charles Russell and Henry Morgan, three discharged flyers, go into the airplane business on one plane and a prayer. Faye Marlowe and Martha Stewart try to keep the boys up in the air.

Gilda (Columbia)
Rita Hayworth, in a fabulous wardrobe, takes a beating from Glenn Ford and the script in a story of love and cartels in Buenos Aires. George Macready, Joseph Calleia and Steve Geray are all mixed up with the plot—and so were we!

(*Continued on page* 107)

Glenn Ford co-stars with Rita Hayworth in "Gilda," story of gambling in Buenos Aires.

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THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR RECORDS

Color where it counts! Gail Russell uses lipstick as an accent and costume accessory.

By SHIRLEY COOK
Beauty Editor

New modeling methods! Rouge creates shadows, is a form of contour control.

Might be she's chiseling! Blending of tinted cake can cut a heavy chin line.

Eyes a shade wider apart! Eyeshadow does it in the most eye-deceiving way.

Correct with COLOR

If it's excitement or enchantment you're looking for, color in cosmetics makes for come-on and commotion.

Should you be in doubt as to the proper placing of your pretty-making "paint," observe the practical procedure that Gail Russell shows you here. Gail, as all good moviegoers should know, will soon be seen in Paramount's "Our Hearts Were Growing Up." And Gail, as anybody can see, has a very capable hand with color.

According to Gail's program (the correct one we're campaigning for!) there are two sides to the question—color used for contour and color added as an accessory.

Basically, cosmetics should blend with natural coloring. This means basic cosmetics such as make-up base, powder, rouge and eye make-up. Bases should be slightly darker be most flattering if they are somewhat *warmer* or more radiant. Powder must match in tone, but it can be a shade lighter than the base beneath it.

Lipstick and nail polish are the bright companions which combine to accent costume colors. They are for fashion—and fun! Any colorful cosmetic can be a corrective, though. Says Gail, say we, color does it. It can put *your* beauty in bloom.

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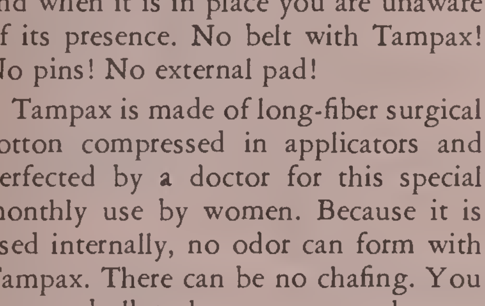


Accepted for Advertising by the Journal of the American Medical Association

Pictures in Production

A winning combination: Cary Grant and Ingrid Bergman, co-agents for the U. S. govt. in Alfred Hitchcock's spy-thriller, "Notorious."

At Columbia:

THE STORY OF AL JOLSON is now in its third Technicolor month of production with Larry Parks getting his break as Jolson; Evelyn Keyes, William Demarest (who, very quietly, has done much more than many actors in helping veterans in hospitals to pass the long hours), Bill Goodwin, Ludwig Donath, Scotty Beckett and Tamara Shayne.

THE WALLS CAME TUMBLING DOWN is now in its second month of production. The story is of the adventures of a New York columnist (Lee Bowman), who becomes involved in the murder of a priest. It has an exciting script and should be one of the year's best whodunits. Working with Mr. Bowman are Marguerite Chapman, George Macready, Edgar Buchanan, Ludwig Donath and Lee Patrick.

At Metro-Goldwyn-Mayer:

BUT NOT GOODBYE is employing the various talents of Richard Quine, Keenan Wynn, Frank Morgan, Audrey Totter, Leon Ames, Cecil Kellaway, Gladys Cooper, and Marshall Thompson. One of the top comedies of the year, it's a "Topper" type of thing in which Grandfather Keenan Wynn, and Father Frank Morgan (in protoplasm) try to straighten out the love tangle of their grandson and son respectively, Richard Quine.

FAITHFUL IN MY FASHION undertakes to show the humorous side of a soldier's rehabilitation. Tom Drake, upon returning to his old department store job as a shoe clerk, discovers that Donna Reed has been doing very well in his spot. Edward Everett Horton, Spring Byington, and Woody Wilson lend a hand in the plot complications.

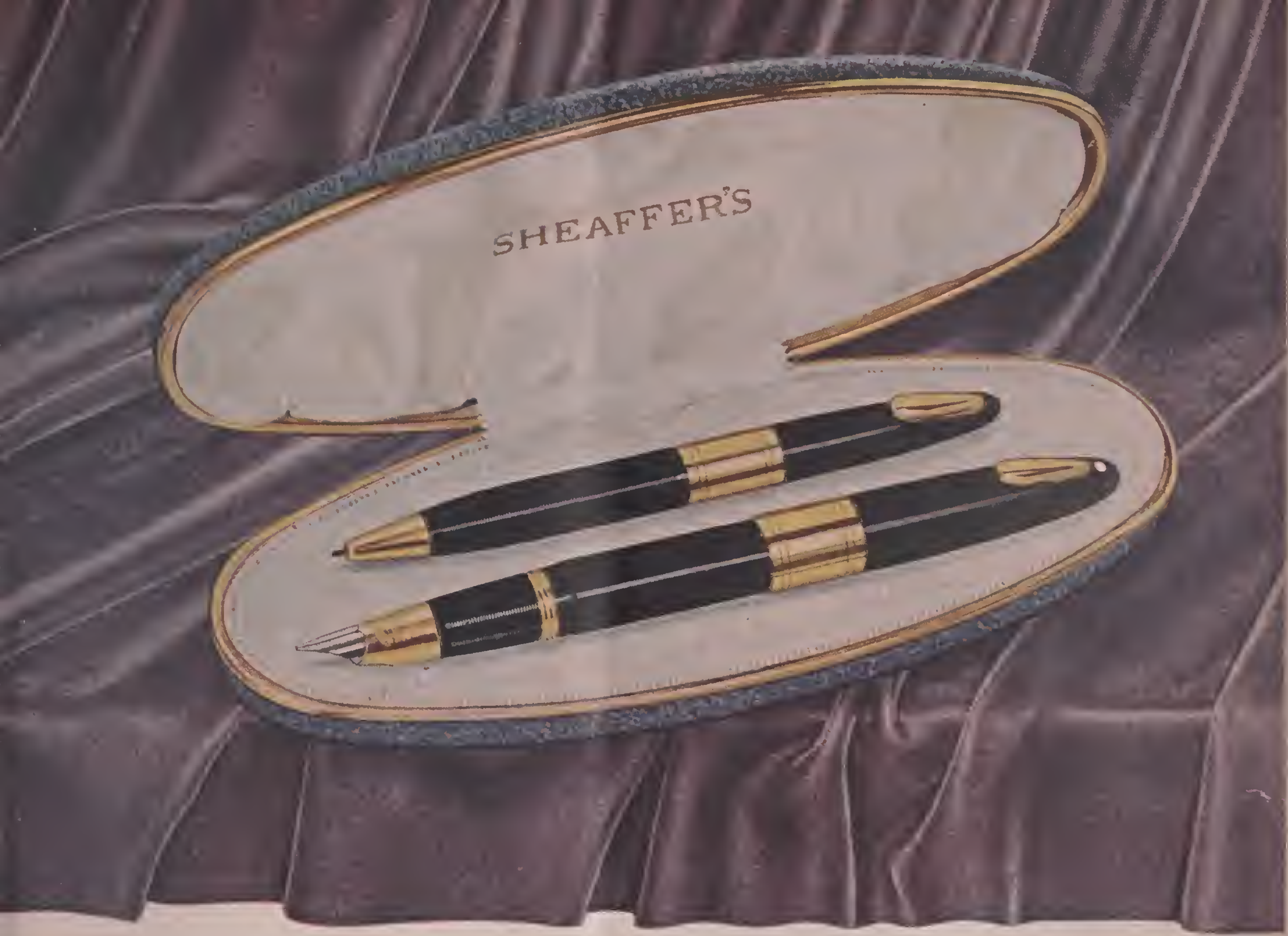
TILL THE CLOUDS ROLL BY, the Jerome Kern story in variety show form, is almost finished. One day recently, this one picture was being shot on three different sound stages. The "Show Boat" number was at work with Kathryn Grayson and Tony Martin, on one stage; Bob Walker (as Kern) and Van Heflin were doing a scene on another, and Virginia O'Brien was recording a number on yet another. Good thing they have so much space in Culver City to make THE CLOUDS ROLL BY.

At RKO-Radio:

SISTER KENNY is the story of the early experiences of the woman who believes she has found a new conception and a new method of treating infantile paralysis. Having decided to become a bush nurse, she works at her profession until she is so engrossed in healing that she foregoes marriage (Australian nurses must relinquish their profession upon being married) in order to fight for a theory that she believes will save the lives and usefulness of millions. Rosalind Russell is enacting the Kenny role with a true spirit of dedication; Alexander Knox (who is Dana Andrew's idea of the perfectly gifted actor) takes the part of Sister Kenny's friend and adviser. Dean Jagger is the sweetheart who remains true through the years. Beulah Bondi and Charles Dingle, Charles Kemper, Philip Merivale, Fay Helm, and Doreen McCann are also working in the picture.

CRACKUP is the title of a mystery melodrama named for the mental state of which Pat O'Brien is suspected when he is discovered breaking into a museum. An art expert on

(*Continued on page* 102)



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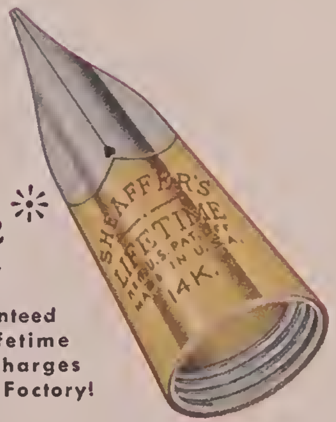

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Eyes________

Rory Calhoun's build (6' 3", 190 lbs.), plus his boxing experience, got him parts as a prizefighter in "Nob Hill" and "The Great John L."

A Hollywood-born son of a seaman—that's Rory Calhoun. As Irish as the sweepstakes, and a sure bet for sudden stardom

WHO'S NEW . . .

RORY CALHOUN

● Practically nil, null and void are the sports writers who will walk out onto a football field, run an appraising eye down the occupants on the bench, then point out to a breathless and waiting world the man who is going to make the Touchdown Of The Year.

Magazine writers are akin to sports writers in that neither gentry look well under a prophet's turban while huddled behind an ouija board.

But here is one writer (*Continued on page* 76)

Although romance with Lana Turner (above) didn't last, it brought him into the spotlight.

A rugged individual, he was a forest ranger two years ago. (Above, with Jennifer Jones.)

By **MARCIA DAUGHTREY**

By BEN MADDOX

Lucille stars in MGM's "Ziegfeld Follies," but admits she never was selected for "Ziggy's" Broadway shows.

Fifth wedding anniversary: Lucille, Desi Arnoz celebrated at Ciro's.

Ball and Chain

Lucille Ball is the perfect example of what's *not* typical about movie stars. "Chained" to being a shy gal, she's had to climb up the hard way

She's the cameraman's favorite Technicolor subject, yet the red hair (and freckles) were a worry during childhood in Jamestown, N. Y.

● Having always been a contract slave, Lucille Ball finally decided to try her hand at free-lancing. To her amazement, 20th Century-Fox rallied quickly with an offer to triple anything she'd ever earned before; they've just paid her $100,000 for six weeks, starring in "The Dark Corner."

Some of the best scenes for the picture have been shot on Stage 2. Which sums up the saga of Lucille, monetarily; for shortly after she first went to Hollywood she labored as a show-girl on that same stage, for $75 a week!

Her arrival in the bigtime set of movie stars isn't at all the usual thing, because Lucille isn't the customary career woman. In the language of the psychiatric gentry, she's "a shy one." This is no how-to-get-over-it tale, however—for no matter how she's been banged around by the more hard-boiled, Lucille remains as ruthless as a rainbow.

At MGM they gave her Norma Shearer's glamour-gorgeous (*Continued on page* 91)

Monkey business on the set of "Time for Two," a romantic story of the Mardi Gras with (above) John Hodiak, Lucille and monkey "Josephine."

Shirley Temple's Advice *to* Margaret O'Brien

The greatest child star of yesteryear gives tips to her present day successor

as told to

DOROTHY O'LEARY

18-yr-old Shirley tells 9-year-old Maggie; "Try hard to stand on your own feet; don't depend on others for all your decisions."

Since Shirley appeared with Gary Cooper and Carole Lombard in "Now and Forever," she learned to "have integrity in your personal life as others are guided by your actions."

"Learn the views of important people you meet." (Maggie with President Truman)

"Because my father (above) was a banker he taught me the value of money at an early age."

● "Won't I seem a bit presumptuous giving advice to Maggie?" Shirley Temple asked.

I had just suggested that the greatest child actress of yesterday might have much of value to say to the greatest child actress of today. But Shirley was afraid she might sound superior and condescending.

"After all," she went on, "Maggie's nine now, and has been enjoying a very successful career for four years. I don't think she really needs advice. I *could* tell her some things I learned, then let her decide for herself later whether or not they apply to her. But don't you think people have to learn most things through their own experience?"

Shirl, all of 18, was being very dignified about the entire matter but her eyes sparkled, her dimples flashed and one felt that here was the sweet, unspoiled and essentially kind girl who *could* give advice worth having, for Shirl has a keen brain ticking beneath her curly hair, a level-headedness rare for her age. After a little more persuasion, she crossed her fingers, took a deep breath and gave me these "observations" to be passed on to Margaret O'Brien:

Don't take for granted everything that comes your way, Maggie. There will be old fuddy-duddies who will sigh, "Poor thing, she isn't having a normal childhood at all," just as they did to me. They're well meaning, perhaps, but they're wrong. We're unusually lucky. I don't feel I had a "different" or unpleasant childhood at all; it was wonderful, more like a fairy tale. We work hard, but we have time for study, play, friends. We learn things through making pictures far beyond the technicalities of motion picture acting and production. We absorb history, geography, art, music, just through our work.

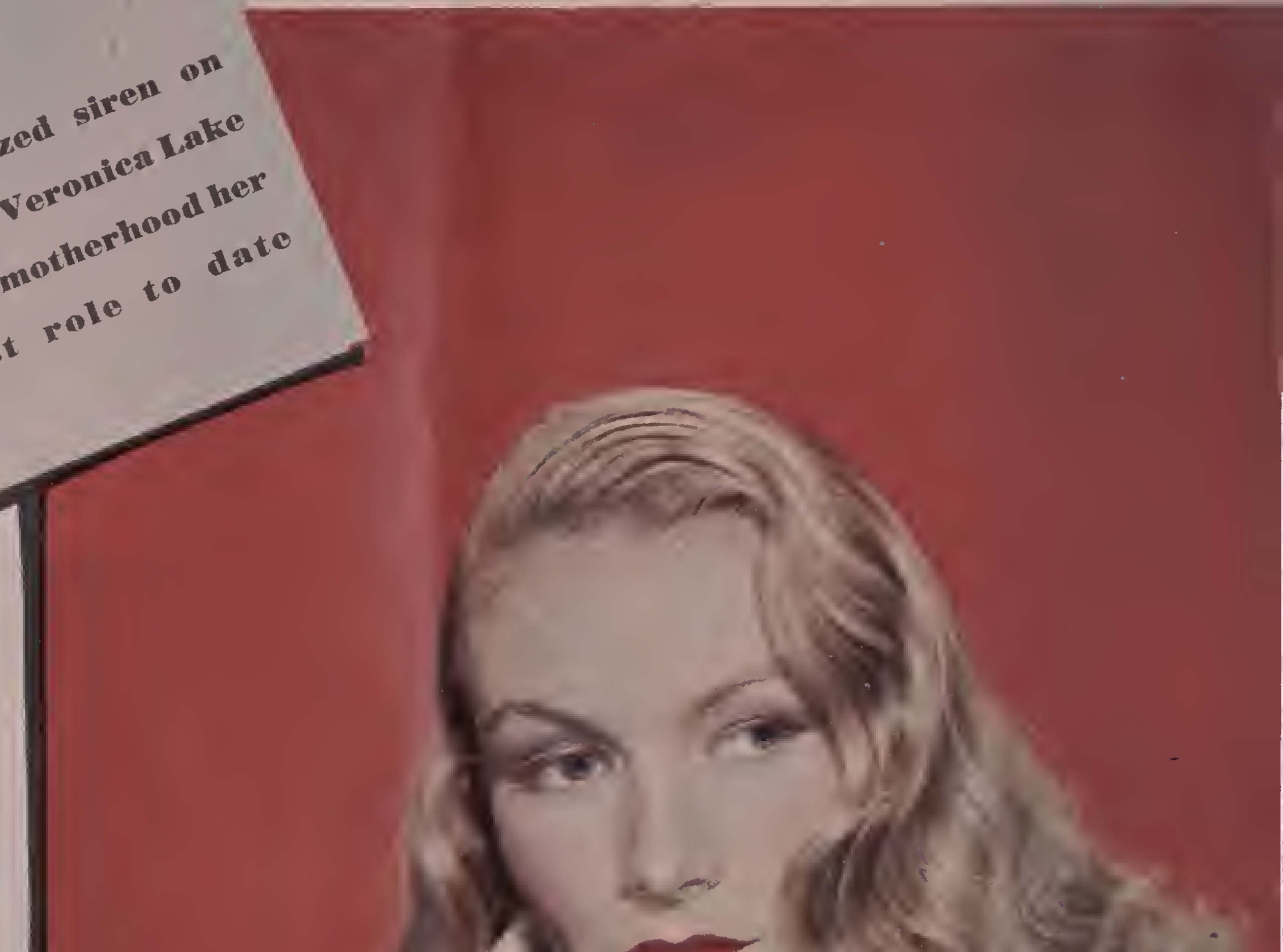
We come to know a great many people of importance and brilliance in the world of arts, science and politics. I think, too, that motion picture people are the friendliest in the world. We have advantages of travel. We are paid well. That's why I say, "Regard the honors, the gifts, the luxuries and all that goes with being a modern Cinderella as privileges, not just as things that are your due."

I am grateful that I was taught, when very young, that I must share with others. You, just as I did, receive all sorts of toys from co-workers

(*Continued on Page* 109)

MEET THE MRS.

A pocket-sized siren on the screen, Veronica Lake has made motherhood her greatest role to date



Although 4-year-old Elaine, by a former marriage, and 7-months-old Michael make Veronica a homebody, she satisfies yen for outdoors by camping, fishing, riding.

By LEE LANE

● Funny thing about fans. They find it hard to believe that movie stars in private life are neither the types they portray on the screen nor the characters dreamed up by hard-working publicists. They're sure that Betty Hutton never sits still, that Maria Montez has a wildcat's temper, that Veronica Lake is the sultry voiced, hair-over-the-eye siren.

Let's talk about Veronica.

There's a gal who in her very happy private life as Mrs. Andre de Toth is as much like the Veronica Lake her public thinks of as your grandmother's calico dress resembles a sleek evening gown designed by Edith Head. Mrs. de Toth, hereinafter designated as Veronica, is as domestic as your favorite home magazine.

Now only 23, she is the mother of two of the handsomest children this side of heaven and manages them with the expertness of a child (*Continued on page* 82)

Mars and Venus, her two cocker spaniels, have room to romp in her new large Beverly Hills home.

The Andre de Taths on a rare nite out at Mocamba. 'Tween pics ("The Blue Dahlia" is her latest), she whips up curtains, callects antiques, caaks for the whale family.

Sonny Tufts (born Bowen Charleston Tufts Jr.) is one of Hollywood's biggest stars: he's six feet, four inches tall; weighs 200 pounds.

A line for Mrs. T. but Sonny prefers to don diving equipment and hunt abalone—with a crowbar! Fried abalone steak is a Tufts' specialty.

They spend week-ends at Malibu Beach when shooting schedules permit. Sonny's newest pictures are, "Miss Susie Slagle's" and "The Virginian."

LIFE WITH SONNY

Sonny Tufts has gone to sea—but only for a weekend. The place? Malibu Beach.

When Sonny goes a-hunting, Barbara hunts, too—for fine American antiques.

By MICKELL NOVAK

● Sonny Tufts may leave you weak with emotion on the screen of your neighborhood movie theater (currently showing his and Paramount's "Miss Susie Slagle's), but if you ever met him face-to-face over a week-end, you'd run screaming for home and the security of mama's sheltering arms.

Not that Sonny puts on a second head every Saturday morning (although even that might be an improvement over the get-up he *does* don), he simply goes diving for abalone clad in brief trunks, alarming black rubber fins, and a man-from-Mars contraption that

SONNY
continued

The Tufts live in a red frame Connecticut-type farmhouse in Hidden Valley (about 10 minutes from Beverly Hills). They have two dogs, Cocoa and Dash.

His favorite dish is lobster Thermidor—a la Sonny Tufts.

They've been married ten years; she was a professional dancer.

resembles a small windshield. This he calls his diving mask. He also carries proudly, like a school pennant, a satisfying heavy iron crowbar.

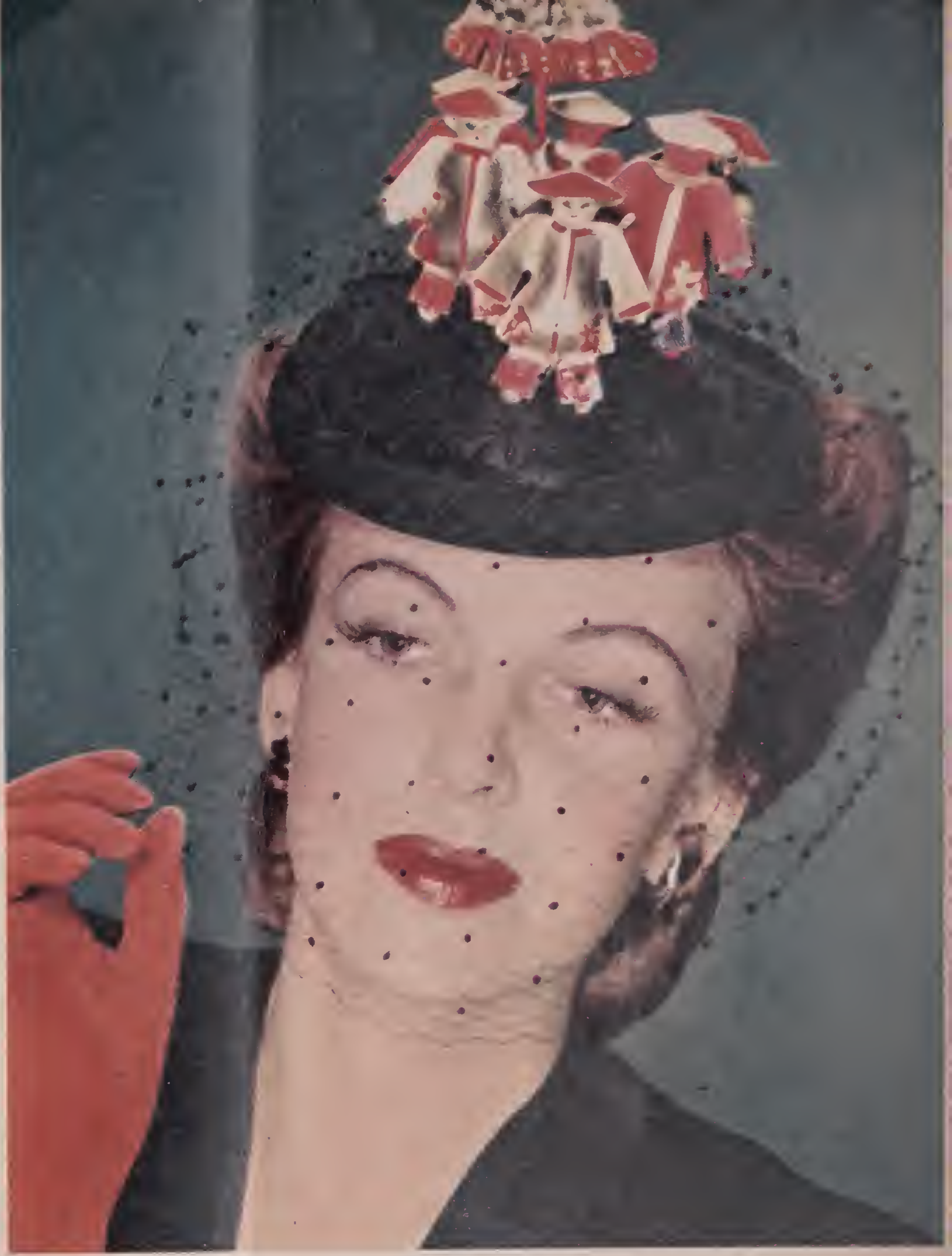
If you can fancy running into *that* on a dark night, friend, your constitution is pretty sensational!

If you were to become a "tourist," as Sonny dubbed the guys who just "wanna watch," you'd find the intrepid underwater hunter joining a pair of pals named Mickey Moore and Biddle Dorsey, respectively, in the vicinity of Palos Verdes—a smart thirty minute drive from Beverly Hills. Now this charming spot, while simply loaded with view, is nothing more nor less than a treacherous cliff of shale that descends with frightening suddenness into the churning rock-fringed waters of the Pacific.

Undaunted by the yawning chasm, the hunters pause to strap on 250-pound packs of equipment, and light-foot-it down the narrow, twisting path. As a tourist you *platz* at the top of the cliff and look dizzily down at the adventurous threesome making its way to the bottom. Once on the rocks the trio pauses for breath, then strikes out for the seaweed-free waters some two hundred feet from shore. There they finally begin diving for the hunk of muscle known as abalone.

According to Sonny the trick is to stay down under thirty feet of water without becoming too excited about the thrill of the chase. However, "chase" is definitely a misnomer, since the abalone (*Continued on page* 66)

FRANCES GIFFORD



● At one time, legal briefs were more important than make-up boxes to UCLA law student, Frances Gifford. But that was before her Hollywood studio sight-seeing tour paid off with a movie contract. Now an established MGM feature player, soon she will be seen in "Army Brat." Bes-Ben of Chicago designed Frances' hat: Chinese figures of red and gold kidskin, under a bright umbrella, march down the black felt pancake beret—right into the 1946 Spring Parade. Says Bes-Ben: "A Salute to the Allies!"

The Guy

Blackface comedian Al Jolson (right) spent five months teaching Larry Parks the famous "Mammy" singer's gestures and patter. Larry (left) enacts the Jolson role in the film.

While a premedical student at University of Illinois, he discovered greasepaint more appealing than scalpel.

Now it's Larry Parks who ". . . will walk a million miles for one of those smiles"—he's the new Mammy boy!

Al or Larry? It's Larry in costume for Columbia's "The Al Jolson Story."

● "Producers' offices are so pretty," observes Sidney Skolsky, columnist. "And so are some producers," he adds, patting his own productive pate and launching into an hour's discourse on his first producing venture, "The Story of Jolson," based, just incidentally, on the life and times of Al Jolson.

"Larry Parks," Skolsky goes on, "is Jolson. And I really mean *is*. You couldn't get more accurate results with carbon paper. How we settled on Parks is as good an example of the Hollywood way of doing things as I can think of.

"Hollywood people operate on the theory that the shortest distance between two points is a curve. And the curve usually keeps on until it becomes a circle and you find yourself right back where you started from. That's exactly what happened when I tried to find a 'Jolson.' Listen:

"When I first got the idea that it was time somebody did a picture about Al, who is one of the really great entertainers of our time, I went to Columbia's top man, Harry Cohn, and gave it to him. Before I could get out of the studio that day I had an office, my name (spelled right) on the

By JOAN MICHAELS

WHO PLAYS JOLSON

Larry was the first as well as the last actor tested for the part of the Jazz Singer. In Hollywood for three years, he has appeared in thirty films, all notable for their mediocrity. This marks his first starring role.

The Guy continued

A director ond octor with the Actors' Loborotory; he's morried to blonde stoge actress Betty Garrett.

and a blonde secretary patterned pretty much after Petty. I had two writers on my neck and, before I realized what was happening, a script in my hands. That's gratitude for you!"

But Skolsky, being Skolsky, spent less time in the new office than at the Schwabadero (his own title for the Sunset Strip drug store other people simply call Schwabb's). There is a saying that if you sit in this emporium long enough, everyone you have ever heard of will pass by, and since Skolsky haunts the place, it was inevitable that he should run into Larry Parks.

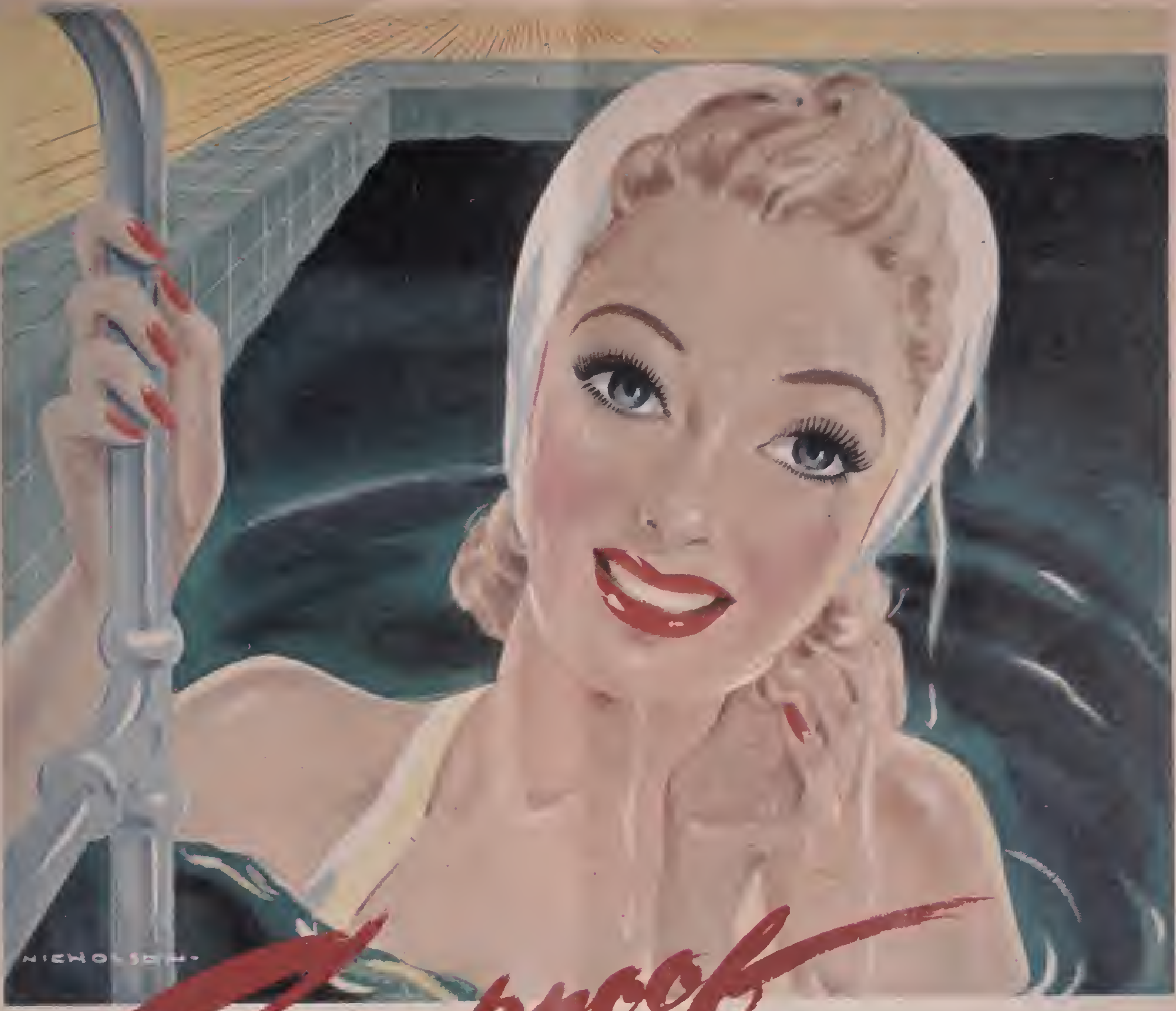
"I must be a born producer," says the producer. "I sat and talked to the guy for half an hour about Jolson and the casting trouble we were going to run into. As a Columbia contract player Larry was slated for a test anyway, but it never once occurred to me to consider him for the part."

Skolsky et Cie did things the authentic Hollywood way. They took three months off and tested everybody on the lot. Then they went down the list of every available man in town. Cab drivers who looked like Jolson. Actors who didn't. Hams who could sing. Singers who could ham. And some who couldn't do anything at all. They tested everybody for Jolson *but* Jolson. And then they put the finishing Hollywood touch on the whole deal and signed the guy they'd tested first—Larry Parks!

Before Skolsky skulked into his life, Parks had already plod through some thirty films; thirty different pictures, all of them notable for their magnificent mediocrity except, maybe, "Counter-Attack," and even in that his most dramatic moment was played in such deep shadow he might have been Boris Karloff for all audiences saw of him.

Born in Olathe, Kansas, December 13, 1914, Larry was trundled off to live in Joliet, Illinois, when he was a year old. He grew up—slowly but surely—in that city. He wasn't slated to be an actor. (*Continued on page* 99)

Lorry was discovered in Schwabb's Drugstore, Hollywood, by columnist-producer Sidney Skolsky (obove). Another fomous star discovered there wos Lano Turner.



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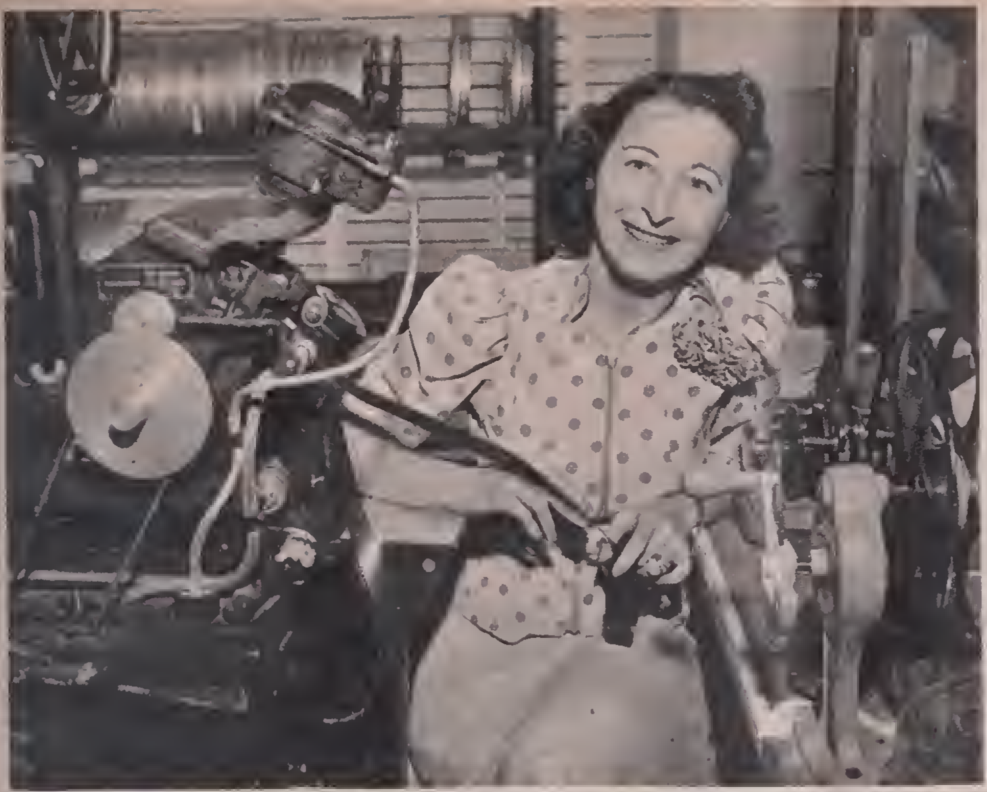
OCCUPATION Please . . .

Hollywood affords many career opportunities for women as "artists anonymous"

Retta Scott hails from Seattle; is a sketch-artist at Disney Studios.

Natalie Kalmus (right), color director of Technicolor, lunching at the Brown Derby with Anita Colby. Miss Colby is making a country-wide tour to help publicize "Duel In The Sun," a Technicolor special.



Academy Award-winning Barbara McLean, film editor at 20th Century-Fox. Hers is one of the little-known, behind-the-scenes jobs in Hollywood; good pay, no publicity.

By ALICE CRAIG GREENE and MARGARET BRAMWELL CHARLES

Joan Harrison, one of the first gals to invade the field of directing-producing.

Bonnie Cashin designs screen wardrobes for the stars at 20th Century; has started many new style trends.

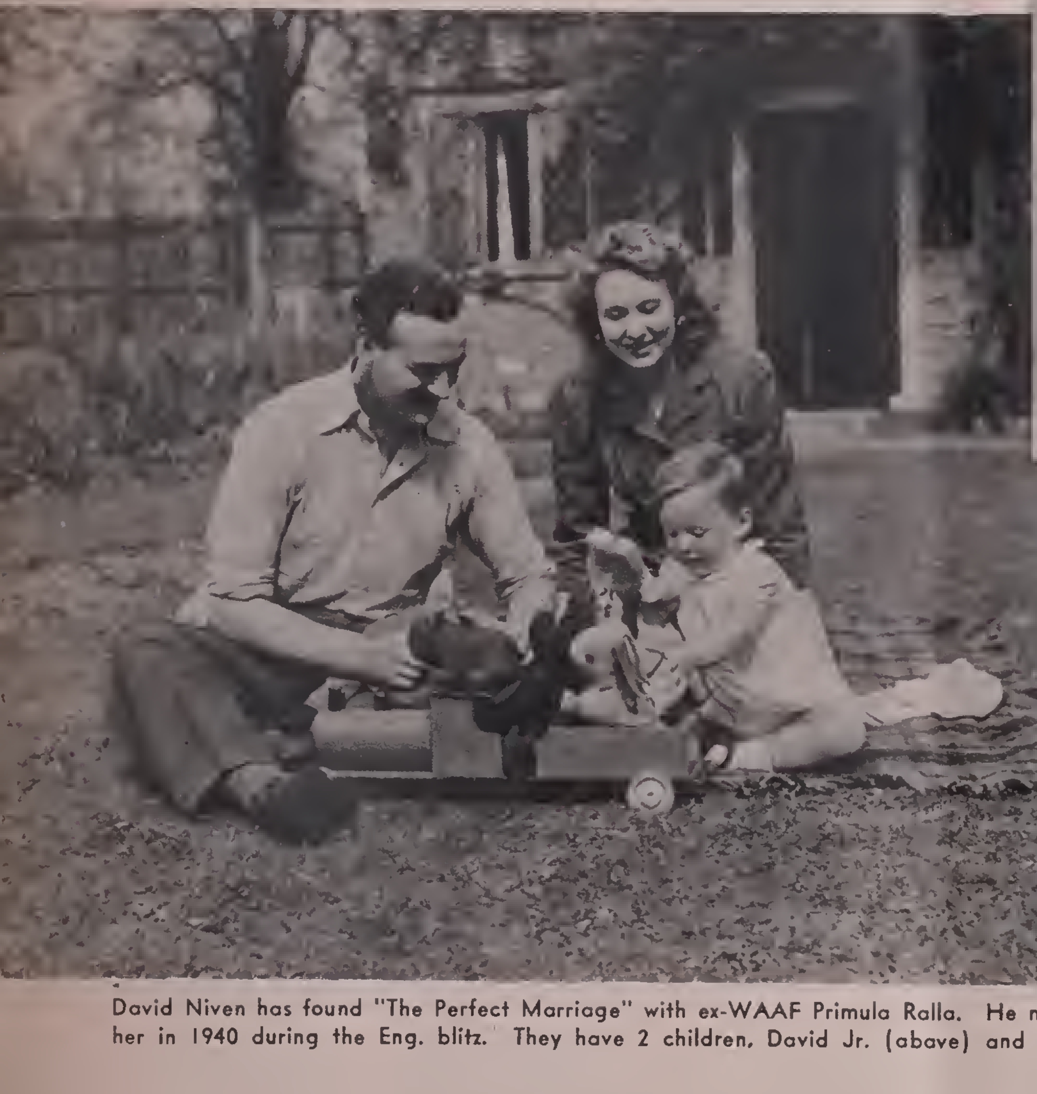
Margaret McDonell, Story Editor; she is the only woman, so far, to have that job.

● In case you're Hollywood-minded but aren't the traditional Glamour Gal type, maybe there's a job waiting for you anyway—behind the scenes in Movietown. For behind every G.G. before the camera, there are several femme unknowns who set the scenes through which the stars rise to fame.

Smart, attractive to a woman, their "glamour" lies more in their fascinating, unusual jobs than in their physical appearance. You can't land or hold a music cutting job or a scenarist spot with a mere photogenic face or Petty figure. It's your *ability* that ups pay-checks in this department. And actually, for many (*Continued on page 78*)

DAVID NIVEN

A token of esteem from Sam Goldwyn's property man. David's scheduled for lead in "The Bishop's Wife."



David Niven has found "The Perfect Marriage" with ex-WAAF Primula Rollo. He married her in 1940 during the Eng. blitz. They have 2 children, David Jr. (above) and James.

Upon graduation from Sandhurst, he joined the famous "Highland Light Infantry." He's Scotch.

By SPEC McCLURE

After discharge from British Army last August, with rank of colonel and 4 decorations, Niven made "A Matter of Life and Death" (above). During war he did 2 propaganda films for English govt.

THE UNFORGOTTEN MAN

First in war, among the last to come back; the welcome signs are all out for David Niven

● David Niven, that irrepressible gentleman from Scotland, returned from the war with two worries on his mind: 1) he feared the public had forgotten him; 2) that he had forgotten how to act.

His producer, Hal Wallis, quickly set him straight on the latter. After viewing the first day's rushes on "The Perfect Marriage," Wallis said: "If I didn't know better, I'd swear he'd never been away. He stepped into his first scene as if he'd done his last only the day before."

Niven was born in Scotland, the puckish son of one of Britain's oldest titled families. His childhood was marked by an endless string of pranks, so original in concept and enthusiastic in execution, that his father, being an army man himself, thought David could do with a bit of military discipline.

Accordingly he was sent to England's fashionable Stowe School to prepare for the Navy. There he learned to figure cricket scores and starting odds at the races with enviable precision. But when he took his Naval entrance exams, he came off with the beautful score of eight out of a possible 300.

The Lords of the Admiralty took one startled squint at the test results and suggested David try the Army. He did.

Entering Sandhurst, Britain's counterpart to West Point, David in due time (*Continued on page* 86)

Hollywood Sideshow

Hollywood—the town with the chronic case of Circus, where the carousel has come to stay

By DOROTHY DEERE

Ciro's
Mocambo
The Players
Trocadero
VINE
HOLLYWOOD BLVD
GO

BROWN DERBY
CAR CAFE

Car Cafes, or "Drive-In" restaurants, are a popular California feature. Bill Edwards and Shirley O'Hara stop in for "cakes."

Autographs. The fans love 'em. Van Johnson was mobbed (as usual) when he attended tennis matches. While the fans sighed, Van signed.

Barbecues. Lovely terrain and ideal weather make outdoor parties popular. Above, Mr. and Mrs. Andy Devine.

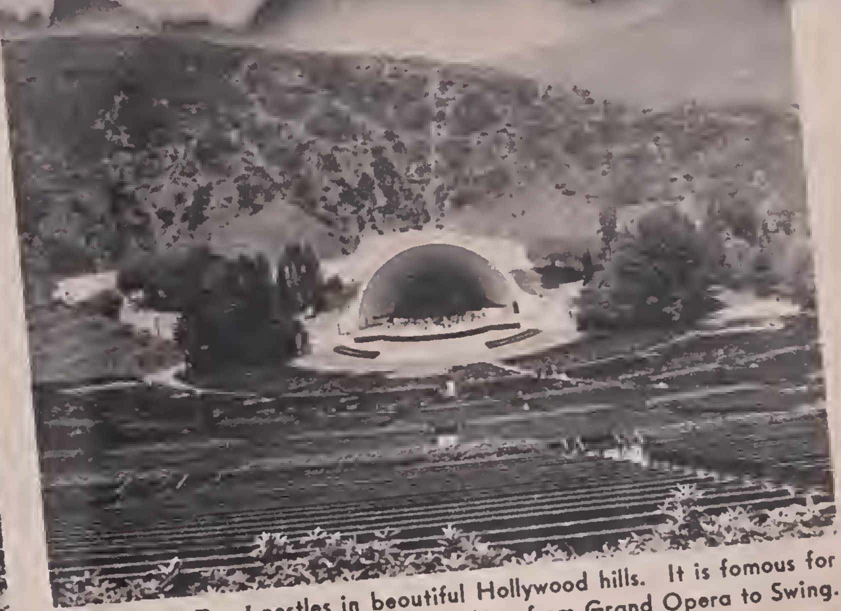
● If a decade from now, the world should still be suffering from jittering boundaries and changing maps, Hollywood will probably be the only town that will never give geography students any trouble.

For twenty-five years, some 420 newspaper and magazine correspondents have done a swell job of fixing the cinema city firmly in the public mind. Today, the smallest child can stand up at his desk and tell teacher that Hollywood is The Place Where.

Even a casual column reader can supply the rest of the statistics: Population, movie stars. Government, by producers. Language, Goldwynisms. Chief export, jelled romance. Chief import, pretty girls in dozen lots. Principal industry, glamour. Principal amusement, marriages and divorces. National holiday, the Academy Award Banquet.

The only point on which the public has not been educated is the fact that the movie historians have been writing of Hollywood, the institution, rather

Gardens. Always-blooming flowers give everything a Technicolor glow. Here, Walter Pidgeon picks a boutonniere from his patio.



Hollywood Bowl nestles in beautiful Hollywood hills. It is famous for open air concerts which include everything from Grand Opera to Swing.

Brown Derby interior can be recognized by amusing pictures of stars. Above, owner Bob Cobb (left) with Faye Emerson and Elliott Roosevelt.

Fans have a sixth sense to tell them when and where the celebrities are. Cesar Romero attended the Ice Show; he shared some of the spotlight.

Hollywood Sideshow

CONTINUED

than Hollywood, the community.

In behalf of the some 245,000 citizens (out of a total population of 275,000) who have no connection whatsoever with the making of motion pictures, this writer protests. They could easily become celebrated for their own peculiarities.

Hollywood, the community, is a country town with a chronic case of circus. In Podunk, Oshkosh or Farmer's City, the parade moves in, the band blares forth, the citizens get a pink lemonade jag—and in a week, everything is back to normal. In Hollywood, the carousel has come to stay.

The town is figuratively draped in bunting the whole year round. The population has been exposed to dancing in the streets, and developed a complex. The picture studios are the main tents, but the Little People put on a sideshow that's hard to equal anywhere else in the world.

To understand their (*Continued on page 70*)

Roy Rogers is a Hollywood tradition by now. King of the Cowboys recently became an honorary Boy Scout at a ceremony in Beverly Hills.

Farmers' Market is a huge outdoor shopping center where one finds but everything! Above, Connie Marshall and her mother.

Farming is a business for many Hollywood stars. MGM's James Craig has a ranch (½-hour from the studio) and does most of his own work.

Premieres are social events. Fans gather before Carthay Circle Theater to see favorite stars like (above) Clark Gable, with Mrs. Dolly O'Brien.

Model Home. Universal star, Peggy Ryan, and her mother on the lawn of their new Burbank Hills home, a gift from the actress to her parents.

Show Place. Claudette Colbert's home is typical of the mansions most stars owned before their high salaries took the income tax cut.

Scenery. Even backyards lose mediocrity when decorated with big banana trees, Jinx Falkenburg (at left) and Paulette Goddard.

Golf is a popular sport, with Bing Crosby and Bob Hope holding top honors. Above, Barbara Hale ("Lady Luck") chats with Doug Morrow.

Santa Anita. A day at the races with Mr. and Mrs. Franchot Tone. If bets aren't good, enjoy the beautiful scenery.

Beach Parties. Jane Withers (center) and friends swim at Malibu. In the evening, fires from "weinie" roasts will highlight the entire beach.

Three Dekker kids: Ben, age 4; John, 5½; and Jana, 8, with Mother and Dad.

Al's San Fernando Valley home, on an acre and a half, has two of almost every kind of fruit tree on it, "so the children can learn their botany on the spot."

By MARION COOPER

He was elected to State Assembly in 1944; may run for Mayor of L. A. in three years.

Whiskers were grown for his role in "California" (Para.). He's in "Suspense" (Mono.) sans beard.

DOUBLE DEKKER

Albert Dekker leads a double life. His acting career is established; now he seeks new honors—in politics

● Albert Dekker claims the distinction of being the only man he knows who has subsisted almost entirely on champagne and squab—when he was broke!

It happened seven years ago, before the Dekker picture career really got underway. Albert had been out of work for nearly a year, and he and Mrs. Dekker were finding the going very tough. They had one child then (they now have three), and Papa decided to keep the wolf away by making and selling furniture: a former hobby become a dire necessity. Taking whatever he could get for the furniture, he traded one piece to a man for a case of champagne, another to someone for $30 in cash and a few dozen squabs. The Dekkers lived on this fancy fare for an indefinite period; fortunately Albert's fortunes took a turn for the better and Paramount signed him to a contract. (*Continued on page* 73)

In spite of ill health during childhood, because he grew too fast, Dekker was a football tackle at Bowdoin College, Me. Below, with Ben and John.

THERE'S *Glamour*

● Hollywood's latest discovery completely disproves the hoary old adage that speech is silver. As far as the box-office is concerned, it's golden—and in the case of the individual players it's being utilized as the latest glamour gadget to enhance the sex appeal of male as well as female players.

Though Maria Montez was born with more than the average allotment of sex appeal, she's the latest film personality to discover that an actress can radiate almost as much allure by using her voice properly as by decking herself in the most compelling accoutrements. "After listening to Charles Boyer's voice," she says, "you can't help (*Continued on page* 88)

Between scenes of her new picture, "Tangier," Maria Montez goes over dialogue with her speech cooch, Dr. Simon R. Mitchneck (extreme left).

IN SPEECH

Are accents an asset?
"Definitely not," says
this Hollywood expert

Jean Gabin, an established French actor; his first American picture was "Moontide."

Signe Hasso, with Sture Lagerall in a Scandia Film movie called "We Two." Her latest picture here, "A Scandal in Paris" (U.A.).

Michele Morgan (born Simone Roussel) was co-starred in French pictures wit' Charles Boyer. She began to study English in '37; speaks now without accent.

By GENE SCHROTT

THE ROYAL FAMILY OF RIOT

● Hold onto your hats, kids—those merry mad-caps, the Marx Brothers, are at it again. Any minute now they'll be cavorting across your local screen in "A Night in Casablanca," their first picture in four too-long years. It's a post-war comedy, dealing with the discovery of Nazi loot hidden in a Casablanca hotel by collaborationists of indistinct nationalities. In a mad sort of way, our heroes are on the side of law and order this time, but as usual, their modus operandi is so confusing that they spend a lot of time in the hoosegow. At the finish, however, the Marx shenanigans land the right people in jail, and even smooth the path of true love for a young French flyer and his fiancee, who had been under a cloud of undeserved suspicion.

When it comes your way, take a good long laugh, because the Marxes are saying it's the last one they're going to make. Of course, they've said that after nearly every picture, so you can take it with quite a large dose of salt.

Groucho's gripe against making movies is the most specific. It's the hours he doesn't like. "When they get on a shooting schedule of from 2 to 11 p.m., I'll be interested," he says. "But the way they work now is impossible. You have to get up at six, have all that goo slathered on your face at 7:30, and by 8:30 they expect you to start being funny. Who can be funny before 2 p.m.?"

The answer to that one, regardless of what he thinks, is Groucho. Apparently nobody has ever seen him otherwise at any hour, a.m. or p.m. He ad libs so fast that nobody can keep up with him. The only difference between Groucho

(*Continued on page* 64)

CHICO thumbed his way to a famous piano style.

HARPO "strings" along; chases blondes — but he won't talk!

GROUCHO'S false eyebrows and moustache are part of the props.

By GERTRUDE SHANKLIN

Old-timers: Their first big show opened in N. Y. in 1923.

Mad-hatter Harpo mops his brow. He's the businessman of the trio.

The Marx Brothers, clown princes of humor, have a method in their madness

Monkey-signs! The zany Marx Bros. return to the screen with their old tricks in a new setting. "A Night in Casablanca" is their first pic in 4 yrs.

Baby Denise is the daughter of Hedy (above) and John Loder. Her godmother is Bette Davis. Hedy has an adopted son, Jamey.

She likes her role in "Strange Woman." ". . . it's like nothing I've ever done."

THIS IS MYSELF . . .

HEDY LAMARR

Not the little European "rich girl", not the actress—the real Hedy

Lunch at the Wilshire with Lynn Bari, a non-pro, and Ann Dvorak. Viennese Hedy (right) loves ". . . American slang and ice cream."

I LIKE
Kittens;
Pearls;
Cottage cheese;
Breakfast in bed;
Psychological murder mysteries.

THE FIRST THING I REMEMBER

Is my father telling me stories. He'd unfold his hand, as if it were a book, look into his palm and begin his story; as he went on, he'd wet a finger and turn

Reunion in Hollywood: it's Hedy and her mother, Mrs. Gertrude Keisler. Her dad was one of the Bank of Vienna directors.

a leaf, or stop to explain something to me, then say: "Where was I?" and hunt through his open hand to find his place. I was enchanted.

I DISLIKE
Close quarters;
Soups;
Gritty surfaces;
Cross people;
Jive.

I ADORED
My father. He had a wonderful sense of humor. He was very farsighted, and I (*Continued on page* 95)

Mr. and Mrs. John Loder, married since 1943. If they separate it will be her third divorce; Gene Markey succeeded Fritz Mendl.

By JILL WARREN

Words of Music

Jill, Danny Kaye (his next movie release is "The Kid from Brooklyn") and Georgia Gibbs, snapped in Danny's dressing room at the Paramount in N. Y.

Ella Mae Morse, making for records at the Capitol Studios in Hollywood.

It's Lionel Hampton, in a serious mood and working out a new arrangement, during a CBS rehearsal.

Eddie Condon and Bing Crosby recording at Decca—could be "You Sang My Love Song to Somebody Else"

● Hi, boys and girls! Music class is in session once more and we have a variety of tid bits this month. I'm just about to hop on a plane for a fast visit to my home town, Hollywood, so let's get on with the business at hand.

Frank Sinatra, who is a very busy boy, with his radio show, recordings and tolerance lectures, has added something else to his heavy schedule. He is now taking flying lessons. His instructor is Skitch Henderson, the pianist and arranger. Skitch, who spent about four years flying for Uncle Sam, is now playing piano on Frank's air show, and he is set (*Continued on page* 68)

THE ROYAL FAMILY OF RIOT

(CONTINUED FROM PAGE 58)

off screen and on is that he omits the mustache and eyebrows off screen.

When the word got around that the Marx Brothers were planning to make this picture (their first independent production with David Loew), Warner Brothers protested their use of the word "Casablanca" in the title. Groucho, who writes as easily as he talks, came out in a local trade paper with an article which started off thus:

"*Apparently there is more than one way of conquering a city and holding it as your own. For example, up to the time that we contemplated making a picture, I had no idea that the City of Casablanca belonged to Warner Brothers . . . I just can't understand Warner Brothers' attitude. Even if they plan on re-releasing the picture, I am sure that the average movie fan could learn to distinguish between Ingrid Bergman and Harpo. I don't know whether I could, but I certainly would like to try . . . So they say that they own Casablanca and that no one else can use that name without their permission. What about Warner Brothers—do they own that, too? They probably have the right to use the name Warner, but what about Brothers? Professionally we were brothers long before they were. When Vitaphone was still a gleam in the inventor's eye, we were touring the Sticks as the Marx Brothers, and even before us, there had been other brothers—the Smith Brothers; the Brothers Karamazoff; Dan Brouthers, an outfielder with Detroit, and 'Brother, can you spare a dime?'*" And enough more in that vein to silence the Warners, who took the whole thing with the same good humor as did the rest of Hollywood.

One day, just after Groucho had been complaining of being cold on the set, a fire broke out in a warehouse across the street from the studio, complete with flames, explosions, and most of the city's fire trucks. Groucho came rushing out to see what the excitement was all about, and cracked, "Well, the heat does feel good, boys—but that's really carrying things a little too far!"

At the studio, Groucho is known as the no-man of the family. Says one official, "It's no use to ask Groucho to decide anything. He's such a chronic ad-libber that all you get is a hailstorm of gags, and if you ever can get him pinned down, his answer will always be 'No' the first time. The second time, he'll say, 'Well, some other time. I'll think about it.' If you keep at it and ask him a third time, he'll probably say 'Maybe'—and then the chances are he'll do it.

"But if you take the same thing up with Harpo (who has never uttered a word on the screen) you get an answer pronto. He's the businessman of the bunch. To get the three of them together at one time is just like trying to collect three pieces of mercury—unless you start with Harpo. You present your problem to him, he'll yell, 'Hey, Groucho! Chico! Come here!' They go into a huddle, and before you know it, Harpo has a decision for you."

Harpo, whose specialty in pictures is chasing blondes and leering through the harpstrings, is as courteous and dignified a gentleman as you'll find in all Hollywood. The professional mute is an interesting talker and a keen observer, and it's easy to understand why his brothers like to refer all possible decisions to him.

Chico, while not the off-screen cut-up that Groucho is, usually turns out to be an unsatisfactory conversationalist, chiefly because he's the little man who's never there. Whenever he's not actually before the cameras, he's snatching forty winks in his dressing room. But once shooting is finished, and his presence is no longer required at the studio, nobody can ever locate him—least of all his brothers, who don't even try any more. Chico's the gypsy of the family. They don't expect him ever to settle down. He alone would like to make another picture. "But what can I do," he says, "if these other guys are too lazy to make one?"

Harpo sums up his objections to picture-making with "It's too much work." And the way they do it—it is. They spend a year making a movie, from the conception of the story idea to the final editing of the film. Here's how they operate: They began with "A Night in Casablanca" by kicking the idea around for a few weeks with the writers, Joseph Fields and Roland Kibbee. When they got it whipped into a rough version, they hired a hall on Hollywood Boulevard where they could all get together and act out scenes. After polishing the story off in this way for several weeks, they developed five basic comedy situations into a highly condensed version of the story, and took the show out on the road for four weeks, doing three and four shows a day in small towns and at Army camps up and down the coast. By constantly cutting deadwood out of the script and improving their lines and gags, according to audience reactions, they brought back to the studio a highly polished and tightened script, tried, tested, and ready to shoot.

So you see that outlandish buffoonery isn't as easy as it looks from where you are, rolling in the aisles. But for the Marxes, who are showmen to their finger tips, it's the only way. They come from a long line of show people who could no more resist the smell of grease paint than the fire horse of grandpappy's day could sleep through that old fire gong. The only two exceptions in their immediate family are the two younger brothers, Gummo and Zeppo, who for some years now have been successful agents in Hollywood (which, for that matter, is still an important part of show business). Their uncle, Al Sheean, of Gallagher and Sheean fame, started out to be a pants presser, but was always getting fired for organizing quartets during pants-pressing hours. He finally took the hint, went in for entertainment professionally, and became one of the great standard acts of vaudeville, drawing down as much as $1,000 per week in an age when that was an unheard-of salary.

The Marx Brothers' maternal grandfather was a magician (who died at the age of 101) and his wife was an accomplished harpist. It was her instrument to which Harpo fell heir. For many years, the couple toured Europe in a wagon with their son (Al Sheean) and two daughters, one of whom, Minna, was to become the mother of the five Marx Brothers. After the death of her parents, Minna Schoenberg went to New York and became a lace worker until her marriage to Samuel Marx, a tailor. Mrs. Marx never did professional stage work herself except for one short season with her sons. But there was greasepaint in her blood, and she began early to train her boys for stage careers.

All of Mrs. Marx' boys showed musical talent at an early age, but the only one who had any formal training was Chico, who is less interested in his music than any of them. He took lessons which cost 25 cents each, and were undoubtedly helpful to him in mastering the rudiments of piano playing. But it's a safe bet that the wacky technique which makes his piano playing such a hit was never sponsored by his childhood music teacher.

Chico in turn taught Harpo to play the piano. And Harpo, who is generally conceded to be the artist of the family, had such marked talent that all he needed was the merest hint of a start. From that point on, he proceeded to teach himself how to play all other instruments. He was able to play his grandmother's harp four months after he got it. "I had been playing it for nearly a year before I found out I was resting it on the wrong shoulder," says he. "I was walking past a ten cent store one day, and among some pictures in the window was one of an angel playing a harp. I noticed that he rested it on his right shoulder—I had always rested it on the left one. So I changed over to the right shoulder, but I still had it tuned wrong. Later I got acquainted with Mildred Dilling, who was a very fine harpist, and she showed me how to tune my harp. But I'm still a faker."

Harpo has always loved his music, and practices on his harp by the hour every chance he gets. His technique, he claims, is completely unorthodox, and to this day he reads no music. He plays entirely by ear, by guess and by gosh.

Groucho, who before his stage days had been a boy soprano in the Episcopal Church choir, had an excellent singing voice and was an accomplished tap dancer in his early stage days. And all the brothers played mandolins, guitars, and saxophones at various times.

Their story is the saga of a mother's courageous struggles to put her sons into the prominent theatrical position which their talents warranted. And their success, they insist, has been due entirely to her intelligent managership, and the thorough grounding she gave them in hard and painstaking work. Theirs was not an overnight success. It was slow and hard won, after years of touring the country in one night stands, playing in schoolhouses or wherever space was available, with constant study and training on the side, and frequent filling in with odd jobs for the sake of a few necessary dollars to eat on. They still remember with a thrill the first time they could afford to order

Once again the madcap Marx Brothers have made their "last" picture. This time it's "A Night In Casablanca" (U.A.). In scene above, Groucho with a Casablanca Cutie, Ruth Roman.

just anything they wanted for dinner.

Their first big time show hit was "I'll Say She Is" which opened in New York in 1923, ran 48 weeks at the Casino, and then went on the road for over a year. Following this with "The Cocoanuts" and "Animal Crackers," each a two-year show, and interspersing show seasons with vaudeville engagements, they found to the cutting of the film. But you comedians.

In the spring of 1929, the brothers signed with Paramount to do the picture version of "The Cocoanuts," which was a smash hit with the film fans. And from that time on, they have averaged a picture a year, limiting their stage appearances to vaudeville tours between pictures. Up to 1941, that is. "The Big Store", made in that year, seemed to climax a growing dissatisfaction they had felt with what they called the factory methods and regimentation in big studios, and they said they wanted no more of it.

The three Marxes, going their separate ways, took off to answer the need for entertainers at Army camps. They've all done yeoman service in this field throughout World War II, with practically no publicity about it, because that's the way they wanted it.

Incidentally, in case you're wondering—yes, they all have regular names, whatever good that does them. They run as follows: Chico (Leonard), Harpo (Arthur), Groucho (Julius), Gummo (Milton) and Zeppo (Herbert). Many years ago, during a poker game, a monologist named Art Fischer jokingly gave them the monickers to which they've answered ever since.

If ever there were rugged individualists, it's the Marx Brothers, and that's probably the secret of their success, both as comedians and as a family. Says Harpo, "We're all so individual there's no chance for professional jealousy. And when we're not working together, we don't see enough of each other to quarrel or to get on each other's nerves."

It's been said that all comedians are sad people at heart, but the Marx Brothers must be the exception which proves it, for there's not a frustrated Hamlet in the bunch.

"How are you going to be sad," asks Harpo, "if you've got a place to live, something to eat, and reasonably good health? We live for laughs, and none of us has ulcers—and we all have terrific appetites."

Their devotion to each other is well known, and just as sincere is the devotion they have from all their coworkers and employees. When they make a picture, they're all over the place, dipping into every phase, even to the cutting of the film. But you don't hear any complaints about this from any of the crew. They're easy to get along with, they're show-wise, and they're considerate of the other guy.

While making "A Night in Casablanca" they had their own dining room at the studio, and engaged a cook with the understanding that there would never be over six or eight people for lunch. Being gregarious souls, however, they would gather up everybody in their path, so that the number who sat down with them was seldom less than fourteen, with the cook running down to the corner cafe to borrow dishes. The only reason the number wasn't over fourteen was that the room was too small to hold any more. But if you think such rampant hospitality must have annoyed the cook, you just don't know the Marxes. They would all swarm out into the kitchen to help, and it's quite likely she had more fun than the guests.

They have no more enthusiastic booster than their secretary, Miss Rachel Linden, whose gentle, gracious personality and quiet manner are in sharp contrast to the zany antics of her bosses. But the fact that she's been handling their business affairs for fifteen years proves that it's been a mutually pleasant association.

The office Miss Linden occupies is on the second floor of a small building in Beverly Hills. Most of the time she has it all to herself, for her bosses are allergic to offices, and never come near the place unless she sends for them. Each brother handles his own business affairs, but Groucho looks after the Marx Brothers' business when they are all working together. Thus she never has to summon more than one Marx at a time, and she does this as infrequently as possible, letting things accumulate so that they can accomplish a lot of business at one conference.

Naturally there are some minor matters that require their attention between conferences, such as checks and letters to be signed. But the resourceful Miss Linden has devised a way to take care of these things without causing "the boys" that painful trip into the office. She phones whichever brother whose John Henry she needs, asking him to stop by. When he drives up to the curb below the office, he whistles. Then Miss Linden whisks the necessary papers into a large manila envelope, with a long string attached to the flap, and lets it down through the window. Chico, Harpo, or Groucho, as the case may be, sits on the curb, looks over the papers, signs whatever is to be signed, whistles, and up goes the envelope again into the office window. Simple and efficient, isn't it? Why don't you try it on your boss some time? That is, if you're ready to quit any way.

The Marxes are all married and very much family men. Groucho, who married Kay Gorcey last summer, has two children by a former marriage. A married son, Arthur, who was honorably discharged from the Coast Guard last fall, did a great deal of work on radio shows for the boys in the South Pacific, and hopes to do radio writing professionally. Groucho's daughter, Miriam, attends Bennington College, at Bennington, Vermont. She has both writing and acting ambitions, but is concentrating just now on the former, and sends most of her work to her father for criticism.

The two agent brothers, Gummo and Zeppo, have two children each. Chico, married to Betty Karp, formerly a dancer, has a daughter Maxine who appears on the "Sherlock Holmes" broadcasts, and other radio programs.

Harpo was married in 1936 to Susan Fleming, formerly of films. They have four adopted children: Billy Woolcott Marx, Alexander (Alec) Marx (both named after the late Alexander Woolcott, who was one of Alexander Woollcott, who was one of year-old twins, Jimmie and Minnie (after the Marx boys' mother). It's too early to tell what his children will be when they grow up, thinks Harpo, but the oldest boy has a definite musical talent, and also a flair for using big words. "He might turn out to be a radio announcer," says his dad. "Whatever they want to be is all right with me."

As to future plans for themselves, the Marx Brothers have none at this writing. On completion of "A Night in Casablanca" they scattered in all directions, Chico taking off for Rio de Janeiro to fill a night club engagement, Harpo going to Florida to entertain at hospitals, and Groucho going on tour, with a radio show in the offing. Harpo has no radio ambitions. "I'm waiting for television," says he. "There are hundreds of harp players now. My stuff is nothing but pantomime."

So life goes for the merry, mad Marx Brothers, with never a dull moment. And the rest they claim to need, after the strenuous work of making a picture, turns out to be a mere figure of speech. Which is why you might just as well keep on hoping that they don't mean what they say about quitting pictures.

THE END

LIFE WITH SONNY

(CONTINUED FROM PAGE 40)

invariably are anchored to the rocky bottom, and it is up to the divers to pry them loose from their abodes without the abalone becoming aware of the attack. The crowbar is used to avoid incidents wherein a terrified gastropod just gloms onto the diver's hand *and* the rock and sits it out. In this case the abalone invariably wins.

As a wife, Barbara Tufts could go into a short lecture on the misgivings, the worries, the fears that such sport heaps on the waiting little woman—such as the time Sonny went diving in the midst of Southern California's worst storm—but she'd much rather just spiel out the recipe for fried abalone steak. This she can do, incidentally, while being strung up by her toes, or even while pounding the abalone into something vaguely resembling tasty tenderness. With Sonny's luck as good as it is, we calculate she has prepared some 15,000 of these steaks. And, since beating them unmercifully with a hammer or any other likely object is the sole method of treating them, we can only commiserate with Mrs. T. if her right arm hangs limp and useless from her ceaseless efforts.

Less wearing on the lady in his life are Sonny's lobster treks, from which he usually returns toting live bull lobsters weighing upwards of twenty-two pounds. He likes to concoct his favorite dish, lobster Thermidor, himself.

Friends who partake of the Tufts' catch are glad Barbara hasn't yet worked up nerve enough to try rattlesnake steak, although they fully expect to be served that so-called delicacy any evening.

"My wife," say Sonny, with justifiable marital pride, 'is the only woman in town who can shoot the head off a rattler through the kitchen window. The last one she got was sunning itself on the back porch. The darned thing measured four-and-a-half feet, had eleven rattles and a button. As any westerner will tell you, that's some snake!"

Aside from these minor annoyances, the Tufts have precious little to bother about. Of course, sometimes they *are* wakened in the wee small hours by the blood-freezing snarl of a wildcat as it stalks a plump and prized pullet, or by the howling of a band of coyotes as they circle the farm getting the scent of turkeys on the hoof. Or sometimes it's Cocoa, their Royal Dutch Poodle, barking hysterically at a lurking weasel, or a deer crashing through the brush in pursuit of something known only to the deer.

If you have received the impression that the Tufts' manse is plunked down somewhere in the middle of a remote rural district, erase it at once. The red frame Connecticut-type farmhouse, surrounded by six acres of heaven-knows-how-many-kinds-of-chaparral, is exactly five minutes as the Ford flies from the socially correct Beverly Hills Hotel. It's set in a charming, natural little bowl called, romantically enough, Hidden Valley, and is surrounded by rolling hills, a well-landscaped Beverly Hills reservoir, and more hills.

Fenced in neatly, if not gaudily, are uncounted ducks, chickens, turkeys, a macaw, a parrot, and a few violently colored house birds. And roaming about at will are the aforementioned wild things.

"We wouldn't be at all surprised," says Sonny, "to wake up one morning and find Cocoa wrestling a bear on the front lawn."

With the aid of Walter, their Texas handyman, (who sends Sonny into hysterics with his drawled colloquialisms) and Tommy, the twelve-year-old youngster who lives at the reservoir, the Tufts need never worry about vicious visitors. Either one of these male pals can knock the whiskers off a buffalo nickel at fifty paces.

Tommy, a sort of half-pint Audubon who is completely unimpressed with Sonny's cinematic stature, is a constant visitor and recently elected himself Sonny's mentor in the lure and lore of wild life. He constantly guides his hero on hikes through the surrounding canyons, pointing out deer tracks, a bobcat's lair, or the latest in rattlesnake nests with complete authority. He introduced Sonny to the intricacies of a shotgun, a .22, and other firearms.

When Tommy recently expressed a desire to attend Harvard Military Academy, Sonny arranged for his entrance. But it was Tommy himself who won the scholarship. Despite the rigors of the parade ground and the school room, the boy comes home weekends ready, willing, and able to accompany Sonny on five mile hikes through the hills of Beverly.

With Sonny off on the trail, Barbara sits placidly at home and sews a fine seam. She has done a really professional job of upholstering two living room sofas, has recovered the playroom bar with red leather (one of the neatest tricks of this or any other week), and is currently in the throes of re-draping the entire house.

It's a very funny thing about the Tufts' farmhouse. It first caught Sonny's eye when he was driving to location for "So Proudly We Hail" with Paulette Goddard. "That," said Sonny to no one in particular, "is Connecticut. And that is for me." Crosby (Bing, that is!) saw it one day and said, "New England, you're in a rut!"

But rut or no, Sonny knew what he wanted. He drove Barbara by the house late one afternoon and it was a case of love at first sight. They stopped the car and gazed at the red clapboards longingly. Then Sonny got out. "C'mon," he said suddenly.

Director-producer Billy Wilder and his wife opened the door. Sonny, in turn, opened his big mouth and asked the $64 question. The answer: "The house is *not* for sale!" But the Wilders graciously played host to the Tufts through cocktails and dinner, and the evening was, at least, a *social* success.

A year passed. Or maybe it was longer. Sonny and Barbara were staying at Malibu Beach so the lord and master could catch up on his surf fishing (another accomplishment). Barbara tried cat-napping to pass the time. One afternoon she woke up screaming at the top of her voice.

"Sonny!" she yelped, "Go out and buy a newspaper, quick! I just dreamed THE house was for sale!"

Costume contrast. A dress extra posed with Sonny Tufts (left) on "The Virginian" set.

Sonny threw her a suspicious look even as he hailed a passing newsy. Together they pored over the "house for sale" items until the red farmhouse squib stopped them cold.

"Sometimes," gulped Barbara, "sometimes I frighten myself."

Five minutes later they were phoning the real estate agent. No, the house hadn't actually been sold yet, but a man had promised to bring his check around 6:30. "Oh," said Sonny, and hung up.

Forty-five minutes later the Tufts were banging away on the realtor's door. Sonny gave him that grin. You knew: the I-done-something-wrong little boy smile on the I-should'a-known-better big boy face. "We thought maybe," he grinned, "if we got *our* check here *first*, well . . ."

The agent allowed as how all was fair in business, and the deal was consummated. Director A. Edward Sutherland, arriving promptly at 6:30 check in hand, found himself homeless.

It was just a month or so ago that Sonny and Barbara played host to Major Winthrop Rockefeller, here on leave from the South Pacific, and—with the aid of the magic Rockefeller name were admitted to the sanctum of the snooty Beverly Hills Club. After dinner Sonny, in his usual vague style, scrawled his signature on the check and was informed fraternally but firmly that cash was more acceptable from non-members.

"Well, then, I'll become a member," said Sonny.

"The club president will be happy to take your application, Mr. Tufts," purred the maitre de, "and I'm sure you'll have no trouble."

Sonny promptly barged into the executive's office. President A. Edward Sutherland greeted him cordially and amusedly.

"How's the house?" he asked.

When Sonny isn't showing off his new membership card, or surf-fishing, or abalone-diving, or on the trail of an elusive lobster, he is lying flat on his back in the middle of his beloved farmhouse floor, his legs propped up on Barbara's newly-upholstered chairs, the best of the latest non-fiction clutched in his massive paws. He invariably falls asleep in this position. On Sonny Tufts it looks good.

THE END

ADVICE FOR

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By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars that you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

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Medical science gives us the truth about a lovely skin. There are small specks of dust in the air all the time. When these little specks, which are in the air get into an open pore in your skin, they can in time cause the pore to become larger and more susceptible to dust and infection. These open pores begin to form blackheads which become infected and bring you the misery of pimples, irritations or blemishes. When you neglect your skin by not giving it the necessary care it requires, you leave yourself wide open for externally caused skin miseries. When you know that your skin is smooth, white and fine, you have more confidence and it helps improve your personality, and it helps improve your entire well being. Your skin is priceless, yet it costs you only a few pennies daily to keep it normal, natural and lovely. Many women never realize or even suspect that the difference between a glamorous complexion and an ordinary one may be caused by having blackheads and pimples.

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(CONTINUED FROM PAGE 63)

for a buildup on Capitol Records. He and Sinatra are old pals from the days when they both worked for Tommy Dorsey.

Artie Shaw has finally made a deal with an independent movie producer to film the script he wrote, "Heaven Knows." Artie will be musical director on the picture and will also play a leading role. Though he has been turning down dance jobs and theater dates, he recently signed a record contract with the Musicraft Company, so it doesn't look as if he's going to break up his band permanently.

Frances Wayne is no longer singing her torch songs with the Woody Herman band. She and Woody parted company in New York at the end of the Herd's Paramount Theater engagement. Though several reasons have been given for the break, the most logical is that Frances wants to remain in Manhattan with her husband, trumpter Neil Hefti, who left Woody several weeks ago. Herman is now featuring a vocal group which he calls "The Blue Flames." They were formerly "The Quintones."

Georgie Auld has temporarily broken up his band, on the advice of his doctors. They insisted that he rest for about three months, so Georgie will take it easy on an Arizona ranch. Before he left, however, he cut a number of sides for Musicraft — enough to be released until his return.

WHAT'S BRISK ON THE DISC:

VICTOR:

Tommy Dorsey's crew have recorded "Where Did You Learn To Love," with Stuart Foster and the Sentimentalists asking the musical question, and "Come Rain, Come Shine," with a wonderful Sy Oliver Vocal. The latter tune is one of the Johnny Mercer-Harold Arlen songs from the new all-Negro Broadway show, "St. Louis Woman."

Martha Stewart's new one combines "Day By Day" and "Tomorrow Is Forever." Martha is a happy girl these days because Twentieth Century-Fox lifted her option and are planning to give her a big build-up. Her performance in "Doll Face" did the trick.

"One-zy, Two-zy" (I Love You-zy) and "Sleepy Baby" are given the once-over by Freddy Martin and company.

Victor has added two more bands to their list: Louis Armstrong and the Glenn Miller group.

CAPITOL:

The Pied Pipers and Paul Weston's orchestra get together for "In The Moon Mist," and a new novelty — sort of a female "Mr. Five By Five," — "Madame Butterball."

The Weston orchestra also does "Full Moon And Empty Arms," adapted from Rachmaninoff's Piano Concerto in C Minor, with a fine piano solo by Skitch Henderson, backed up by "Nobody Else But Me." This is the last tune written by the late Jerome Kern, and is sung by Lou Dinning, of the Dinning Sisters.

One of the best records Martha Tilton has made in a long time is "As If I Didn't Have Enough On My Mind," and "Ah Yes, There's Good Blues Tonight," which could well be dedicated to Gabriel Heatter, the news commentator who always says "There's good news tonight."

Jo Stafford's first album is a must if you like Jo. The arrangements, by Paul Weston, are outstanding, and the tunes are all oldies: "Walking My Baby Back Home," "Over The Rainbow," "Yesterdays," "Georgia On My Mind," "Sometimes I'm Happy," "Carry Me Back To Old Virginny," and "The Boy Next Door."

COLUMBIA:

"Coax Me A Little Bit" and "Where Did You Learn To Love," are the tunes Dinah Shore chose for her second Columbia record. Sonny Burke, Jimmy Dorsey's former arranger, handles the orchestra.

Woody Herman has waxed the rhythm ditty, "Atlanta, G. A.," and a new instrumental named after his radio commercial, "Wild Root."

You'd better grab your allowance and run madly to the nearest record store for this one. It's an album entitled "The Voice of Frank Sinatra," with orchestra directed by Axel Stordahl. It's a goodie, and contains eight of Frank's own favorite songs: "You Go To My Head," "I Don't Know Why" (I Just Do), "These Foolish Things," "A Ghost Of A Chance," "Why Shouldn't I?" "Try A Little Tenderness," "Someone To Watch Over Me," and "Paradise."

DECCA:

Bing Crosby again teams up with The Jesters and Bob Haggart's orchestra, this time for "Sioux City Sue," and "You Sang My Love Song To Somebody Else." This was recorded in New York just before the Groaner left for California to resume his Thursday night radio show.

Another Lombardo record this month, "I'm Always Chasing Rainbows," and "Make Believe."

Connie Boswell and the Paulette Sisters have waxed two romantic numbers: "I'm In Love With Two Sweethearts" and "I Fall In Love With You Every Day."

Jean Sablon, the French swoon boy, offers "Symphony," which he sings both in French and English, and "It Might As Well Be Spring," which he does only in French. Jean did S.R.O. business at his recent Waldorf-Astoria Hotel engagement.

MUSICRAFT:

Georgie Auld has two releases. The first combines "You Haven't Changed At All," with a Lynne Stevens vocal, and an instrumental, "Daily Double." On the second Lynne sings "Seems Like Old Times," and the band is featured on "Blue Moon."

Phil Brito, accompanied by Walter Gross and his orchestra, sings "In The Moon Mist" and "Tell Me That You Love Me, Honey."

If you'd like some piano and vocal work done in the Fifty-Second Street groove, don't miss "I Stay Brown All Year Round" and "Who Put The Benzedrine In Mrs. Murphy's Ovaltine," as rendered by a solid character called Harry "The Hipster" Gibson.

Jill Warren and Louis Prima try some new rhumba steps at the 400 Club in New York.

You may have caught him on Rudy Vallee's radio program.

Musicraft just signed Kitty Kallen, former Harry James vocalist, who is now on her own, and her first record will probably be out sometime in May.

JAM NOTES:

Marion Hutton is retiring from the musical scene to await a visit from Sir Stork. She and her husband, Jack Philbin, are hoping for a girl . . . Buddy Rich and his new band have been signed for a spot in the Republic Pictures musical, "Earl Carroll's Sketchbook." Buddy's band has done excellent business wherever they've played and his financial backer, Frank Sinatra, is all smiles.

Ginny Simms and her bride-groom, Hyatt Dehn, are the happy ones because Ginny is expecting a baby in July . . . Keep your eye on young Gordon MacRae. He's the lad who replaced Frank Sinatra on Frank's C.B.S. sustaining spot a few years back, and then was drafted almost immediately. Since his return to the airwaves he landed a record deal with Musicraft, and is also set with the lead in a new Broadway show, "Three To Get Ready." And movie talent scouts are already after him.

Johnny Mercer may have to leave the "Hit Parade" show shortly because of picture commitments in Hollywood . . . Randy Brooks' new girl singer is Pat Cameron (Mrs. Billy Usher in private life). She sang with Sonny Dunham at one time . . . It looks as if Andy Russell will snag Joan Davis' summer replacement show . . . Eileen Barton has signed to record for the new Mercury Label. This company has also nabbed Frank Parker, Connie Haines, and Chuck Foster.

Spike Jones and his City Slickers will make a tour of South America in a few months. When Spike starts shooting his guns and ringing his cowbells he'll probably settle the below-the-border revolutions or start a few new ones. But the Latins should go for his collection of washboards, etc.

Dennis Day is back on the civilian list, after a long spell in the Navy . . . And Harry Babbitt is expected to turn in his blues about April 1. Harry told me he is not going back with his old boss, Kay Kyser, but will try for a solo career in radio.

Victor Records have contracted Desi Arnaz and his rhumba band. Desi was a sensation at Ciro's in Hollywood, and has received many offers from top spots around the country.

Johnny Desmond is going off the "Teen Timers" show on May 18. His new contract with the Philip Morris program is exclusive, except for guest shots, so he had to give up his Saturday Morning broadcast.

Bob Stanton, Dick Haymes' younger brother, and Frances Rafferty, M.G.M. starlet, have marriage plans as soon as her divorce is final.

And the rumors still persist that Lois Andrews and David Street, who have been Mr. and Mrs. only a few months, will take their troubles to a divorce court . . . David will do Bill Eythe's singing for him in the new Fox picture, "Centennial Summer."

Well, that's all for now, but I'll be back next month with musical items from the Hollywood scene. In the meantime, if you have any puzzlers to do with popular music and its personalities, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a SELF-ADDRESSED STAMPED ENVELOPE. Just write to Jill Warren, Movieland Magazine, 535 Fifth Ave., New York City 17, N. Y.

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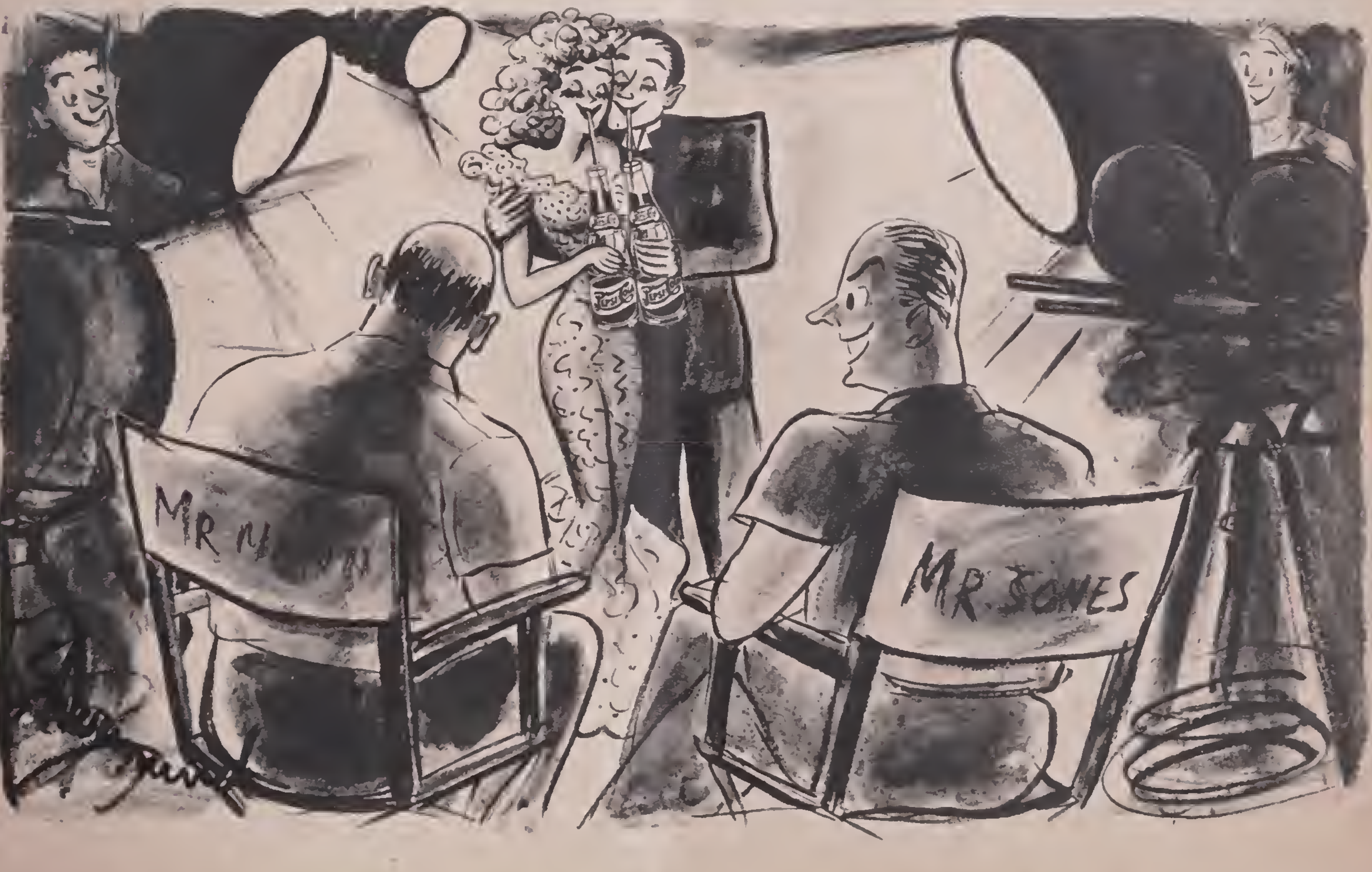

"When you put Pepsi-Cola in the picture, Sam, you got the happiest ending ever filmed in Hollywood."

HOLLYWOOD SIDESHOW

(CONTINUED FROM PAGE 52)

side of it, it is necessary to realize that Hollywood, the community, is almost equally composed of ex-New Yorkers and ex-Chicagoans. There is a sprinkling of ex-Iowans and a spattering of native Californians, but not enough to make it worth anyone's worry but the census taker's.

Take it then, from the ex-Easterner's standpoint. He, who has been knee-deep in snow, sleet and slush most of his life, suddenly steps from a train, bus or jalopy, into a sun that with the exception of a short rainy season, never burns out its fuses. Even the rain when it comes is a halcyon affair, with everyone sloshing merrily around in boots, secure in the knowledge that the few houses washed down from the hills or into the ocean, will only furnish the radio comedians with a new crop of jokes.

Flowers are blooming like crazy. Poinsettias, sure sign of the holiday season back home where they blossom sedately in florists' windows for $2 per bloom, go wild and try to cover the houses.

Oranges riot without their crates, geraniums have to be hoed down like weeds. Palm trees grow as they never did outside Little Egypt's tent, eucalypti give out with an odor of free Vicks Salve. The very least that can happen to an ex-Easterner is that he goes incurably herb-happy.

Then there are the buildings, glistening alabaster-white as a fan dancer's body-makeup, all of them looking like something that will disappear after the World's Fair is over. On Sunset Boulevard the portrait studio's front lawns, three-sheeted with bigger than life portraits of the stars, give a "coming-attractions" feeling. Over it all, the huge outdoor vegetable markets cast a Technicolor glow.

The climate and topography alone are enough to make the ex-Easterner do a triple toss-up: his coat, his hat, his inhibitions. For awhile he lives in a strange sense of suspended time—waiting for the prop men to come and start wheeling the scenery away. Finally, he gets hep that the whole thing is permanent, and settles down to a job or opens a shop.

Always, of course, there is the all-pervading excitement of living in the town where Movies are Made, and Stars are Born.

After a while, he knows how to distinguish the grease-painted "bit" players on the streets from the pale-faced beauty with her hair in a knot, who is a star. He accepts the possibility of occupying a restaurant table Bob Hope has just left—or of being run down by Charlie Butterworth, peering like a frightened rabbit, from an imported midget automobile.

He buys himself a sport-coat that's a sunset with buttons, for Sundays, and week days he becomes a part of the side show. The ever-present echo of carnival from the big tents evolves itself into his own spiel. The music of big names goes round and round, and comes out like this:

You walk into a laundry, a small drive-in affair, and ask if you can have a housecoat cleaned.

" 'Can we clean a housecoat' she says!" The proprietress is plump and prideful. "Don't we do all of Orson Welles' cleaning and laundry? He's a big man, that Orson—look at the size of those pants, will you?"

Gene Tierney puts her best foot forward for Sid Grauman's (left) Chinese Theater.

You have your choice of looking or going blind, for the Welles trousers, suspended from a hanger in the middle of the small shop, completely overcome everything else in view.

You know how often he changes his slacks and shirts? Three times a day, when he's working! He hasn't been working for a couple of months—"

A shadow of sadness scuttles across her face and is gone.

"He's going to make a trip to New York soon. Getting all his suits cleaned." She dives into a rack like a native boy going after a pearl and comes up with something neat but gargantuan in a pin-stripe, which she hangs beside the other. "What do you think of *that?*"

"Mmm. Good goods." You are a little inarticulate in the presence of so much, and such distinguished yardage.

"*I'll* say! Guess you ain't been in Hollywood long. Nothing but the best for that Welles!"

You are off on a slow and impressive tour around the dangling habiliments, stopping at various points of interest: the buttons, the sleeves, the coat-tail. There's something reminiscent of the way New Yorkers take visiting relatives to see Grant's Tomb. Touched with the morbid it is, this close inspection of the empty shell of a man, but not for the proprietress.

"He's got himself a big house up on Woodrow Wilson Drive in the hills, that Mr. Welles. Sends his chauffeur down with his limousine for his laundry. I guess that don't do my business any harm, huh—that limousine pulling in here?"

Not being the kind to venture an opinion, you will be edging toward the door. The exit is suddenly blocked by a young woman wearing false eyelashes and a hurt expression. In her hand is the remnant of a linen blouse, blushing feebly in spots to

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indicate it was once a healthy pink.

"H'mm—cheap dye!" If the young lady is anything more important than an "extra" in this movie town, the proprietress hasn't found it out yet. "I always say that if this laundry was good enough for Diana Barrymore—with *her* background—it's good enough for anybody else!"

The young lady folds her blouse and silently steals away—just in time for the laundry-woman to turn around and catch you safety-pinning a calling card to the derriere region of Orson's pants. For a minute it has seemed sort of indecent to depart without laying a tribute, or something, at the seat of greatness. Now, you feel as if you have been caught painting a beard on Shirley Temple.

"What's that you're doing?" she demands.

"Oh—nothing. Just as one ex-Chicagoan to another ex-Chicagoan, it seemed as if we ought to leave a note—"

"We-ll," after some hesitation, "you can stick it in his vest pocket. If his chauffeur says it's all right for Mr. Welles to get it, it's okay with me."

It all comes under the heading of barking up trade. You go into a grocery store and find the grocer entertaining a friend with an anecdote:

"Ha ha," he booms in a voice that fills the market, "I never saw anything so funny in my life as Wally Beery toting that cask of cider-vinegar out of here on his big fat belly!"

Most people are well acquainted with Mr. Beery's big fat uh-stomach on the screen. The thought of his using it in private life to carry around a cask of cider-vinegar, does sort of add a fillip to the acquaintance. To some of the customers, as the grocer is well aware, it does other things.

"That reminds me, I could *use* some cider-vinegar!" A matronly soul, also well equipped to carry a cask, steps briskly up to the counter. Happens he's out of that particular commodity, it's a cinch the fellow still sells her a nice bill of goods. There's something glamorous in being waited on by the hand that touched the vinegar cask of a movie star!

The fact that the "tips" tossed off by the side-showmen are more often inaccurate than not, is unfortunate for no one but the motion picture people. A star can sue on libel put into print, but it's pretty hard to trace the source of misinformation garbled from mouth to mouth. It makes good listening—and the listener rarely stops to realize that his willing informant is very often just adding his own interpretation to what he has read or heard.

A dark-eyed girl walks through the turn-style just ahead of you at a super-mart. If she weren't so uncommonly pretty, you might not even notice her.

"D'you know who that is?" asks the grocer.

You do, but you stop to let him tell you. In California these days you pay nothing but respectful attention to a grocer or butcher. You would stand on one foot while he recited Dan McGrew, if he wanted you to.

"That's Linda Darnell," he says, busily ringing up your purchases. "Does a lot of her shopping in here." Linda goes quietly about her business, but the mart-keeper seems loath to follow her example.

"She's sold her house in Brentwood, you know." Then, out of the side of his mouth. "I read in the paper

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where she said she was cutting down on expenses. Took an apartment over on Olive Street—I know that building and I wouldn't call it cheap. I heard they get $135 for a one room—and she ain't living in no one room.

You don't want to bet, being too busy gambling on finding a half or a quarter pound of butter somewhere.

For the switcheroo, as the scenarists say, there is the cobbler who emphasizes the fairness of his prices by asserting, "You can't get the job done no place else cheaper. This is just a plain shop—we don't fix no movie star's shoes here!"

Stick around a minute and you find out that secretly, the absence of glorified footwear under his lathe is a matter of bitterness to the chap.

For a fast "low-down" in any town, there's nothing that beats a gabby cabby. In Hollywood, some of these rambling raconteurs could charge you by the story rather than the mile. Statisticians trying to determine how fast a rumor can get around town, might clock one of the free-wheeling Winchells.

But if anyone could really let you behind the scenes in Hollywood, it would be the hair-dressers and make-up experts.

There's something about sitting under a dryer that makes a woman want to let her hair down, literally and figuratively, and an actress is no exception. Her hair-dresser is as close to her as the average woman's doctor—beauty secrets are only half of what is entrusted to these sisters under the skinfood.

They tell the story, for instance, of the small time player who was offered a plum role by a major producer and instead of snapping at it, said she'd need time to "talk it over."

"Talk it over?" the producer purpled. "While you're talking, I may change my mind. You'll never get another chance like this in your life. There's a half-dozen stars crying for this role right now!"

"I know," said the youngster obdurately, "but I've got to see what Gloria says. Maybe she won't think the part is right for me."

"Gloria? *Who*, Gloria?" yelled the producer. Suddenly he thought he saw the light. After the actress had departed, the producer called an aide. "Get the telephone book and look up an agent named Gloria. It's a shakedown. I'll make that ten-percenter want to pay *me* for using the girl, before I'm through!"

There wasn't any agent in the book named Gloria. No agent named anything else had ever heard of Gloria, either. The search went on several days until the producer, who had decided that no one else but that certain young actress could play the role, went fuming home to his wife.

"Oh I know Gloria," the lady exclaimed, "she's a hair-dresser at the House of Westmore!"

The producer's wife went to work on the hair-dresser and the actress finally signed for the role that started her to stardom. But not, we are told, until the hair-dresser had read the script!

Up on Sunset Boulevard, near Hollywood's famous Strip, there is a beautician named Oddie, whose walls are lined with photos of the stars. The autographs thereon run from Lucille Ball's facetious "Love to Oddie, who's really put me through the dye-works," to Myrna Loy's sincere "To Oddie—with undying affection!" Ginger Rogers, Anne Shirley, a dozen others, are among the faces you recognize. There are some photos not so recognizable, once-famous glamor gals whose stars have faded.

Oddie has a startling straw-colored coiffure, a "Howdy, Honey!" manner, and a heart as big as the Hollywood Bowl. If she wanted to, she could give you names of top-rankers she has worked on since the days when they didn't have the price of a hamburger, much less a marcel. On the cuff, she has groomed many a hungry youngster through her various screen-tests, her first bit parts, and on up to stardom. Oddie gets the casting news quicker than the trade-papers.

It happens that Oddie is a lady. She knows a gossip column on most anyone you can name, but she wouldn't think of spilling it. Nevertheless, the Plain Jane Publics who wander into her emporium hoping to sit under the same permanent waver that once rested on a star's gilded thatch, get their money's worth.

Oddie's opinions are her own, and therefore free to her customers. She wishes the producers would make up their minds about Ginger Rogers' hair, which for picture purposes, she says, she has put through just about every kind of dye job except batik. Ginger's hair in its natural brown state, she will tell you, is much too lovely to need any changing.

She thinks Myrna Loy is the loveliest lady who ever made a movie camera proud. Myrna's red-brown curls, Oddie is proud to state, have never had a drop of anything stronger in the rinse water than vinegar.

On the other hand, you might walk into another beauty parlor this hapless writer happened to pick out one afternoon some four years ago.

Those were the days when touring was an All-American sport. Each year the jalopys, laden with kids and bananas and flies, poured into town in a steady stream. Because of its proximity to a major studio, this particular shop drew a lot of the portable picture-public. As a matter of truth, the work was poor and the only movie trade enjoyed by the place was that of a few extra girls.

On this afternoon a perspiring mid-western matron, the dust of the desert still behind her ears, was being renovated. As she worked, the beauty operator talked—but faster. She had a friend who had a friend in a certain make-up department, and therefore knew all about every actor on the lot—and none of it was good.

The matron from the mid-west drank it up as thirstily as a blotter that's just found a nice fresh mess of black ink. In her native habitat she was undoubtedly a nice soul who wouldn't have listened to such tales about her neighbors. But this was Hollywood, and different. If she never saw a movie star the whole two weeks she was in town, she'd had her excitement.

It's a great little side-show, all-right—loud, lusty, both amusing and amazing. You won't find its like, anywhere in the world. The performers stay the same but the show changes as quickly as new "names" appear on the picture scene and give the non-professionals new dialog.

The swell thing about it is that it's all free, everybody's in on a pass—except the stars. But even they can laugh. Time has proven that any name taken often enough, in vain or otherwise, has a queer sort of way of paying off at the box-office!

THE END

DOUBLE DEKKER

(CONTINUED FROM PAGE 55)

Today, he is one of the most successful free-lance actors in the business.

Dekker came to Hollywood, after ten years on the stage, to try his luck in pictures. He came at an agent's invitation, but with the stipulation (Dekker's) that he would stay only three weeks unless a job turned up in the meantime.

"It didn't," Albert said, "but by that time I'd decided I liked Hollywood, so I gave it an extra week for good measure. By the end of that time I had a small role in 'The Great Garrick' and I considered I was here to stay."

The strange part is that he ever became an actor at all. He intended to become a psychiatrist, and with that in mind he took plenty of psychology along with his pre-medical course at Bowdoin College, Maine.

A psychiatrist he would undoubtedly be today, if some doctor friends hadn't persuaded him to take a year out after he graduated, before continuing his studies.

"I was just over twenty," Albert said, "and they persuaded me I had plenty of time. I rather liked the idea myself, especially after I got a chance to act with the Theatre Guild Repertory Company in New York. A college alumnus had seen me in a college play and gave me a letter to Alfred Lunt. Five days after I graduated, I was cast in a road show of Eugene O'Neill's 'Marco's Millions.'

"I didn't know whether I could act or not," Dekker said, "but when they gave me five roles to do in the play, I decided I must be a good actor. I've never changed my mind, either," he smiled.

He played a Persian captain, aged forty-five; an eighty-year-old monk; a Chinese Mandarin of fifty; a forty-year-old slave driver; and the same Chinese Mandarin later at the age of eighty. No wonder he decided he was good!

There was a young lady in the play named Esther Theresa Guerini, who liked him best when he was playing Albert Dekker, aged twenty-one.

They had the same interests: psychology, chess, visiting museums and markets.

"Especially markets," Albert recalled. We were on the road a year, and I guess we visited every big market on our route. We'd get up early in the morning and smell our way through. There were crab markets in Baltimore, cheese markets in Pennsylvania; whatever food each place specialized in, we'd buy for our breakfast."

That it was by no means just an affair of the stomach is attested to by the fact that as soon as the show got back to New York, Albert and Esther were married.

"So I had to remain an actor," Albert explained. "I had a wife to support. It was no time to go back to school."

Fortunately, he likes acting intensely, although he insists he's not stage-struck. "It's the stage-struck actor," Albert said, "who complains he misses an 'audience' in picture-making. If you're not stage-struck, the crew on a picture set is audience enough."

To Dekker's mind, they're the most critical audience you can have. They watch the same scene shot over so

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many times that they usually grow bored. That's why he was so pleased at the comment of a carpenter on the "Suspense" set at Monogram recently. Albert was doing a difficult "jealous husband" scene with Belita. When it was over, the carpenter told him: "I've been around here seventeen years, and that's the finest scene I've ever seen done." To Dekker, that was applause as sweet as any he ever heard across the footlights.

"I like pictures better than the stage anyway," he said humorously, "because you can be one of your own favorite actors. I see everything I do—and I like most of it."

Although he gave up his dreams of psychiatry for acting, Dekker never gave up psychology. He applies it to every role he undertakes, studying the character from a psychological viewpoint before he starts to work. That's one reason he's so good; unlike many other actors, he never plays himself on the screen.

He finds psychology a great help in his new career as a politician, too. "My acting came in handy," he laughed. "I've played so many crooked politicians on the screen, I know just what to look out for."

There's been talk lately of Dekker-for-Mayor, and Albert isn't averse to the idea; but he'd like to wait a few years. As for his screen career, he doesn't think it would interfere. "I could still make a picture or two a year," he said.

He thinks his political experience is good for his acting, and says, "The more an actor has to do with reality and people, the better actor he is."

Dekker became interested in politics after covering about 50,000 miles on U.S.O. and bond tours. It occurred to him then that he could probably do the soldiers a lot more good if he were in the California Assembly, where he could help get them a good place to come back to. There were plenty others to entertain them.

He felt well prepared for his new career, having studied parliamentary law, economics and government while in college; so, he ran for the Assembly—and was elected.

The town is still smiling over Dekker's characteristic reply to the opposition's attempt to discredit him. They insisted he was a foreigner. "I guess they've got me," Albert said. "How can anyone prove Brooklyn is a part of the United States?"

Dekker was born in Brooklyn and he loves the place. He also loves to tell humorous tales about his fellow-Brooklynites. One of his favorite stories concerns a certain taxicab driver who knows the family from having driven numerous departing and arriving Dekkers from New York to their home across the bridge. The road is, according to Albert, past "densely populated" cemeteries. Several years ago, this cab driver was taking Al home on a visit to his mother. Albert was making conversation. Finally he hazarded the opinion that the cemeteries were a great waste of space. "How much neater it would be," he said, "if people were cremated. Don't you think so?"

The cab driver, with great dignity, told him off. "No, I don't think so, Mr. Dekker," he said reproachfully. "We come from woims, and I think we should be glad to retoin to woims."

Mr. Dekker was much too good a psychologist—as well as politician—to laugh.

Dekker's father was a Colonel in the Army, and Albert spent a large part of his boyhood around Army camps. During the first World War, his father was stationed in the South. "I learned about the Civil War right where it happened," Albert said.

It was during his life in the Army camps that Albert first decided to become a doctor. The decision grew out of his own health problem.

He was six feet tall before he was twelve years old, and his too-fast growth resulted in a heart murmur. The doctor forbade athletics in any form until he was seventeen. Albert considered that an almost unbearable blow, until one day the doctor, who was also a friend of his father's, introduced him to a man who was six-feet-four inches tall.

"I was only eleven then," Albert said, "but I've never forgotten the incident. The man told me he had to stay in bed for five years—from the time he was sixteen until he was twenty-one—because he had grown so fast. And then the doctor said: 'And all I ask of you is that you don't take part in athletics'."

The meeting made such an impression on the boy's mind that he followed the doctor's orders, with only one exception. In his last year at high school, he became goal keeper

Daddy's Girl. When Albert Dekker's eight-year-old daughter, Jana (above), had to stay in bed because of a cold, the screen meanie helped her with some clay modeling.

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on the soccer team, on the theory that it wasn't actually participating in athletics. "Of course, I got kicked around a bit," Albert laughed, "but I didn't consider it the same thing. Anyway, my family didn't know about it."

He made a few enemies in high school because he was a big, healthy-looking guy who refused to come out and fight for dear old Alma Mater. "You can't go around telling people you have a heart condition," Albert said.

For two years Albert visited the doctor regularly, and it was during this "growing pains" period that he decided to be a doctor. While the other boys were out playing, Dekker pored over medical books the doctor loaned him, and fooled around with a microscope. "By the time I was thirteen," Albert recalled, "I was practically the doctor's assistant."

He made up for the ban on athletics when he entered college. By this time he had attained his full growth of six-feet-two and a half inches. He went out for football, played varsity tackle for three years, and was twice All-Maine tackle. He also won his letter in fencing.

He was no finished swordsman, however, as his good friend Paul Lukas proved to him in Hollywood one day. "He nearly killed me," Albert said.

After that, Dekker was determined to get even. When he learned Lukas was going out of town for a few months, he engaged a fencing instructor. "I concentrated entirely on a defense for Paul's particular brand of attack," Albert said. "When he returned to Hollywood, I asked him to fence with me.

"Paul wasn't having any. 'Wait till you learn how' he told me. To get him to fence with me again took more doing than negotiating a contract. But finally I managed it.

"I beat him badly," Dekker laughed, "so immediately Paul decided he couldn't have been feeling very well and wanted a return match. When I beat him again, he conceded I could fence."

It was some time before Lukas learned about the secret fencing lessons.

Dekker lives with his wife and children—Jana, 8; John, 5; and Ben, 3—on a ranch in the San Fernando Valley. The house was designed by one of the foremost modern architects in the country, and has many unusual features, such as walls being made up of closets. Dekker calls it a "functional house."

Nevertheless, even in a "functional house" things sometimes go wrong. Recently there was difficulty with the plumbing. Albert got busy and fixed it himself, before going off to the studio. "I learned how in our 'poor days'" he explained, "so I always get stuck with the job."

It was during their 'poor days' that he learned how to make furniture, too. "We wanted nice things," Albert said, "and we couldn't afford them. One day we saw a Swedish pine table for $95. My wife had her heart set on it. I felt I couldn't afford to buy it for her, so I did the next best thing. I made her a copy that cost $18.

"The only catch," Dekker finished with a smile, "was that I ended up by buying $200 worth of tools to make the table!"

THE END

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If stranded on a dance floor, should you—
☐ Join the wallflowers
☐ Retreat to the dressing-room
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WHO'S NEW . . . RORY CALHOUN

(CONTINUED FROM PAGE 31)

who is going to make a prediction, without benefit of football bench, helmet, crystal ball, the Dow Jones averages, or Harvey's left hind foot: the next Hollywood rave, the forthcoming cataclysmic box office success, the imminent frenzy-maker among fans is Rory Calhoun.

Write down that name in your little black book: Rory Calhoun.

Write beneath it: Francis Timothy McCown.

Add them all together and you get one man; quite a lot of man, in fact. Six feet three inches and one hundred ninety pounds in bulk; a straight-thinking, straight-talking, square-dealing good guy in quality.

This is the way it began: F. P. McCown, called Frank by his friends, came down to Los Angeles two years ago on a twelve-day vacation from his northern California job as a forest ranger. He came down, not to investigate Hollywood's bright lights, but to visit with his grandmother, a lusty little lady from Kentucky who is now ninety. (Rory takes her dancing to Mocambo occasionally, and she has more fun than any glamour girl in the place.)

During his visit he stopped at the Dubrock Riding Academy one morning to brush up on his equestrianship. The Dubrock horses are educated mounts and have been accustomed to show work in pairs, so it was only natural that Frank's horse, noting an equine friend in the distance, should catch up.

Frank looked over the rider with whom he had come abreast and liked the look of the fellow. Clean-cut, he thought; regular. Naturally, easily, the two men fell into conversation.

The blond man asked Frank, "Are you, by any chance, in pictures?"

"Gosh, no," grinned Rory. "I'm just visiting down here—I'm a ranger."

"Ever had a screen test?" persisted the stranger, obviously sincere.

"No. Never been down here before," Frank said.

That ended the subject for some time. The men talked of other things—the war, the weather, politics, new books. It was all very casual, pleasant, and friendly. At the end of the ride, Frank's friend said, "If you don't have anything else to do, I'd like you to join my wife and me for luncheon."

"That's kind of you—and thanks, I'd enjoy it. Incidentally, my name's Frank McCown," Frank said, extending his hand.

The blond man shook hands. "Hello, Frank. I'm Alan Ladd."

Frank had never seen a Ladd picture. He had, of course, caught glimpses of Mr. Ladd's name on marquees and in magazines, but somehow he would never have connected the identity of the easy-going rider he had met on a bridle trail with the person of a famous actor.

The result of this meeting was that Sue Carol's agency signed Frank and introduced him to Henry Willson, a Selznick executive, with the result that Rory was placed under contract by Mr. David O. Selznick and has, since, been kept under wraps while he undergoes a rigid course of training. His change of name to Rory Calhoun was part of his grooming for stardom.

He had a fleeting bit part as George Raft's prizefighter (in purple trunks) in "Nob Hill," and he enacted the role of Gentleman Jim Corbett in "The Great John L."

Don't try to catch his bit in "Nob Hill." A friend essayed this task with abashing result. Seems that the friend, according to his report, had a bad cold which he was medicating with a benzedrine inhaler. He leaned over to sniff, and when he lifted his head—Rory Calhoun's bit was over. Rory tells it on himself with gusto.

Since his experience to date is meager, you say, why is it that local writers are so excited about the future of Rory Calhoun? The reasons are many. Physically, he is big, brawny, handsome in a man's man sort of way; his eyes are his most arresting feature—smoke grey and fringed by the darkest and longest lashes west of the continental divide. But don't kid him about them: he used to box in Golden Glove tournaments.

His voice is smooth, pleasant to the ear, and flexible.

But the chief thing about him that impresses you is the obvious fact that he's regular. He's a good guy, stacked in a handsome package. And he's got guts.

Born in Hollywood, Rory was left fatherless at the age of nine months when his father, a seaman, was drowned, Rory's mother moved to Northern California and eventually married a man who is one of Frank's heroes.

He had what he describes as a "Tom Sawyer" boyhood in Santa Cruz. Peddled papers, bought a jalopy and ran it ragged all over town, went to the movies, fell in love with Greta Garbo, decided that Clark Gable was a mighty wonderful joe, worked in his step-dad's filling station, and tried to make up his mind what he would do with his life.

Having majored in Physical Education in High School, he decided not to go on to college. His course had consisted of several English classes, plenty of mechanical drawing, draftsmanship, shop work, cabinet work, and—aside from the required curriculum—he avoided bookish subjects. This is remarkable, considering the fact that Frank has read widely on his own initiative, and has written for years without ever attempting to sell his work. At the present moment he has three separate short stories in various stages of completion; that's the way he likes to work—in tandem.

When Frank says "Tim-berrrrr," he knows what he means. During his summer vacation he would get a job in one of the redwood logging camps. Hard as nails because of three years of high school football and an equal time at high school boxing, he was a welcome addition to the timber crew. On Frank's first job, teamed him with a grizzled, long-time lumberman of sixty, a man made of duralumin and beer jerkey.

This partner of Rory's was a silent, hard-bitten character with a passion for work. His almost colorless eyes looked out of a leathern face as expressionless as granite.

As you probably know, the two men working together, who fell a tree, are called fallers. Their double-bitted axes are sharp enough to shave a porcupine and must be handled in rhythm. One axe is swung horizontally, the second slices at an angle so that a chip is cut out. The movement goes one-two, one-two, with such swinging speed that the swathe of the axe is a flash of steel, invisible as an airplane propeller. To maintain both speed and rhythm, a man must be accurate of eye, tireless of muscle, and devoid of nerves. Also an armor of palm callouses, steel wire biceps and shoulder muscles are handy more than somewhat.

At the end of the first day, Smoky thought he was going to vanish like Topper taking a trip! he thought his ectoplasm was going to ooze through the forest in search of a bed of moss and curl up there for ten or twenty years. Mind you, he didn't admit as much to anyone, and by force of sheer will-power he managed to walk—not crawl—to the mess hall for supper. After that he must have fallen into his bunk, because that is where he awakened at five the next morning.

The second day was worse than the first. By that time each badgered muscle and sinew was giving forth the anvil chorus every time Rory moved. But move he did: one-two. One-two. One-two. By the third day he was *really* lame; he spent most of the eight hours with teeth gritted to keep from groaning with every stroke of the axe. However, during this hardening period he kept his silence; so did his tough, silent partner.

At the end of the week, the little old hickory man nudged Rory after the whistle had blown. "Hey, you—Smok'! You come by my cabin, see? You have nip wit' me."

Rory knew then that he was in like the Bank of England, but solid! He had won his partner's respect, and that approval was more important than any previous victory of his life. Thereafter, he and the little old man used to sit by the hour in the evening, talking. Raphaelo had logged all over the world; he had worked with teak in India, mahogany in The Philippines and South America, lodgepole pine in Canada. He was a latter-day troubadour, and Rory can recount those forest stories with their original leafage, but with the bark of Raphaelo's accent added.

Effulgent writers sometimes describe the rigors of the Hollywood scene as trial by fire. The term makes Rory shudder; he's been through the genuine article.

While he was fire-fighting a mountain conflagration, he became separated from the other members of his team. In searching for them, he rounded a mountain to discover that the fire, whip-lashed by a swinging wind, had cut off escape. Promptly he dived into a nearby canyon, hurried along the dried stream bed . . . and found that he was going upstream instead of down and was confronted by a final perpendicular cliff. Dropping his shovel, his pick, his axe and emptying his pockets of all other equipment except personal papers, he tried to climb the cliff. It was an outthrust, however, so he gave that up and dropped back into the canyon.

He had a choice: he could remain in the sandy gully to be parched into dust, or he could try to run the gauntlet of fire. Taking one mighty gulp of air, he raced straight through the crashing, roaring holocaust.

He emerged on the other side—sans hair, eyebrows, eyelashes or clothes. His shoes were scorched, but they stayed with him, which was lucky considering that even the thoroughly burned pasture in the wake of the

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forest fire was steaming with reminiscent heat.

During his flight he never actually caught fire, but the heat was so intense that inorganic matter crisped and fell away like a paper bag left in an oven. Afterward, Rory went back to find his equipment: only the distorted, discolored metal was left; the wooden handles were charred into nothingness.

One would suspect that such an experience would forever inspire in a man's consciousness an intense aversion to stoves and their ilk, but Mister Calhoun is a chef of extraordinary accomplishments. Nor does he confine his culinary attention to salads, steaks, or eggs benedict. He can put together such casserole dishes as a melange of noodles, salmon, mushrooms, cheese, hard-boiled eggs, and a cream sauce laced with sherry. This chicken-with-rice is reported to be Lucullan by those who have sampled it, and they do say that you've never lived until you've wrapped yourself around a sample of the Calhoun Hungarian meat loaf.

Sartorially, he's on the tweedy side; he'd like to own a dynamic array of feverish sport shirts but Mrs. Alma Shedd of the Sue Carol Agency, keeps a firm grip on the Calhoun budget. Everything has to be planned; everything must fit the allocation of cash to clothing. Now Rory is not a man to have an idea nipped in the calyx; he is uncanny about getting his own way. When he set eye recently on a black and white hound's tooth checked sports shirt, he said nothing much to Mrs. Shedd except that he needed an extra dollar this week, and an extra two the following, etc. Such financial wizardry made it possible for Rory, the instant Mrs. Shedd went to New York, to rush down and purchase the exotic garment. It looks super with his black and white tweed sports coat and his grey bedford cords.

Much too tall to jitterbug, Rory has just finished mastering the rumba, the samba, and the tango, which makes him a demanded escort around town. As you know, if you read your gossip column, Rory has dated Jeanne Crain and Lana Turner on occasion. However, unless he happens to be photographed with one of the girls, he never mentions the date. Exceptionally sensitive to the verbal brutality of Hollywood, Frank has typical male horror of exposing a girl to the normal romance rumors that accompany the public appearance of a beautiful actress and a newcomer.

At present, Rory and a fellow actor are living in an apartment high in the hills above Beverly. And here, his fire-fighting experience stood him in good stead; he looked over the local situation, decided that the county-cut fire brakes were inadequate, bought himself a powerful axe and got to work. Now, having set up proper protection, he is convinced that his place is safe from one of the California brush fires that annually incinerate hundreds of thousands of dollars' worth of canyon property.

Over the pleasant week-ends, Rory and Watson Webb (of 20th Century-Fox) frequently take long motorcycle trips. When they stop to eat a picnic lunch that Rory has assembled, Rory is likely to pull out his harmonica and give forth with a few folk melodies.

All these things considered, is it any wonder that there's a Heads Up movement in town every time the name *Rory Colhoun* is mentioned?

THE END

OCCUPATION, PLEASE

(CONTINUED FROM PAGE 47)

may hold much more allure than the prospect of mugging for the movies.

Well-known are female titans like Columbia's executive producer, Virginia Van Upp, and petite blonde director-producer Joan Harrison. Also, familiar to a clothes-conscious movie public are the big designers like Vera West, Edith Head, Irene, and Bonnie Cashin. But, too, generously sprinkled through studio payrolls are equally important but lesser-known women in research, set designing, writing, cartooning, film editing, music, and a dozen other allied fields.

Since from a story stem all the other jobs, writing logically heads the list. Typical highly-paid girls in this line, who have not only behind-the-camera brains but before-the-camera beauty, are Ketti Frings, Aleen Leslie, and Catherine Turney.

Ketti climbed the success ladder via publicity, fan mags, and short stories. Her first published novel, "Hold Back The Dawn," (based, incidentally, on a real life experience of her husband, actors' agent Kurt Frings), starred Boyer and De Havilland, and brought Ketti to the foreground of Hollywood's feminine scribes. She worked for several studios and now holds a two-pic-a-year job with Hunt Stromberg. This gives her time to sandwich in an occasional best-selling book, take care of her family and her lovely home, and make occasional New York trips to catch the plays.

Aleen Leslie has been in Hollywood since 1937, and has found you can be typed behind the camera as well as in front of it. She's best known for her teen-aged radio program, "A Date With Judy"; has done many Henry Aldrich pictures, and scripts for almost every teen-aged star. She claims she's known as an 'adolescence expert.' However, she's done some clever sophisticated stuff in "Doctor Takes A Wife," "Affectionately Yours," and others.

She started keeping a diary and sold her first short story to College Humor when she was 20. On the strength of her newspaper column, "One Girl Chorus," she wangled a press airplane pass to Hollywood and return, but never returned home to Pittsburgh. She loves the stimulation of her job. Attorney Jacques Leslie is the man of her house, and she has young Diane to write fairy tales for between radio and picture commitments. She's a little one—five feet one inch tall, about 108 pounds of very nice curves; has short curly brown hair and beautiful blue eyes.

Out Warner Brothers' way, Catherine Turney looks more like a show gal than a writer. Tall—five feet nine—she has striking brunette beauty, a contagious throaty laugh, and a fine sense of humor. George Reynolds of the 'theaytah' is the lucky man in her heart. Born in Rome, New York, Catherine took time out for high school and one year of journalistic study at Columbia, before coming West to the Pasadena Playhouse. She started little theater groups, acted, directed, wrote. An initial try at play writing, "Bitter Harvest," the life of Lord Byron, brought her first recognition. It was produced in California, went to London and got itself banned by the Lord Chamberlain after six weeks.

Since this is tantamount to getting a book banned by Boston, Miss Turney was a success. Gilbert Miller reopened the play to packed houses, and Miss T. was signed by MGM. She did the play "My Dear Children," in which John Barrymore toured. She left MGM, wrote two novels now with publishers, and then signed with Warner Brothers to do screenplays of "Of Human Bondage," "My Reputation," "A Stolen Life," and "Animal Kingdom."

Above even the 'story' heap is Margaret McDonell out at David Selznick's. She holds the enviable spot of the only woman Story Editor in Hollywood. She speaks five different languages, has held jobs in twelve different lines of work, has travelled in 15 different countries—so to her job she brings an extensive and authoritative fund of information. Under her are readers, story analysts, 'break-down' girls, and legal comparison experts. Through her department pass all scripts submitted to the studio, and from her stem the recommendations to producer Selznick 'to buy or not to buy'.

Reports are okayed by readers, break-downs are made which consist of a one-page brush-off or a 20-page detailed outline. Miss McDonell reads first the breakdowns and then the whole material if it seems promising. Finally she sends a completed 'recommended' outline in for final okay.

Although readers are said to be frustrated writers, Evelyn Scott, under Miss McDonell, likes her job 'because she can lie down while she's working.' Too, just when she's arriving at a saturation point of disgust for the printed word, feeling that everything conceivable has been written, sometimes she comes across a piece of material that thrills her.

Readers must be able to read and digest stories with amazing rapidity, must be widely read to avoid buying 'old' plots, and must have 'patience and a strong stomach to cope with some of the trash that must be digested.' Too, a cool head is needed—one that can't be turned by a 'big name' or muddled by bad style or a confused plot. A reader's greatest bugaboo is imagination. Readers can't be too creative because they may inject into their outline something the plot doesn't contain.

The character and costume 'breakdown' girls do page by page delineations of their subject—what the character looks like, what he wears, eats, and has for props in the picture. Each piece of property is listed and described in detail, and a description of odd costumes is noted, together with a couple of pages covering the history, and various types of that costume.

The liaison between story and research departments is close. On the shoulders of the researching rests the responsibility for the detailed authenticity of all pictures, costume and modern. Slipups in historical interpretation, costuming, makeup, manners and language of the people of a depicted period, can make a producer a laughing stock, and it's up to the research staff to keep the records straight.

Among the femme candidates for an all-time Info-Please expert is Herta Uerkvitz, over at MGM. Former secretary and assistant to Art Director Cedric Gibbons, she became fascinated with the endless possibilities of architectural research, and created a unique

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job in Hollywood: head of architectural research. Since MGM turns out a production-line total of 50 to 60 big pictures a year, and there are from 35 to 60 sets on each picture, Herta has a full-time job on her hands. She has built up one of the finest, most comprehensive architectural libraries in the country. If she were never able to go outside the studio for information, still she could muddle through on any sort of construction problem from a Neanderthal cave to Turkish baroque. Oddly enough, Mr. Average Man's house at different periods of history is the toughest to reproduce, and interiors are more difficult than exteriors. Famous hotels and buildings may be copied through pictures, but what Joe Blow lived in, in 1542, may be more of a headache to track down.

In an afternoon, Herta may have to provide the Art Research background on everything from the exterior-interior of a cheese factory in 1894, to South of England manor schools, to the dimension of trains and airplanes at various periods, to the Olympia stadium in London. If the art director comes with a request at 10 o'clock and says there's a set meeting at two, in four hours Herta must dig up enough basic material to allow him to describe the size and appearance of the set, discuss its cost, what materials will be needed—and also give him pictures, examples, and a primary working sketch. The wonderful sets on "Weekend At The Waldorf" were checked under Herta's watchful eye, and every oldtime steel mill in "Valley Of Decision" was carefully scaled by her.

Herta works on the speed principle that 'what is needed was needed yesterday'. If you like reading 100 or more architecture mags a month, plus dozens of books in various languages on art and architecture, plus constantly working under pressure against time—if you're an art major with a background of architecture, experience, some library cataloguing, and perhaps a little knowledge of studio procedure—if you have diplomacy, friendliness, initiative, exec ability, persistence, and are healthy as a horse, you may be in line to start training for a job like Herta's.

Another gracious lady with a unique job is Julia Heron, only woman 'Head Set Decorator' in the business. From San Francisco, and a University of California graduate, Miss Heron is slender, chic, attractive. Visitors to her sets think *she's* the star. She works hand in hand with Art Director and Director, and does everything to the settings after the walls are up and the setting painted. She must finish sets so they're in perfect character and taste, and 'right' insofar as the movement of plot and actors is concerned.

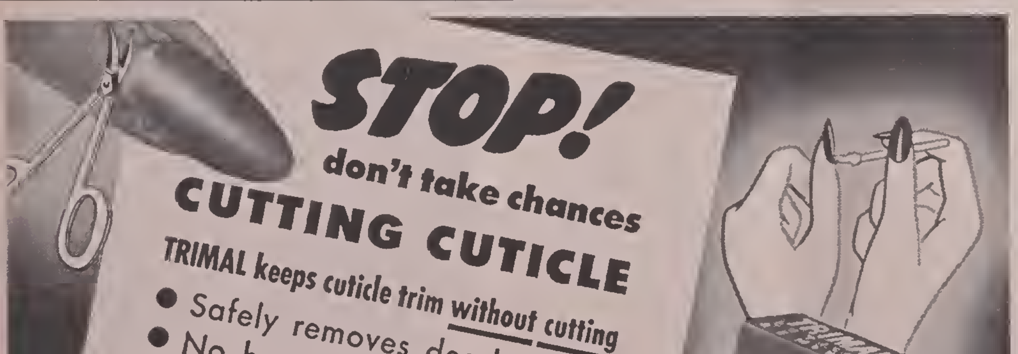
Miss Heron not only 'furnishes' apartments and houses, but tenements, streets, deserts, and the 1000 other locations called for. She must know where every stick of furniture of all kinds may be found in the city, as well as keep an up-to-the-minute knowledge of the thousands of objects, small and large, in the studio prop department. She needs extensive contacts with decorators, furniture stores, junk shops, art shops, and manufacturers. She's on call all hours of the day and night, and is on the set every minute the picture is shooting—in case the Director gets a sudden brainstorm for some hard-to-find property like false teeth from the 1820's or a tea set from Napoleon's time. Terrific stamina, knowledge of art, paintings, antiques, period furniture, and proportion is necessary. For twelve years, Miss Heron was in charge of all Samuel Goldwyn sets, now is with International Pictures, and does some free lance assignments. Her latest chore was "Diary Of A Chambermaid," and prior to that, "Belle Of The Yukon," "Casanova Brown," "Devotion," and others.

A third only-woman-in-her-job is Ruth Burch, casting director for David Selznick. Males seem to have a corner on this job, except for Miss Burch. Her personality is as fascinating as that of any of the people she casts. Smart, clever, important in the Hollywood scene, she began as secretary to Hal Roach, worked into production and finally became casting director. She chose from the ranks of unknowns such stars as Carole Landis, Vic Mature, John Hubbard, Bill Bendix and many others. Leaving Roach she had her own agency for a year, and then joined Selznick.

The first thing Ruth notices about a young hopeful is his personality and the impression he makes—not his looks. The ones she picks for contracts must be people who are hard to forget when they say goodbye.

In the cartoon field, Mary Blair and Retta Scott are tops. Both with Disney, they're young and attractive. Mary is an art director, and Retta a production story artist. Mary's is an idea-creating position, needing a complete Fine Arts and commercial training. On the side, Mary does paintings and commercial art, but her studio job carries responsibility for the art treatment and many beginning phases of a cartoon. She works with writers and helps create picture ideas graphically from the formulation of the film. In the course of her job she takes trips to Latin America, Mexico, South America, and Cuba to pick up material and ideas. "Saludos Amigos" was the result of a South American jaunt.

Blonde, blue-eyed 29-year-old Retta Scott began with the idea of illustrating books or magazines back in her home town of Seattle, and wound up doing story work and animation on "Bambi," "Victory Through Air Power," "Chicken Little," and a number of the now famous Disney educational and training films. She does inspirational drawings or sketches illustrating and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suggesting the story. and finished continuity sketches to help with the characterization and final color scheme. She likes to do the original sketches and the color direction.

Also at work on the cartoons are inkers, painters, animators and a host of others. Attractive Gertrude Kaufman is an animator whose job it is to make the little characters 'live'. Each change of position requires a new drawing, so each 'short' means thousands of drawings. Since more than a hundred artists work on an average cartoon movie, to keep the countless sketches in the same color and key, Marjorie Howe over at MGM draws samples of each character for each artist working on MGM cartoons.

For a long time Music Editor Audray Granville held the fort as the only woman head music cutter in the business. But now the field is wide open, since women's sense of timing has proven better than men's. Audray still is tops in her profession, and her most recently released music was that of Miklos Rosza's wonderful score in "Spellbound." For Audray's job you need wide musical background, timing sense to the split second, the fundamentals of film cutting, and *no* nerves.

Music cutters give the music composer the action, mood, and dialogue of the picture so he can write his music as if he really were seeing the film. The cutter must know the composer's style and technique. After the score is written and orchestrated, the music cutter cues the picture for final scoring. Audray sits in on the lining up of sound track to visual film and the re-recording. If any additional cuts are made in the final picture, she must cut the music to fit the new version without resorting to a complete new scoring.

Assistant to the Executive Head of Twentieth Century-Fox's music department is Alberta Buchanan from Kirskville, Missouri. From the age of 11, Alberta played professional clarinet in Chautauqua and Lyceum work, and later had her own orchestra as well as teaching clarinet and saxophone. For a time she worked at a studio, in a business capacity, days, and had her own orchestra at nights. Then she got the job which combined her music and business training. It involves clearances of all compositions used in pictures made at Fox, legal assignments on every composition, lyric, and arrangement used. All publication matters in connection with contracts pass through Alberta's hands, as well as a final checking of all pictures and trailers for proper clearances, timing of cues, breaking down music and making cue sheets, doing music detail on foreign versions, copyrighting new material, research on types of music required, and a thousand other equally important details—besides running the general business office routine of a department which employs an average of 75 people, besides all musicians and singers.

For a busman's holiday, Alberta loves to see all new stage shows, musical comedies and light operas, as well as most of the good musicals of other studios. To relax she works intricate petit point or needlepoint designs and tries out new recipes.

Also in the business end of music is Annabel Ross, business manager of Hunt Stromberg's music department. Her job requires a thorough knowledge of all business, political, and artistic problems involved in the production of motion picture music, a thorough

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knowledge of Union, Guild, and craft rules and wage scales, quick analysis and cost estimates from the script—keeping in mind the class of picture and music taste of producer and director. Her job also requires a knowledge of copyright law and music clearance—and a familiarity with music.

Eudice Shapiro, violinist and concertmaster of Paramount Studios Recording Orchestra, is only 30 and has been soloist and concertmaster with many big orchestras. At present, she also plays all background solo violin in the pictures, and leads the violin section.

Over at RKO, Eleanor Morra, music librarian, takes responsibility for all printed music used in the studio, and as well as in charge of a library of the film sound tracks.

Countless other fascinating jobs are wide open for women in Hollywood—openings for experts in face and body makeup, hairdressing and styling, set designing, hand painting on fabrics, song writing. Girls like Eli Benneche and Margaret Booth of MGM respectively hold spots as head of the property department and Supervising Film Editor. Over at Paramount are Film Editor Ann Bauchens, and Mitch Leisen's fabulous Girl Friday, film editor Alma McCrorie. And at Fox, Oscar-winning film editor Barbara McLean.

Natalie Kalmus, color expert, is one of the foremost in the film color field, and at Warner's, Sophie Rosenstein acts as combination talent scout, test director, and dramatic coach. Women have proven themselves as expert dramatic coaches in every studio.

In costuming there are cutters and fitters, many who had come only from home dressmaking experience. There are drapers who take costumes after the cutters and fitters finish, and elaborate on them. Stencilling, hand-blocking, and hand weaving are coming into their own—in the hands of studio women. And 'agers'—an interesting and unique art found only in picture studios—the art of making a brand new dress look authentically old. A knowledge of material must be present here, and the artist's eye for a 'natural' look. After a dress is designed, sketched, cut, fitted, finished by the seamstress and completed by the odds and ends women, the 'agers' go to work, if a character is supposed to be wearing an old dress. The material is sandpapered, to break it down and make it limp. It is washed, boiled and bleached. For one dress which Jennifer Jones wears in "Duel In The Sun," many weeks of work were done. A skirt was sandpapered, boiled, bleached, soaked a day in linseed oil. The oil was boiled out then, but some remained, so it looked like a collection of oily dirt over a long period of time. Many duplicates of this dress were made, with varying degrees of aging and bleaching apparent in each one—a little more than the one before. A snag appears in one scene, in the next it will be a tear, next it will appear neatly mended, and soon it will wear around the edges and a patch will appear that is later replaced by a larger patch.

If you have an outstanding talent in any line of art, the gates of Hollywood are wide open. That it's six-two-and-even you'll wind up an artist anonymous' doesn't seem to matter much to these highly important 'unknowns'. The advantages of their jobs far outweigh the disadvantages.

The End

MEET THE MRS.

(CONTINUED FROM PAGE 37)

sewing. Veronica's an excellent seamstress. She makes curtains, lamp shades, clothes, bassinets. She can whip up a spaghetti dinner for fifteen on a woodstove in a cabin. She collects antiques and can spot a phoney piece as quickly as a professional collector.

She's also as outdoorsy as a merit badge-laden Boy Scout; loves camping, fishing, rides expertly and is a good shot.

Why not visit Mrs. de Toth, whom as Veronica Lake you'll soon be seeing in Paramount's "Miss Susie Slagle's" and "The Blue Dahlia."

Here's her roomy white stucco house in Beverly Hills. Veronica herself, not the maid, greets one at the door. She is wearing blue jeans, a cream colored wool shirt, with a red and white tie caught cowboy style with a gold ring. Her naturally blonde hair is in a net snood. She has made no attempt to cover the freckles on her pert nose; lipstick is her only makeup.

"We haven't been here long," she apologizes. "We're still making changes in the house and all the furniture has not arrived."

Through a hall with cool ivy wallpaper we pass the living and dining rooms and go to a large room at the back where you know Veronica and her handsome director husband spend most of their leisure time. In a wing by itself, windows on three sides look out on the garden and let in bright sun which makes the collection of antique copper and brass gleam. An unusually long fireplace is topped by these highly polished tea kettles, pots, steins. Huge brown leather chairs prove that the owners appreciate comfort.

An old cobbler's bench, one of the finest we've ever seen, is a coffee table. A large copper coffee pot has been converted into a lamp, a vise bench forms the base for another. Plants are everywhere. This is a combination den, library, sun porch and play room. Truly, this is the "living room."

"We hated to move from our Miller Drive house, high on the hills with its magnificent view," Veronica explains. "It had a terrace and a pool and I was sentimental about it because it was my wedding present from Bandi, but we needed more room."

"Bandi," you may not know, is pronounced like "Bundy" and is the Hungarian nickname for Andre; Veronica always uses this pet name for her husband.

"We realized that house really was meant for two people, just after we moved in. We both love children and dogs and wanted more room, so when we knew Mike was on the way, we started looking and found this 'family' house with a large yard and more space. We still want a view, though, and I suppose soon we'll start looking again."

Mike is the newcomer to the de Toth household, a sturdy young man born in October who, his mother pointed out proudly, had grown two inches and gained ten pounds in his first ten weeks. "And he looks just like his daddy," she added, again with pardonable pride.

As if conscious that he was the subject of discussion, Mike in his upstairs nursery let out a lusty yell. Nap over, he wanted his formula and pablum. Veronica ushered us to Mike's domain, a bright room with blue and white candy-striped cotton-covered walls on which gay wooden animals dance. There is a basket bassinet draped in white eyelet muslin over blue.

"People just don't want to believe I made that bassinet myself," says our movie star. "I made that lamp shade, too. In fact, I designed the whole room!"

An elderly nurse was feeding Mike who has a very healthy appetite, according to that worthy. Yes, he does resemble his father, with soft dark hair and a long face, rather than his mother's blondeness and Nordic features with the interesting face planes that are so photogenic.

We returned to the "living room" to be joined by Elaine, Veronica's four year old daughter by a previous marriage, followed by a huge Doberman which was obviously her devoted pet.

When Elaine turns on the charm, it's not surprising that even a proud, aloof dog is her willing slave. She's a diminutive edition of her mother. Blue eyed, her already long blonde hair done in braids caught by a white bow, she was wearing long dark blue slacks, a white blouse and red sweater. After a beautifully mannered greeting she informed us gravely.

"These are the slacks that catch the dust."

No baby talk. Every word distinct. And what personality! A brief discussion of her kindergarten class preceded her exit, after a polite goodbye.

"Red," the Doberman, was trying vainly to settle himself in the lap of our petite hostess. Red is no lap dog—he's bigger than Veronica—but that's the sort of instinct she arouses in dogs and children. They love her.

"We're showing Red in dog shows now and he's romped off with ribbons all over Arizona, New Mexico and Texas—and they don't like California dogs there. We hope he can win in San Francisco, too," she told us and showed us into the adjoining pine paneled bar to admire Red's blue and red ribbon trophies.

Nautical-but-nice Greer Garson attends the Atwater Kent costume party with Richard Ney.

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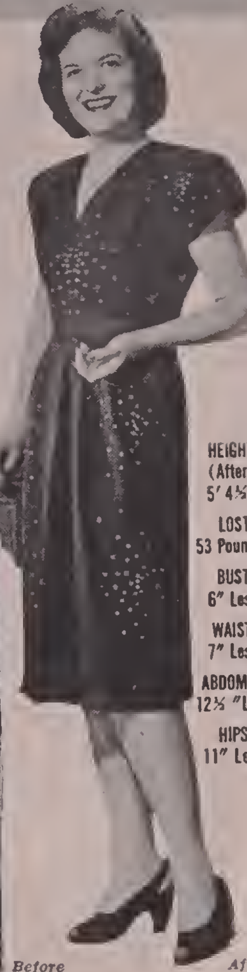

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In the small bar also is one of Veronica's most prized possessions, a large inlaid music box, about three feet long, mounted on its own matching table, drawers of which contain the twelve cylinders which are the "records."

"There are only three like it in the country. This one is a hundred and twenty-five years old and it's really a museum piece," she told us. "I bought it for $500 and the final insurance appraisal was $3,500."

That gives you a rough idea of what a canny antique buyer Veronica is.

"You know what childhood ambitions are," she continued. "Some children think they want cars about two blocks long. Others want a big house. I had two ambitions: a music box and a piano. Now I have those only two material things I ever longed for. We have a piano now and soon Elaine will start lessons and I'll start again too. I've forgotten most of what I learned in childhood."

This was pleasant talk. It rambled as conversations do when a couple of gals get together. It wasn't a movie star being interviewed; rather, a down to earth discussion of domestic affairs. There was the matter of curtains. . . .

"A friend of mine telephoned on my first anniversary, December 16th, and asked what I was doing. I was sewing glass curtains. She thought that was very unromantic! So far I've sewn thirty-six panels for the upstairs windows. I bought eighty-five yards of material, so I have plenty for downstairs, too. That's my next job."

There was the subject of bringing up children, a job which she obviously was doing most capably, as proved by Elaine with her natural exuberance, childish charm, yet well mannered obedience.

"My pediatrician could easily practice as a child psychologist. I must give him credit for starting me on the proper track just after Elaine was born. He told me, 'If you bring up children properly, you'll not only love them but enjoy them. If they are not trained, taught discipline, and yet given the dignity of treatment as individuals, you cannot enjoy them and in time you might even grow to hate them.'

"He advised giving a child every possible material advantage, in addition to love, but not to forget discipline. He was so right. Later in life we all must learn discipline, sometimes the hard way. Why shouldn't we learn in childhood?"

Elaine has the material advantages of a very comfortable home, but she is not a "movie star's child." She doesn't even know her mother is an actress. Veronica never has allowed her to be photographed for publicity, nor will she impose this on Mike, either.

"Some fans have written suggesting there is something odd about Elaine because I won't permit publicity pictures," Veronica told us with a laugh. "That's ridiculous! I just want the children to live their own lives—not mine." (We will gladly furnish affidavits that Veronica's two children are as perfect physically and mentally as one could ever imagine.) Veronica continued to expound her theories on child psychology.

"Elaine has no fear complexes and I don't want her to have. Children usually pick up tales from other children about things that are frightening, such as animals, but they are the things which are unknown. If they are explained, children will develop respect, not fear. I've told Elaine that even wild animals are frightened by people; if they're left alone usually they won't hurt anyone. But I warned her not to annoy nor startle any animals. Even now she knows better than to walk behind a horse.

Angela Lansbury and hubby Dick Cromwell at L. B. Mayer's party for Henry Ford.

"I taught her to stay away from the pool up at Miller Drive and she did, but I also made sure she didn't develop a fear of water. I've warned her about the possibility of falling if she climbed trees and walls. After a few bumps she conceded that 'Mommy was right'."

There was the subject of last summer spent in a rented rustic cabin, without gas, electricity or phone, near Bishop in the Sierras.

"It was wonderful and now we're thinking of buying a place near there. It has lights and a phone, but it's rustic. A stream runs right before the porch. I could sit there and fish!"

The natives around there aren't at all impressed by Hollywood people, but they took the de Toths to their hearts, because the de Toths didn't act like Hollywoodians. They wore plaid shirts and jeans. Bandi, who rides like a cowboy, went on cattle drives. Veronica, even though pregnant, had no servants, shopped, cooked and even managed those spaghetti dinners for fifteen on a wood burning range. They were on a first-name basis with all the neighbors, too.

When Louis Hayward arrived for a visit and asked nearby for the cabin of "Mr. Andre de Toth," no one recognized the name. Finally someone said, "Oh Goodness, you mean Bandi's place!"

There is a shade on one of Veronica's copper based lamps with hundreds of foreign stamps pasted on parchment, then shellacked. She thought of it and made it herself. Her idea of a "large evening out" with Bandi is going to an auction. She's learning to cook the Hungarian dishes her husband likes. She has a hearty respect for movies and enjoys acting, but her greatest ambition is a happy home with the husband and children she loves—and more children.

THE END

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READING FROM WRITING

(CONTINUED FROM PAGE 16)

Mrs. Sarah Ann Donigan
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Dear Mrs. Donigan:

Don't worry about your writing having changed from that of your schoolday instruction. It's supposed to change! We are all taught to write one method, for reasons of legibility—but once away from the grammar grades we develop our own style of penmanship, because at that time, usually 12 or 13, we are developing our personalities and they show in writing.

Your vertical style of script indicates that you can be reasoned with sensibly and logically. You don't jump off at half-formed opinions nor allow yourself to be swayed by emotional appeals. You have fine equipoise, know values, and are a well-balanced individual.

The printed capital S is used when you are more conscious of your actions; that which is rapidly written is indicative of just that very thing: haste in your nature. The use of the Greek "e" always tells of refinement and of an instinctive liking for the nicer things. And the fact you turn your n and m upside down, into u and w, is indicative of adaptability. You can make yourself at home any place, and can make your guests feel at ease instantly.

Cordially,
Helen King

* * *

Miss Ione Bridgeman
Riverside, California

Dear Miss Bridgeman:

You're exactly right. The reason your writing looks like "hen scratches" as you say is due to your brain being so fast and your hand having difficulty keeping up with it. That is the reason for so many of the illegible hands we find in important people today (especially among doctors). You have energy, nervous energy, and ambition besides. Add these together and it is easy to understand why you write as you do.

Writing which travels "uphill" always shows an ambitious, optimistic person; one who is ever on the go (whether mentally or physically), one who yearns to make good and does.

With all this energy, activity, etc., you should add a little more determination and will power to your nature, just to give it added strength, and to act as a brake when-so needed. The tiny circle you occasionally use in making an i-dot tells of some adaptive art ability.

You are refreshingly honest, have a keen sense of humor, and a liking for people. You like individuals for certain traits—not because of social position, personal possessions or contacts.

Cordially,
Helen King

* * *

Miss Lilyan Laurel
Toledo, Ohio

Dear Miss Laurel:

Your question pertaining to the change in the size of your writing on various days is one a graphologist is often asked.

Large writing shows a person whose interests are unrestricted, someone who is expansive, and who wants to make contacts. Small writing goes with the person who is concentrative and who wants to do work which is more accurate.

The day you feel expansive, your writing is larger; the day you feel like concentrating on writing an article, for example, your writing diminishes.

Very sincerely,
Helen King

(Continued on page 98)

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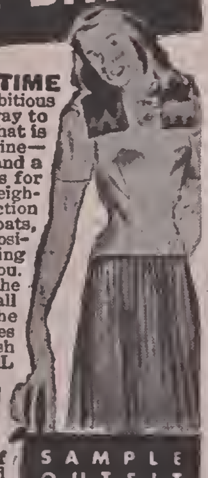

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THE UNFORGOTTEN MAN

(CONTINUED FROM PAGE 49)

graduated a full-fledged "officer and gentleman." Assigned to the famous "Highland Light Infantry," he subsequently found himself properly kilted and following the bagpipes under the blazing sun of Malta.

Here he fell in with a certain "Leftenant" Mike, who had some sort of record for not being promoted during all his army years. The fact was, he was just as galled by military restrictions as was David. So the two set about reorganizing the Army to suit themselves. For instance, they saw no reason for stalking over the parade grounds with their heads encased with heavy steel helmets. So they just made themselves some papier-mache toppers.

It was a good idea, except for the rain. One showery morning, the colonel was amazed to see the helmets melting around the ears of a couple of his men. A short time later the Army dispensed with David's services at Malta. He was returned to England for gunnery school. But by this time David had decided turnabout was fair play. He'd dispense with the Army.

Securing his discharge, he betook himself to Canada, where he became a lumberjack. He might still be hewing trees, but for his tonsils. Despite recurring tonsillitis attacks, he kept delaying the operation for removing the offending members, waiting until the local veterinarian got in the proper mood. When he felt just right, that worthy was known to clip out tonsils free. Otherwise, it cost ten dollars.

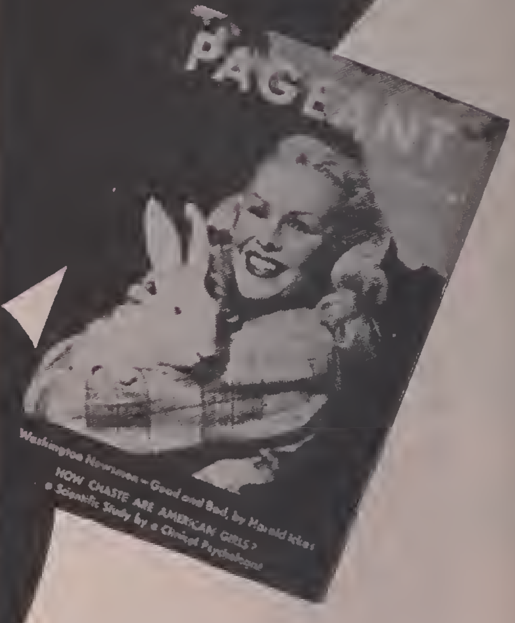
David relates that luck was against him. He miscalculated the doc's state of mind, and had to cough up ten dollars along with the troublesome tonsils. Furthermore, the operation proved no howling success. He had to spend weeks in a Toronto hospital, getting his throat pared. While lying up, he bethought himself of foxes. Why not popularize the "chase" in Canada? He didn't give a hang about fox-hunting himself, but maybe a few of the local editors could be made to see its worth.

He, therefore, wrote himself a series of articles on the "chase," and through sheer salesmanship unloaded them on the newspapers—at a specified fee, of course.

His pockets again jingling, David forgot both fox and forest. He took off for New York. He'd long ago learned that since bluff cost nothing, one might as well play the sky for limit. There was nothing inexpensive about David—at least in his taste. He sauntered right into the Waldorf-Astoria and secured himself a room—not considering, of course, how he was going to get out. And the hotel management didn't think of troubling this charming, well-groomed gentleman about such little matters as payment in advance.

Unfortunately Lee Hung Ching, a Chinese laundryman, didn't share the viewpoint. Charm was charm; but coin was much more solid. When David couldn't produce the do-rey-me, Lee impounded his linen—a rather important item when you're guesting at the Waldorf. The Chinaman, however, suggested a way out. He offered to let David work out his fee by delivering laundry.

How Chaste are American Girls?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That job would require a lot of hoofing, thought David; and he had no intentions of beating his dogs over the pavements of New York. So he contacted a friend and asked to borrow his car. Niven still insists he didn't ask for the chauffeur. He just came along with the Rolls-Royce. Unabashed, Niven reported with the magnificent ensemble to Lee Hung Ching and notified him he was at his service.

New York was never treated to a more incongruous sight. When the huge car pulled up to the houses and the smartly uniformed chauffeur opened the door, dapper young David sprang out with the bundles and pressed them into the arms of startled domestics.

"Your laundry," he would say, "with the compliments, madame, and best wishes of Lee Hung Ching."

If the gesture of a friend was needed to get his laundry out of hock, no less than an act of Congress was required to get David out of the Waldorf. With the repeal of prohibition, he hired himself out as representative of a London wine firm and set up New York's first "tasting room," where prospective buyers came to sample the wares.

In England merchants are interested only in the taste of the wine. They take a sip, roll it around in their mouths, then spit it out. But Niven, to his delight, discovered American buyers had a different slant. Instead of spitting out the wine, they swallowed it. "My room," says David, "was a huge success."

He managed to pay off the Waldorf, then bethought himself of foreign lands. He chose Cuba, because it was nearest. There his military experience stood him in good stead. Revolutionists hired him as a machine gun instructor. He might have made general, except his employers decided to shoot him.

Being shot didn't fit in with David's plans. He decamped on the first boat leaving Cuba. It was a Japanese freighter headed for Norway by way of the Canal Zone. One evening in Panama, David fell in with a group of hard-drinking Marines, who insisted on taking him back to the boat and seeing that he was tucked in properly.

"Beautiful of them," says David, "except they put me on the wrong boat."

He awoke next morning to discover himself on the way to San Francisco. Once ashore, he beat it down to Santa Barbara. And what should be lying off-shore but the good ship H.M.S. "Norfolk," on which were some of his old comrades? They received him with open arms. And it was so jolly being reunited with these friends, that Niven failed to disembark before the ship steamed off. He was headed for Panama again.

Fate stepped in. The "Norfolk" had a rendezvous at sea with another ship, a replica of an old English boat which Metro had built for "Mutiny on the Bounty." As a matter of fact, that picture was right then being shot aboard the ship. David talked himself on to "The Bounty," and ended by returning to Hollywood with director Frank Lloyd for a screen test.

The test brought no earth-shaking results. Producers were unimpressed. David wangled other tests, but still Hollywood gave him the cold shoulder. Finally he did a test in which he swore at the director with a soldier's perfection. That did it. Sam Goldwyn liked the sample and signed Niven to a seven-year contract.

His star ascended rapidly. In 1939, he clicked in "Dawn Patrol," costarred with Ginger Rogers in "Bachelor Mother," hit his stride in the memorable "Wuthering Heights," and blossomed into one of the biggest names in Hollywood, "Raffles."

Then the war struck. David went straightway to Goldwyn and asked to be released from his contract. He wanted to join the RAF. Goldwyn, who'd already contacted the British Embassy, told Niven to take it easy. Britain wanted only her "Army Reserves" just then. When David got his call, he'd be released immediately.

That call wasn't long in coming. The very next day, David went to his boss with a cablegram which read: "*Return to your regiment at once signed the Adjutant.*" Goldwyn gave the actor his blessings and suspended his contract for the duration. Not till six years later did he learn the origin of that cable. David had sent it to himself.

Within a month he was back in England applying for the RAF. A physical defect disqualified him for high altitude flying; so he promptly joined the Army. He was the first Hollywood celebrity to become a soldier.

A change quickly came over the blithe-spirited bachelor. His letters to friends in Hollywood were movingly serious and sincere. Henceforth he lived with the war, 'til the last shot had been fired.

David wants no heroics. He thinks he did not one jot more than his duty during the conflict. On his return, Hollywood tried to make a hero of him. He dismissed the idea with the story of his search for a friend's grave in a military cemetery where 27,000 men were buried. "When I think of talking of the war," he said, "I envision those rows of crosses. They're just 27,000 reason why I should keep my mouth shut."

But just for the records, here's something of his war activities. Because of his military experience, he went into the Army as a second lieutenant. He came out a colonel. Until Dunkirk, he served with the famous "Rifle Brigade." After France fell, he was transferred to the highly secret "Phantom Reconnaisance Regiment," whose members disguised themselves and prowled Britain's coasts for the first signs of a feared German invasion.

Just before the Normandy campaign, he was assigned to the British Army of Liberation and fought with that outfit through France, Belgium, Holland, and Germany. He emerged with four decorations. One, of which he's extremely proud, is the American Legion of Merit. Only 25 were given out to the entire British army.

In Britain his popularity as an actor never waned during his military career. He made only two pictures, both were for propaganda purposes. He played with the late Leslie Howard in "Spitfire," and made "The Way Ahead" for the War Office. Last year 12,000 theatre owners voted him second in popularity among all Britain's male stars. He was topped only by James Mason, who'd appeared in 20 films since 1939.

Upon demobilization, David set an all-time high with speed in getting back to work. Discharged at one minute before midnight August 16th last year, he started acting in "A Matter

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Despite his vigorous participation in the war, David found time to marry and produce two children during his absence from Hollywood. He met his wife during a raid on an aerodrome in 1940. He says, "I dived into a slit trench and fell on top of a beautiful blonde WAAF (British equivalent of our WAC) and a white Pekingese. The dog bit me, and the WAAF married me ten days later."

She was Primula Rollo, daughter of the celebrated London hostess, Lady Kathleen Rollo.

His first baby, David Jr., was born in 1942. Vivien Leigh and Noel Coward were his godparents. Coward's gift to the baby was a huge cocktail shaker bearing this inscription: *"Because, my godson dear, I rather think you'll turn out like your father."*

Douglas Fairbanks Jr. and Bob Laycock served as godparents for the second son, James Graham, who was born last November. David announced the event with a wire to Sam Goldwyn: *"We have just produced another featured player for your studio. Please prepare contracts accordingly."*

So he returned to Hollywood with just two ambitions: making good pictures and raising a family. The gay days are passed. Says he: "I'm completely domesticated and wouldn't have it otherwise."

His war experiences have also changed him. "Yesterday," he says, "I was a complete ostrich, concentrating only on the drama and sport pages. Today I believe I've acquired an awareness of things in the large sense. With the sights I've seen, the people I've met, the emotions I've felt—how could I help changing?"

His welcome back to Hollywood was stupendous. He was whisked right from the train to a party where everyone from Sam Goldwyn to his favorite prop man waited to shake his hand. He arrived in a typical Niven fashion, wearing a 1939 suit and his army shirt and socks. Goldwyn, knowing rationing was still strict in England, had thoughtfully invited a tailor to the party.

No time was given David to settle down. It seemed that everyone in Hollywood wanted to throw a party for him. The strain was enough to kill a horse; and it nearly did kill David. He was bedded with the flu during the big stag party Eddie Goulding pitched in his honor. But a telephone with amplifiers was installed so David could follow the festivities. At the height of the evening a weak but cheerful voice sounded over the amplifiers. It said, "This is David Niven speaking. If my agent's at that party, tell him to please come and collect his ten percent of my temperature."

Right now he's the white-haired boy not only of friends, but producers. He was hardly able to get to his feet before Hal Wallis had him on the sound stages. As soon as he finishes "The Perfect Marriage," he'll return to Goldwyn's to make "The Bishop's Wife."

But the guy's still leery about how the public will receive him. "In Hollywood," he says, "I may not have lost. But could I go into a drugstore in, say North Platte, Nebraska, and be recognized? I'm sure nobody would give a darn one way or the other."

That's where he's wrong. Do you remember David Niven? How could one forget him!

THE END

GLAMOUR IN SPEECH

(CONTINUED FROM PAGE 56)

realizing how important speech is for an actor or actress. I can honestly say that it's the most important part of their equipment."

Among those who corroborate Maria's statement are the many "foreign" players in Hollywood. To these people particularly, and to hundreds of others at any of the leading Hollywood studios, the name of Dr. Simon R. Mitchneck brings an awed and reverential look. He's the man who achieved the reputation of practically accomplishing the impossible, since he eradicates the heavy foreign accents of many players and makes their speech an asset.

Maria Montez discovered Dr. Mitchneck through her husband, Jean Pierre Aumont. Knowing that Jean Pierre was in this country a shorter time than she herself had been, she marvelled at the flawless and beautiful way in which he spoke. His accent was hardly discernible, and yet there was the charm and warmth his speech had in his native French tongue. This was enough to convince Maria that she should take advantage of the expert guidance at hand, although others before her had already profited by the experience.

Among the outstanding players whose speech Dr. Mitchneck has successfully doctored since his arrival in Hollywood are Michele Morgan, Jean Gabin, Jean Pierre Aumont, Signe Hasso, Ingrid Bergman, Akim Tamiroff, John Garfield and now Maria Montez.

A great many people are under the mistaken impression that if a foreign player loses his or her accent all the charm of that particular personality disappears. Dr. Mitchneck disagrees with this belief. He has proven, time and again, that this does not happen.

"What I really do," the former Columbia University professor explains, "is to adapt the personality of the actor to his speech. I don't give every player the same kind of speech characteristics. Rather, I try to match the speech to the individual. For instance, in the case of Jean Pierre Aumont, I had to take into consideration that he was the gentleman type. He had played in the classic theater

Joe Cotten and the Mrs. dine at Mocambo.

in France and was not an ordinary person, therefore he couldn't be taught to speak the way the average person does. If you'll notice his speech, you'll find that it has a slightly British tone."

In the case of Michele Morgan, Dr. Mitchneck found another problem. First, he had to rid Michele of her accent completely and start all over again, from scratch. The studio wanted Michele to play British roles, although her appearance was such that she could look Russian, Swedish, German or American. However, with her accent, she was not very convincing in any of these portrayals. Her speech had a peculiar kind of French characteristic that was difficult for most moviegoers to understand. French, you know, is spoken with the lips rather close together. Other languages require the mouth to be open somewhat wider.

This was one of those cases where a little bit of an accent was charming but a little too much could prove disastrous. The player's struggle with her enunciation could often prevent her from doing justice to her acting performance.

One of the difficult things with most foreign players is to remove an accent altogether, but the easiest thing is for the player to slip back into the habit of using it. According to Dr. Mitchneck, a great many players are primarily interested in getting rid of their accents because they find they cannot fully concentrate upon their roles. In this way, about fifty percent of the effect is lost upon the audience.

A great many people feel that there is something exotic about a foreign accent or voice inflection. They give Boyer's accent too much credit for his charm and appeal. This isn't altogether so. The same exotic effect can be achieved by gestures—perhaps the slight turn of the head, an expression of the hands, a certain tonal quality, or by the player's eyes. Boyer's appeal as one of the leading romantic figures on the screen lies in his ability to say things with his eyes that his lips would probably never utter. But most people aren't aware of this.

In the motion picture, "Tortilla Flats," to which Dr. Mitchneck was assigned by the studio, an interesting problem arose. In the cast were Hedy Lamarr, a Viennese; John Garfield, a New Yorker with an accent that was unmistakable; and Akim Tamiroff, a Russian. Dr. Mitchneck had to make all of them speak as though they were real Mexican *paisanos*. What he had to do was first to eliminate their own accents and then add another. It was no easy undertaking, but so successfully did he accomplish this feat that the critics themselves were astounded at the results.

In "Sahara" he made so convincing an Italian of J. Carrol Naish that the actor was elected to membership in several Italian societies. In "Mrs. Parkington," he erased the native accents of the players and added new ones. He gave Agnes Moorhead a French accent, Selina Royale a Swedish accent, Tara Birrel a British as well as a Balkan accent.

The most common fault with most foreign players is that they speak much too rapidly. That in particular was Maria Montez' greatest fault. Since her future definitely lies in the direction of dramatics, Dr. Mitchneck's first problem was to slow down her

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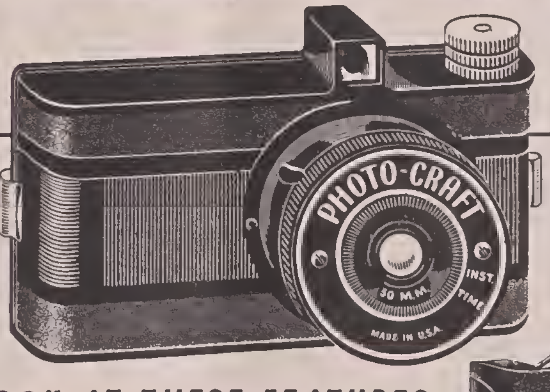

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speech. "Even now," he says, "whenever Maria looks at me, or I'm present in the same room with her, she almost instinctively slackens her pace. With six months' training, she has already acquired a dignified and dramatic quality, which will be obvious in her new film, 'Tangiers.' You'll note that the actress still retains the exotic quality for which she is famous, and yet her new manner of speaking matches her personality, her verve and her fire."

This the speech doctor effected by lowering Maria's voice pitch—but at the same time, she can emphasize her own characteristics by bringing into play her graceful bodily movements, her gestures and her sense of rhythm.

"Perhaps the foremost reason for the elimination of accents," says Dr. Mitchneck, "is to make the actors and actresses more intelligible in their speech. A player who cannot be understood by the American audiences for whom he is playing has three strikes against him. Sometimes the full meaning of the dialogue is lost completely because it is shrouded in a heavy foreign accent. I feel it's the duty of an actor or actress to be understood."

So successful has Hollywood's speech surgeon been with his methods that actors and actresses who have studied with him seldom muff their lines or blow up in front of the cameras. This, when you reduce it to dollars and cents, means a great saving to the studios. It means they do not have to waste time re-shooting scenes, and saving time in the film industry is synonymous with saving money.

Dr. Mitchneck gives five requirements for good speech; five rules which every person, whether a player or not, should keep in mind and try to achieve: 1) Clearness 2) Dignity of speech 3) Pleasantness of quality 4) Elimination of harshness 4) Control or knowing how to use your speech and making sure you use it properly. Follow these simple rules and you're bound to notice voice improvement.

When Akim Tamiroff, after several months of instruction, listened to himself in the projection room where the daily "rushes" were being shown, he exclaimed, "My God, they won't believe it's my voice! They'll think it was dubbed in." He was right. Even his own wife didn't recognize his voice when she heard it on the sound-track.

THE END

Answer to puzzle on page 20

L	O	V	E	■	S	I	G	N	E	■	C	L	I	O
E	T	E	R	■	C	R	A	I	N	■	O	O	N	T
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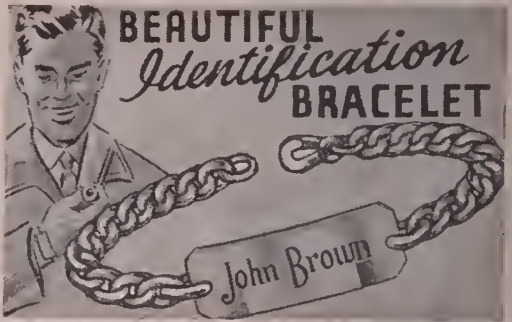

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BALL AND CHAIN

(CONTINUED FROM PAGE 32)

portable dressing room—a privilege no one else, including Garson and Garland, has ever rated. At 20th she's been changing in Alice Faye's green latticed-walled boudoir, which is regularly empty. You think that unlimbers Biss B's ego? Not in the slightest.

When you meet her, she comes to the place most convenient for *you*. (What's more, she drives her own car.) She wasn't wearing any make-up on the day that I saw her, but she rubbed her eyes until she relaxed, mentioning that it was a relief not to be weighed down with mascara . . . and explaining that she'd literally been frightened into a frenzy the past week-end.

"I don't believe I'll ever be really afraid again," she said. "This time I terrorized myself so I hope I've got it out of me. What happened at the house last Sunday goes away back to my childhood. When I was a little girl we had gypsies come through Jamestown, New York. They made a practice of stealing all the children in the neighborhood for a few hours. Another child would run get a dollar and pay them off. I knew all about it, but when it happened to me I went wild. I was so scared I screamed so much that they let me go.

"But it did something to me. Next, I was nine—sitting in Grandpa's swivel chair, pouring over a history lesson about an Indian massacre. All of a sudden I glanced up and saw a stranger's face staring in through our window. I screamed myself into a fit of fear."

A third such episode came when she was getting started in pictures, and had a first-floor apartment on Formosa Avenue. "I was sitting on the floor," Lucille tells, "picking out records to play—when I glanced up to see an old Peeping Tom, the ugliest face, glaring in the window. That time I crept out to cry for the manager, unable even to scream.

"Naturally, I attempted to forget it all. But that's why I'm still too weak to put on my mouth today; it's happened again.

"Last Sunday, Desi and the boys in his band were rehearsing at home. Their music was shaking the house, and there was a terrific windstorm going on, too. I went into the kitchen to stir the spaghetti. All of a sudden, alone, I glanced toward the window. And what did I see? Two clutching hands. I just screamed like mad!"

Desi and the fellows tore out. They thought she'd spilled hot grease on her face. When she couldn't be coherent, she pointed. Desi grabbed a gun, then remembered it was useless—for since the Susan Peters hunting accident, Lucille has banned bullets. But he got his hunting knife, instead, and ran outside. Others ran, also. Someone with more presence of mind abruptly opened the kitchen door and a man fell in, whiter than any ghost.

The visitor, as it turned out, was a friend—Bob Parris. He'd been invited to the house, was tapping on the window but the music and the wind obliterated the sound.

So that's the scare stories to end all scares, as far as Lucille is concerned. She spent two days in bed afterward, recovering from the shock; her stomach muscles were so sore

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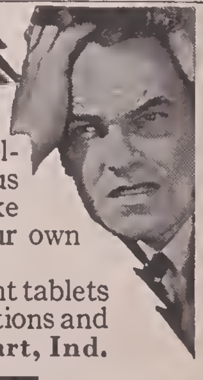

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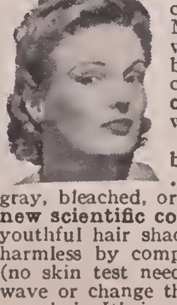

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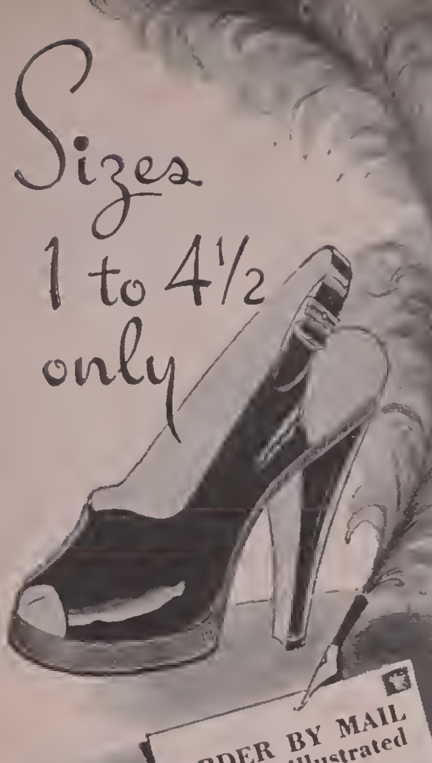

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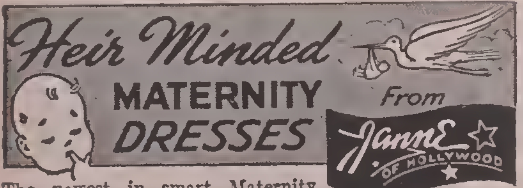

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from screaming that she couldn't eat. "Isn't it silly to be able to be that way?" she asked.

She doesn't want to be interviewed about her career, but about her home and private life Lucille's bubbling over.

"I don't know where I'm headed, professionally," she says candidly. "I wasn't an instinctive actress. I've had to learn my screen job all the hard way. Now I've had a few good musicals, and a few good dramatic roles. But where I'll wind up—I don't know!"

She'd had to wait years for every reward. She's not one to gild her humble beginnings, for she still has the virtue of humility. In her biography, she lists her past occupations as: waitress, soda jerker, stenographer, showgirl, fashion and commercial model, extra, and film stock girl.

Born in Montana, daughter of a mining engineer who died when she was ready to begin school, Lucille was a highstrung, highly imaginative child who spent much of her earliest days with a step-grandmother. From the time she was two, Lucille revelled in an imaginary playmate named Sassafrassa. Grandpa thought the child was naughty; she was Swedish and in the old country they were stern. There were no mirrors at Grandma's, for that would encourage illusions of looks.

Convinced that she was unattractive, shooting up to five feet six which seemed towering, described as plain, redheaded and freckled, Lucille developed an acute case of shyness. She graduated from high school in Jamestown at fourteen. Her mother, realizing Lucille's inherent conscientiousness and need for expression, urged her into school plays, into the glee club and a girls' band. "I remember the pussywillow taffeta Mama made me for my first high-school dance. I was home by 9:30. 'I'm too tall and I won't sit around and be a wallflower!' Mama kept after me. 'Well, you go again and maybe a tall boy will ask you to dance.' I remember an annual affair given by the Elks. A boy six feet three *did* ask me to dance. I've never seen him since, but what ecstasy! I'll bet I can even tell you his name. Yes, it was Carl Gustafson.

"The way girls are now, I'm short," she mused. "Girls crashing pictures today get so much better training right from the start, thank God."

She was a stenographer in a lawyer's office, for a short while. Then at sixteen, alone, she went to a good dramatic school in New York. She couldn't afford it for long. That was when she was temporarily a waitress and a soda jerker.

Today, resplendent in the Technicolor "Ziegfeld Follies," Lucille admits that she tried out for a Ziegfeld chorus, and for four other Broadway musicals, and couldn't get into any of them. "I was too quiet; afraid to speak up. I had nothing to show, but something to give. I was appalled by the really beautiful girls."

She took to modeling clothes—for one Billy Gordon. Today, Gordon is an exclusive Beverly Hills stylist, and Lucille loyally buys much from him. "Whatever I do," she says, "I may not be the best at, but I try." She became a Hattie Carnegie model, then a poster beauty. "I was 'The Smoke,' I guess." Her face on billboards as the Chesterfield Girl won her a Hollywood contract as a Goldwyn Girl.

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Bette Davis and husband backstage at the Lux Radio Theater, before her broadcast.

"When my first break came it was thanks to Walter Winchell, who was starring in a picture here at 20th. He noticed me in the chorus group, suggested me for two lines. I've never discussed it with him—I don't know him well enough; but I was grateful for the opportunity.

"Eddie Cantor gave me my first 'bit' role. I was entirely in blackface, and I guess I proved I could at least do that."

She supposed she was zooming when she switched from showgirl to actress status, at Columbia. For three months she was the foil for the Three Stooges, in two-reel comedies. "What I learned from that was to stay away from knock-down, drag-out slapstick."

Harry Cohn had a housecleaning, just then, and Lucille—along with Ann Sothern and Gene Raymond—was unexpectedly fired. She was out of a job for exactly four hours; the only time she's not been under contract. She heard of a showgirl call at RKO, rushed over, and was accepted—taking a 100 per cent cut.

"I'd just sent for my family. It's too lonely in Hollywood alone. My mother had closed her business. My brother was in school in Washington, D. C.; my sister was in Buffalo. Grandpa was a doctor. I wanted responsibilities, to feel I belonged to my family. So, I'd sent for them. It was the day I got fired that they were to start West. I wired them: 'Get off the Chief and get on a bus!' I had to borrow money from friends; Ann Sothern had helped me furnish an apartment for the folks, and I had to make good." It took her three years to catch up, financially.

At RKO eighteen showgirls who progressed to stock girls were advised to report to Lela Rogers—Ginger's mother, who was then head of the studio's dramatic school. Lucille was the only one who bothered.

"Though I grew up in New York, I had a mid-West twang and had to lower my voice two tones. I don't think I've done it too well, but I've tried." Under Lela Rogers' guidance, the shrillness diminished. Lucille also stopped folding her arms akimbo, learned to think of what she was doing by "being a willow tree, an ink pot, a 1918 Ford—picturing the characteristics of people."

She won one line in "Top Hat," with Ginger and Fred Astaire; played it with her back to the camera. Lela cast her in the lead of a studio play, which ran nightly for six weeks. The part demonstrated her possibilities, and Lucille became "the little sister of RKO," forever on the verge of sustained good breaks. Nine regimes ruled the studio, each reassuring her of their fine intentions. Ultimately they listened. "I like it here, but I'm old hat," she told them. "I should move on somewhere else." They let her move to MGM.

"Where," quips Lucille, "I was glazed." The cameramen discovered she was the best in Technicolor. Irene oomphasized her figure, streamlined her out of ruffles and net skirts.

But she's never been one to vie for publicity as a siren. "As a matter of fact, I didn't have a date my whole first year and a half in Hollywood." She wasn't forlorn; she went around with a gang "and screamed and yelled."

"I finally had one publicity date . . . with Orson Welles. The studio sent us to an opening night. It was an awfully hot summer evening. I was absurd in white fox, the perspiration was dripping off Orson's beard, and five minutes after we got into the theater, we were both so bored we simply couldn't stay any longer.

"This is so silly," we muttered to each other—and Orson drove me over to some friends, and he went to join his."

No, being "seen about" at the smart spots is not Lucille's way—definitely not.

Cooperative, courageous and generous to the extreme, helping fellow human beings is her hobby. Her kindness is unostentatious, as befits her innate modesty. She still thinks of her family. Her purchase of a four-unit apartment house, recently, was with her sister and brother in mind. Her brother-in-law's coming home from Germany, and her brother (who's an infantry corporal in Japan) will need a place to live.

She helps those closest to her. Her stand-in and secretary, Wanda Cantlon, wants to try acting. Lucille has arranged a test at 20th; will be in the test with her, will coach her. Gertrude Casey, one of the wardrobe heads at 20th, complained the other day of having no time to get to her hairdresser. Lucille quickly offered to fix her up. "It's easier to cut and set someone else's hair than your own," she explained.

During the war, with Desi away in the Army, she more than did her share—unpublicized. She knew of a young service wife who couldn't return to her apartment, with a baby; the two stayed with Lucille. The commercial airlines reveal that Lucille, who's frightened of flying, has flown more miles to entertain servicemen than any other feminine star. She's still driving through the fog to San Diego to sing and dance and cheer up wounded servicemen in the hospital there, even though she's on a picture and needs plenty of sleep for her close-ups next day. Hers is compassion, not pity. There's a difference.

Leading men like Lucille because she's not presumptious. John Hodiak was called upon to do a series of kissing scenes with her, just after they'd been introduced for the first time; too self-conscious about the whole thing, he was a flop. "I'll pretend you're Desi," asserted Lucille, simply and sagaciously. And John relaxed; he

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couldn't help relaxing after that.

Van Johnson says he owes his real beginning in pictures to Lucille. Van was in a Broadway show with Desi, and eagerly looked him up when he came to Hollywood. When Warner's fired Van, he went to say goodbye the night before climbing on a train to take him back East, defeated. Lucille wouldn't hear of it. She personally introduced Van to Billy Grady, MGM talent head, who agreed with her that all the freckle-faced, redhead needed was another chance.

"I love to have my friends out to our ranch home for parties," Lucille told me. Her guest list regularly includes (and note the range of her friendships): Van, Judy Garland, June Allyson and Dick Powell, Kathryn Grayson, the Bill Holdens, the Richard Quines, the Eddie Brackens, the Francis Lederers, John Wayne, Martha Raye, and famed dancer Renee De Marco, Lionel Barrymore, Charlie Ruggles and Arthur Treacher. Her parties are strictly for fun; much good music, plenty of grand food, most of which Lucille enjoys cooking herself. Costume parties are her specialty. She's had Gay 90's, Valentine parties; Western, Cuban, Mexican and Baby.

Her home is the focus of Lucille's life. The day after she and Desi returned to Hollywood, from their marriage in the East five years ago, they went out and bought the ranch. It was pouring. "Nothing like a test like that!" In two days, she'd selected all the furnishings, beginning with the wallpaper. Her taste is not only fast, but excellent.

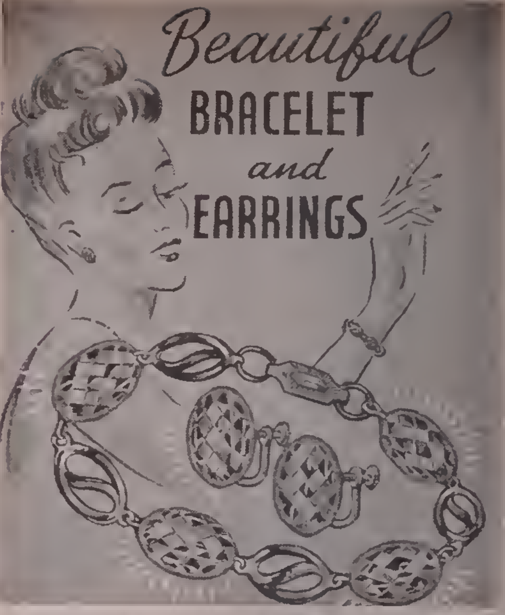
Now, with the war over, they have levelled off a helicopter landing field. Lucille and Desi, along with Frank Sinatra and Bob Young, are taking flying lessons—so they can fly their plane, when it's delivered. Too, they're planning a model electric kitchen, for they both adore cooking. And the twin nursery consumes Lucille with delight. It's a room she's determined on. "Now that Desi is home from the Army, I'm going to have children," she vowed. Twins run in her family.

What does a girl like Lucille do with her money, arriving in the top drawer set? It all goes into annuities. Lucille doesn't give a hoot about diamonds or mink—"I can't wear it at 85," she says. Her chief concession to luxury is always owning a lynx coat. "I made a thing with myself that I'd someday get and keep one." Her wedding ring, however, is from a dime store. All she and Desi had time for, when they married between the five shows he was doing daily. She still wears it; and that it has turned a trifle green, she doesn't care. It isn't money that talks where Lucille is concerned, you see; it's her heart.

THE END

QUIT-CLAIMS

As you probably know, Stirling Hayden has divorced Madeleine Carroll. Rumor has it that Mr. Hayden will return to Paramount, where his contract will be resuscitated. Rumor also has it that one of the contributing factors in the breakup of the Hayden marriage was Stirling's willingness to return to Hollywood and pictures. Miss Carroll never cared much for Fantasia-On-The-Pacific and, meanwhile, she has found new heart interest in an Army brass hat.



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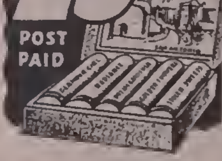

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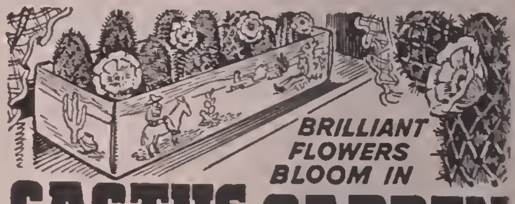

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THIS IS MYSELF

(CONTINUED FROM PAGE 61)

remember he had to hold a letter or paper at a distance in order to read it. "Oh, I can see all right," he'd say, "only my arms are too short!"

I LIKE TO

Rearrange furniture, in my own home or in those I visit. I can always find a better spot for any table or chair than the one in which it was when I came in . . . Sometimes I move it back next day . . . But that's the *next* day.

Clean the leaves of my philodendron with milk to make them shine.

Listen to the radio, especially to Danny Kaye, Bob Hope and Jack Benny. I sit on the floor and listen and laugh . . . and laugh.

Cook, if no one is watching critically. I *can* cook.

I'M ANNOYED BY

Long, involved stories: I like people who come to the point.

Daily dozens: exercise should be a pleasure, like riding, swimming or walking. To me, solemnly bobbing up and down seems ridiculous.

Fitting . . . I *loathe* fittings! All that standing, all that pinning! I can think of better things to do.

I REMEMBER

That nobody ever praised me when I was a child; I kept hoping for commendation, and I'm afraid at times I was a little on the frustrated side.

Going to school, one important day. I had a long way to walk, and as I went I passed a beautiful villa. On this day, they were shooting moving pictures at the villa and I stood there, watching. The people had on lovely white wigs and old-fashioned costumes. I could not take my eyes away. I came home very late, carrying with me a frog I picked up as I came; he lived in a pickle glass for a long time. When I looked at my frog, I would remember the movies and it would make me happy . . . One day my frog disappeared and I could not find him. Months later, they moved a huge cupboard in the kitchen, and there behind it was a poor little dried up frog! I kept him for a long time, even after that.

MY FIRST

Ball gown was made by Josephine, a little old lady who made all my clothes. It was pink taffeta and silver lace, with wonderful little silver sleeves. I stood for hours. The ball was nice, but not nice enough to make up for all those fittings.

Love was a redheaded, freckle-faced boy named Helmut. I loved him very much until he came to play with me one day and we quarreled. He left without putting away the toys. I said: "But you can't go without putting them away!" He said: "Oh no!" and departed. I never spoke to him again.

I ENJOY

Chess, chinker-chess, checkers and backgammon—BUT

I CAN'T STAND

Bridge or card games.

THE FIRST THING I NOTICE ABOUT A MAN

Is his manners. I like courtesy and kindness; that fresh, well-groomed look. I don't like men who forget to shave, put their hands in their pockets or their feet on their desks.

THE FIRST THINK I NOTICE ABOUT A WOMAN

Is her poise, her daintiness and charm. You see my mother has all that.

I AM INCLINED

To take an immediate like or dislike to persons I meet. Frequently, I discover later that I was quite wrong.

I'M EXTRAVAGANT

About perfume. I like to use very little but very heavy perfume. Otherwise, I'm a very simple person with simple tastes, loving wild deer, my garden, my children and my friends.

THE TURNING POINT IN MY LIFE

When was it? When I came to America? When Jamesy, my little adopted boy, came to me? When my baby was born? . . . Every day is a turning point . . . No, TODAY is my turning point. From now on, things will be different!

I HAVE HAD SO MANY EXCITING DAYS

There was the time I ran away from school to watch a Max Reinhart rehearsal. Otto Preminger was a director in the theater and he had told me to come in some time. I was fifteen, I wore a trench coat, carried my schoolbooks and sat at the back of the house, looking and looking, hardly daring to breathe. Mr. Reinhart walked up and down, hands clasped behind his back. He hated watchers. Finally, he looked back to where I was, behind many others, and cried: "Who is that? What is she doing?" I was terrified. But Otto said he had invited me. Mr. Reinhart made me come up on the stage, and I got a part in his play! I bought my mother a bunch of violets and went home. Of course I was late again, but now I was an actress!

Then there was the night friends took me to the preview of "Algiers," my first Hollywood picture. I was so scared I couldn't look around me. When I came on the screen, the audience whistled. "They don't like me!" I said, for in Vienna if they whistle it is bad. "No, no, it means they like you!" my friends told me, but I didn't believe it till I read the papers.

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And there was the time my baby was born. I had wanted a girl, and she was a girl. She looked exactly as I wanted her to look. Now she is eight months old, she is a personality. She loves to laugh, 'way down low, like Mortimer Snerd. Her sense of humor is immense.

I ADMIRE

Bette Davis. She is my friend and will be godmother to my daughter; she is a great actress, she can change herself into whatever character she plays so that you believe in her entirely.

Vivien Leigh, who is wonderful on the screen.

Robert Taylor . . . But he is so handsome he will never get credit for his acting. In "Waterloo Bridge," he delivered an Academy-winning performance, but nobody noticed it because they were admiring his good looks.

EVEN MORE DEEPLY I ADMIRED

Our late President Franklin Delano Roosevelt. He had foresight and wisdom seldom given to man. He was strong, confident and calm, equal to any emergency. He had enemies, as who has not? But I am sure history will accord him his rightful place: the greatest man of his time.

I LOATHE

Big parties, direct lighting, races, dull people.

I LOVE

Dirndl dresses, picnics, ice cream, massages, new American slang, comfortable slacks, dancing, operas . . . As a child in Vienna I was taken to operas so often that I know all the principal arias.

I HAVE FUN

Painting furniture, riding horseback, decorating my house over again, originating ideas for dress designers, and playing handball . . . But MGM made me give up playing ball.

Richard Greene and wife at Atwater Kent's party. She's been offered a screen test.

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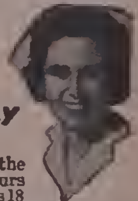

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Lana Turner celebrated her 24th birthday during her recent trip to South America.

I WAS BROUGHT UP

To eat what was put before me, so I can make myself like anything.

I DON'T

Smoke because it doesn't interest me.

Drink because I don't like it. People say they drink to escape, but you can't escape life forever—eventually it will catch up with you and you must face it. So why not face it at once and get it over?

MY FAVORITE

Writer is Somerset Maugham—but I'm not too fond of reading;

Actor is Robert Donat;

Modern composer is George Antheil, sometimes called the "Bad Boy of Music." He dedicated a symphony to me.

Painter is Grant Wood. I'd like to own one of his pictures. I like Dali's technique; in his early pictures he painted beautifully, I am not so enthusiastic about his later work.

Music depends on my mood. I have a very sensitive ear, which is sometimes annoying, for I am disturbed by sounds not heard by others. I like French folk-songs, Viennese waltzes, Russian music, great thundering symphonies, or tender ballads. It all depends.

I HAVE

A terrific inferiority complex which I try to overcome by being too loud. As a child, no one ever said I was pretty or clever or charming; I grew up believing I had neither talent nor looks. Now I am afraid of people. When I come into a room, I see people whisper and think they are talking about me. When I first came here, I had very beautiful clothes. People said: "She is only a clothes horse," so I stopped wearing them. I do not like to be noticed, so I wear slacks or tailored suits, very plain.

I DISLIKE

To go shopping because people stare at me, but I like to find exactly the right gift for my friends, so I must select it myself. I take someone with me and go through the shops like a whirlwind, saying "This" and "This" and "This"—for I know at once when I have found the right thing.

WHEN I MADE "ALGIERS"

I was new to pictures and the mechanics of a scene confused me. I must open a closet door while speaking a line, take down a coat, put on a hat, still carrying on a conversation, glancing at another character, then picking up something, crossing the room as I continued speaking so that my lines would end as I reached the door. It was very difficult. I did not enjoy it.

I DID NOT ENJOY

The negative roles I played later. But in "The Princess and the Bellboy" I figured out a way to overcome my negative part by making her human and sympathetic. From my notices I gather that I succeeded.

I THOROUGHLY ENJOY

My present role in "Strange Woman" because it is unlike anything I have ever done. I have money in the production and a voice in making it. The moral of it is "Evil destroys itself," and the character is complex and interesting.

IF I COULD LIVE OVER A DAY IN MY LIFE

I wouldn't do it! Days come, days go: I enjoy them, or they bring me suffering. Once gone, I dismiss them.

I was thinking last night: "What is Life? A succession of troubles, little or big. A succession of joys, some great, some small . . . George B. Shaw was right when he said: "Youth is too good a thing to waste on children!" How right he was! . . . Just as you have learned to bear one disappointment, you are face to face with another. Just as you see ahead of you the highest hope, it vanishes . . . In the end, you say: "At last I am serene, at last I know how to live, nothing that can happen will matter to me any more." But then you notice that you are toothless and have arthritis . . .

Yes, it was last night I thought all that . . . Today is a fine day and life is wonderful again.

I BELIEVE

I have a Guardian Angel who watches over me. When I was younger I used to think it was my father protecting me in danger or trouble, but now I have decided it is my Guardian Angel ever ready to guide me. I am grateful for him.

THE END

TRIPLE THREAT

Someone asked Paul Henreid to supply the names of the three actresses with whom he most enjoyed doing radio shows or motion pictures. Said Paul quickly, "The three are Bette Davis, Bette Davis, and Bette Davis."

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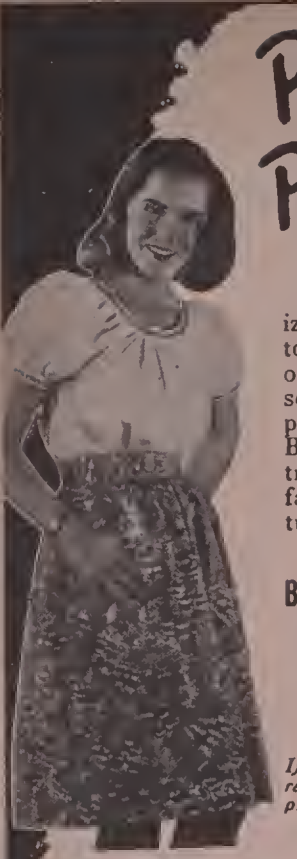

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(Continued from page 85)

Miss Irene Semler
Saskatchewan, Canada.
Dear Miss Semler:

An analysis of your handwriting shows a person who is a born nurse, one who would be able to handle the work without any trouble and who would find the greatest contentment in it. Part of your ability along this line is your liking for contact work; part is your liking for helping others; part is in your soothing hands. Whether you choose to follow this "tip" is of course up to you—but it's always nice to know, anyhow, of the work we can handle with ease.

You should be popular with the opposite sex as you are wholesome and kind. Although others might not realize it, sensitiveness plays quite a part in your nature. You are often hurt by chance remarks.

You are affectionate, sincere, sympathetic, and would do much for a loved one. You have a wonderful memory and can amaze others with your retention of thoughts.

Cordially,
Helen King

* * *

Mrs. Kenneth Botts
Spokane, Wash.
Dear Mrs. Botts:

It is interesting to note the two styles of writing you have when using both of your hands. Obviously you are more at home using the right hand and that script reflects your clear head, your steady disposition. The writing formed by your left hand shows a little difficulty in self-expression. It looks "forced" therefore is not your natural style.

The fact that you join all the letters in each word tells of your logical nature. You figure things out step by step. Taking advantage of space ordinarily devoted to margins is the clue to your desire to be thrifty. Also I see that you have a sense of rhythm, like music, dancing and activity. Garbo may like her solitude, but not Marie Botts! She wants company and plenty of it!

Occasionally there is a bit of added pressure at the end of your strokes telling of an occasional spurt of stubbornness. You are also getting more and more self control; are a good friend and should be popular with both sexes.

Sincerely,
Helen King

The Dick Powells (June Allyson) donned best bib and tucker for the Atwater Kent party.

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THE GUY WHO PLAYS JOLSON

(CONTINUED FROM PAGE 44)

His first ambition was to pursue a doctor's career, and, under his parents' happy guidance, he plowed through school and went on to the University of Illinois, where he promptly lost all medical desire and began messing around in greasepaint.

Although his mother, who had been a concert organist before her marriage, had no prejudice against theatrical life, she clung fondly to the hope that Larry would return to his medical studies. When he began organizing college groups to tour the neighboring towns with a small repertoire of plays, she knew she was sponsoring a lost cause, and dropped the whole subject.

Larry varied his theatrical diet with summer jobs. He hauled and piled brick for a Joliet company, became a councillor in a Wisconsin boys' camp, and entered his father's advertising firm. But college kept beckoning, and he continued the role of grind until graduation, when they handed him his B.S. in Chemistry.

Once out of school he began to make plans for a remunerative life in the theatre and, being a level-headed kind of guy, he determined to sell himself to the highest bidder in the field. To get a good, over-all picture of the stage scene he bought a copy of Theatre Arts Monthly and scanned the little theater and stock company advertisements. In a carefully assembled letter, Larry stated his qualifications (using elaborate poetic license) and sent copies packing to some 54 different groups. Out of thirty answers, he received eight job offers, four of which were salaried. Quite naturally he accepted the highest bidder and took off for Fitchburg, Mass. to join the Guy Palmerton Stock Company, the donor of thirty munificent bucks a week.

With this troupe Parks' performances began smoothing out and he assumed a professional quality. After playing towns like Salem, Worcester, Portland, and other spots in New England, he felt he'd absorbed as much theatre as he could from the stock company, and entrained for New York, intent on crashing Broadway and carving a career for himself out of the granite heart of the Big City.

He had those qualities of warmth, sincerity, simplicity that make actors valuable, so it wasn't long before he was actually in a Broadway show, "Golden Boy," for the Group Theatre. As Louis, the reporter, he did just dandy. Elia Kazan and J. Edward Bromberg of the Group took an interest in the young actor and he doffs his hat in their direction for the wholehearted help and advice they gave him during the lean years.

He did other plays, too; "All The Living," "The Pure In Heart", his favorite; and, for the Theatre Guild, "My Heart's In The Highlands."

With the grass looking much greener out Hollywood way, Larry quit Broadway and moved on only to find the film capitol surfeited with good-looking leading men, filled-up with character juveniles. He turned again to the stage, this time to local stock companies and little theatres.

But a man must eat, even an ambitious young actor; so he teamed up with a couple of other hungry Hamlets and dreamed up a scheme to make a little quick and ready cash. With no more practical experience in the building field than the some-time construction of theatrical sets, the boys formed a construction company and cast around for a likely place to build a house.

They found a small and obligingly cheap lot in a remote Los Angeles suburb, then went about the business of floating a bank loan to see them through the construction period. In an amazingly short time they had built—with their own brawn and some brain—a likely-looking home, turning to professional help only in the matter of plumbing and electrical wiring.

Miraculously the house was sold and the three master craftsmen split a nine hundred dollar profit. Life was good again. To celebrate wisely and well they insured their immediate future by buying the old Thomas Meighan house in Hollywood and turning it into a cooperative establishment. Seven other aspiring Barrymores joined the group and furniture was added fitfully, but not frequently enough for comfort; nor was the place luxurious enough for pleasure. However, when one worked, all ate, and the coöp thrived.

Meanwhile Larry was appearing in every conceivable type of play in and around Los Angeles. But it wasn't until he hit Santa Barbara in a show that the Columbia talent scout spotted him.

Working in pictures wasn't quite what he'd expected. Audiences neither wrote nasty letters to his studio, nor tossed their hats into the air over his performances. He just went on plugging away, hoping for the miracle of a big break that would lift him out of his professional rut and start him on his way.

He joined the Actors' Lab and, between pictures, became both actor and director for the group. During the preparation of one particular play he ran into leading lady trouble. Then somebody in the cast recalled that Betty Garrett was in town. Since she had played the role originally, Larry began beating a tattoo on her front door to enlist her services.

Betty not only helped out in the role, she helped Larry right out of his bachelorhood.

As a benedict he was a happy guy, even though he and his wife were together only five of the first fifteen months of their marriage. Betty was an actress. As a trouper she had to troupe. Chicago beckoned and she entrained east to do "Laughing Room Only." Larry was lonesome, sure. But

IN THE DOUGH

Half of Hollywood, at one time or another, has sampled some of Joan Crawford's drool-making hotbread rolls. Because such hostessly secrets are usually well guarded, no one has ever asked Miss Crawford how the baking triumphs were achieved, until an eastern visitor blithely inquired. "It's easy," laughed Joan. "Just before dinner, I send my chauffeur down to a marvelous market where unbaked dough is available. It's much better than we can prepare in our own kitchen, and saves time. My cook simply molds it and bakes it . . . and that's my secret recipe."

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he had already told Betty that if she wanted to continue her career it was fine with him. He had to stick by his guns—lonesome or not.

"She's the most beautiful and talented girl you ever met," Larry beams. "Everything she does is wonderful."

It was in this state of complete bliss that Skolsky found him, and it undoubtedly accounts, in part, for the great success of the test he made for the Jolson part.

The great man himself worked steadily with Larry for five months, saturating him with the Jolson personality, the Jolson gestures, the warm, Jolson voice. Larry began to wear the role as though it had been tattooed on him. He became Jolson.

"We're the only Siamese twins in town," Jolson told everyone, and the crew of the picture had to nod agreement when they watched the first numbers rehearsed. It was so astonishing even the technicians didn't know if Jolson's voice was coming out of Jolson's or Larry's throat.

To perfect the dubbing of the tricky Jolson arrangements Larry spent hours in his penthouse dressing room (the prize plum of the Columbia lot) playing Jolson's records over and over, going through the motions of singing, mastering the peculiar type of Jolson patter, mimicking the singer's rolling eye tricks.

"It's still amazing to me," Larry says, "the way Jolson can keep going. He isn't a youngster any more, but I really have to step to keep up with him. When he does a song he tears the set apart. It's not a physical violence; it's a terrific inner force. But he can tear your heart out in just two seconds flat when he starts turning it on."

Skolsky says, "Al doesn't 'put over' a song—he just goes *atomic!*"

People who shake their heads wonderingly over his big break give Larry a pain. "This part is *it!*" they tell him. "This will put you right up on top, you lucky so-and-so."

Larry knows better. "Let's not kid ourselves," he says. I know it isn't going to be an easy job to convince the public that I'm Al Jolson. He was and is a great and beloved entertainer, and everyone who sees the picture is going to start comparing the imitation with the original. Nine chances out of ten the imitator will suffer. With the release of the picture I *may* be the hottest actor in town, as some people say. But there's just as big a chance that I'll be a dead duck. I'm seeing it both ways."

Skolsky? He isn't worried. "Everything's going to be all right," he says. "This Parks—he'll set the town on its ear. He'll be just as good as the original. But don't get me wrong—I love Jolson!"

THE END

JUST MARRIED

Ann Miller, after having changed her mind a dozen times, and after having misplaced her trousseau (the messenger boy for a department store placed the boxes in the wrong car in the parking lot) finally married Reese Milner in All Saints by the Sea Church in Montecito (a suburb of Santa Barbara).

Marsha Hunt and Robert Presnell, Jr. (writer) were married at the San Fernando Valley home of Mr. and Mrs. Richard Carlson.

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EAST MEETS WEST

(CONTINUED FROM PAGE 14)

Mother's closet . . . and with hair up and make-up added, yet.

The game before that: "Playing drugstore." My cooperation in the fun, I'll confess, didn't go quite as far as being tempted to taste their ice cream soda concoctions. And luckily so; for the strawberry soda recipe, when explained, confirmed all my suspicions, being a mixture of tap water, pink toothpaste and mercurochrome.

* * *

Corey Story

With the Coronet Theatre given back to the public by the charities who're through having benefit performances—it was a long, long wait, but we made it!—at last, a chance to see Wendell Corey in "Dream Girl." Corey, you know, is that bright young man with promise signed for pictures by Hal Wallis—and with plenty of reason, we'll say; the guy is six feet of refreshing 'n talented "terrific"!

The cast list of the Elmer Rice comedy, come to think of it, reads like a screen billing: with Kevin O'Shea playing refugee from the 20th Century-Fox (he was in "The Purple Heart," "Wing and a Prayer," and "Keys of the Kingdom"); and Betty Field, though she was on Broadway last season taking over the Margaret Sullivan role in "The Voice of the Turtle" (Martha Scott has the part now), flitted out to Hollywood long enough—or often enough—to make four outstanding movies: "Flesh and Fantasy," "The Great Moment," "Tomorrow the World," and "The Southerner."

Familiar film faces, too, on the *other* side of the footlights. Greta Garbo was sitting first row at the performance I saw; and Greer Garson was there, with her two press agents; and Mr. and Mrs. John Payne. Katharine Hepburn, Corey tells us, was a First Night attender . . . and came rushing backstage so immediately after the curtain calls that she almost beat him to his own dressing room!

* * *

Love Lies Reading

If you saw the item carried by some of the columnists about Helmut Dantine's coming to Gotham, object matrimony . . . "to marry a glamorous socialite" . . . you'll be amused to know that the name linked so romantically with Helmut's was: Joan Madou. (The heroine of Erich Remarque's new book—which, by the way, will be a movie, too—"The Arch of Triumph."

* * *

The Phantom Sinatra

In addition, now, to the autograph-chasers running the hotel and stage door circuit—there's a new rallying of fans, for "the star who isn't there." James Mason, idol of the British screen, has a fan club in New York operating strictly by cross-Atlantic mail, and by proxy. When "The Seventh Veil" was having its eight-weeks run, the crowds of bobby-soxers collected outside the Winter Garden by the hundreds. And more *inside*, obviously; because the rule for admission to the James Mason Fan Club is that each member must personally sit through at least three performances of any film in which he appears.

(Continued on page 105)

Before and after

"I didn't believe it— UNTIL I TRIED!"

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PICTURES IN PRODUCTION

(CONTINUED FROM PAGE 26)

a contemporary magazine, Pat has announced that he will demonstrate the use of X-ray in detecting fraud in old masterpieces. Seems that an international ring of art thieves resent Mr. O'Brien's resourcefulness and have decided to do away with him. From that point on, the excitement is going to make your hair tired from standing on end. Claire Trevor, Herbert Marshall and Wallace Ford are also present and suspiciously busy.

DESIRABLE WOMAN finds Joan Bennett in another of her witch roles. This is the story of a Coast Guard officer with war nerves who falls idealistically in love with the sensuous woman portrayed by Joan Bennett, without knowing that she is married to a blind man. Thinking that she is an innocent victim, the officer plans murder. Wouldn't you like to know what happens next? Joan Bennett, Robert Ryan (in his first role since being honorably discharged from the Marine Corps), Charles Bickford, and Virginia Huston know the answer.

DOUBLE TROUBLE is a blithe bit of nonsense about an inventor who swears that he has perfected a divining rod that will locate buried metal. Because of his adherence to his theory in the face of wifely scorn, the inventor and his wife BOTH leave for Reno, and eventually met one another on a dude ranch at which, inadvertently, they are both guests. About this time a group of bank bandits take over the plot. Working hard for laughs in this one are Jack Haley, Anne Jeffreys, Wally Brown, Alan Carney, Morgan Conway, and Myrna Dell. Give you two guesses as to which are the bank bandits.

A LIKELY STORY (watch those titles, bub) deals with the experiences of an ex-newspaperman who has just been discharged after two years in the army. When he learns that he has but six months to live (it turns out that this diagnosis was a doctor's mistake) he decides to call it off at once. He is dissuaded by a girl who has also been contemplating suicide because her efforts at playwriting have met with zero success. Bet you can't guess how it comes out. The cast consists of those cutie-pies Bill Williams and Barbara Hale as well as Lanny Reese, Dan Tobin, and Selmer Jackson.

At 20th Century-Fox:

IT SHOULDN'T HAPPEN TO A DOG is a story with a plot as full of quirks as a Zulu's topknot. Originally, under the same name, the story ran in COLLIER'S, and enjoyed a wide popularity. In general, this farce comedy has to do with the rehabilitation of a war dog. Carole Landis is a lady cop, Allyn Joslyn as a newspaper reporter, and Reed Hadley as a black market operator get at one another's throats quite as if they had been trained to do patrol duty. Henry Morgan, Margo Woode, John Ireland, Roy Roberts, Patricia Knight (Cornel Wilde's wife), Charles Tannen and Kathryn Card are also involved.

MARGIE is a Technicolor musical laid in the 1928 period when the feminine waistline flirted with a skirt's hem, girls wore a windblown

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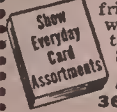

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bob, and it was chic to expose one ear complete with earring. The story of MARGIE is ingratiating: deals with the experiences of an impressionable High School student (Jeanne Crain) who feels left out of the teenage fun. Barbara Lawrence has the part of most popular girl in school; Glen Langan snatched the plum role of the French teacher, Lynn Bari is the librarian, and Alan Young (the radio comedian) makes his picture debut as Jeanne's awkward sweetheart. Much of the plot action deals with the wandering habits of a pair of absurd, Victorian bloomers . . . and if that doesn't make you curious enough to start saving your pennies for admission, nothing will. Also in the picture are Hattie McDaniel, Esther Dale, Hobart Cavanaugh, Don Hayden, Hazel Dawn, and Vanessa Brown. Henry King is directing.

CLUNY BROWN is now in its third month of production. It deals with the Margery Sharpe character who was supposed to realize her station as a British maid-of-all-work, but who was destined by Fate for rare adventures. One of the adventures is Charles Boyer. Jennifer Jones is "Cluny," and the surrounding cast includes such able troupers as Reginald Gardiner (who has just been awarded the plum role of his career—King Charles in "Forever Amber"), Peter Lawford, Helen Walker, Sir Aubrey Smith, Margaret Bannerman, Sara Allgood, Richard Haydn, Ernest Cossart, Una O'Connor and Florence Bates. Ernst Lubitsch is directing, so you may expect many exquisite touches.

At Paramount:

THE PERFECT MARRIAGE is a sort of "To Mary With Love." Seems that, on their tenth wedding anniversary, Jenny (Loretta Young) and Dale (David Niven in his first welcome-back-to-Hollywood role) discover that something important has gone out of their marriage. Naturally, they decide to divorce, and the remainder of the story deals with the reasons which cause them—at fade-out—to be again in one another's arms. In addition to Miss Young and Mr. Niven, Nona Griffith, Virginia Field, Rita Johnson, Charles Ruggles, Jerome Cowan, Luella Gear, and Nana Bryant are cast. Ace director Lewis Allen is organizing the action.

At United Artists:

ANGEL ON MY SHOULDER was originally titled (very badly) "Me And Mr. Satan," so it is apparent that Hollywood's headline sense is improving. The script was written by Harry Siegel, who also scripted "Here Comes Mr. Jordan"—and this picture might be termed Jordan In Reverse. Protagonists in the morality drama are Claude Rains as Mr. Satan, Paul Muni as the gangster who gets rubbed out, then is returned to earth for purposes outlined by Mr. Satan, and Anne Baxter who has been Mr. Muni's sweetheart. Archie Mayo is directing, so this should be a honey.

MR. ACE AND THE QUEEN deals with the adventures of a feminine member of congress who aspires to the governorship of her state (Sylvia Sydney), and the big time gambler and political boss who is the only person who can engineer such an election (George Raft). Naturally, being worlds apart, these two fall in love—then the trouble begins.

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THE INVISIBLE INFORMER, with Linda Stirling, Bill Henry, Gerald Mohr and Adele Mara, takes place in the bayou country in Louisiana. An emerald necklace has been stolen from an aristocratic old Southern family, and a representative of the insurance company holding the policy on the emerald, has vanished. Miss Stirling and Mr. Henry as sleuths encounter Mr. Mohr as the decadent son of the family, and Miss Mara as a Cajun who is in love with him.

At Monogram:

THE SHADOW'S SHADOW is a murder mystery with Kane Richmond, Barbara Reed, George Chandler, Joe Crehan, Pierre Watkin and Jan Wiley.

WEST OF THE ALAMO is a rootin'-tootin' western with Jimmy Wakely, Lee White, Iris Clive, Jack Ingram, Eddie Majors and Rod Holton.

At Universal:

LOVE TAKES A HOLIDAY is being built on a plot line that has real possibilities. What will come of them, no one knows. The idea is this: the very proper wife of the dean of a small college has written a highly risqué novel that becomes a best seller. This author sends the old-maidish calculus prof to the publisher's office to pick up a royalty check. Meanwhile, a publicity agent has conceived the idea of exploiting the novel's author and thinks that the calculus prof is she. Fleeing from this tangle, the prof suffers an accident, develops amnesia, and comes to the conclusion that she *is* the author. Take it from there, Mac. Joan Davis is the prof, Jack Oakie is the press agent, John Litel is the college dean, Gloria Stuart is his literary wife, and others in the cast are Mischa Auer, Jacqueline deWit, and Kirby Grant.

PRELUDE TO MURDER is another in the Sherlock Holmes series starring Basil Rathbone and Nigel Bruce, supported by Patricia Morison, Edmond Breon, Frederic Worlock, Patricia Cameron and Harry Cording.

At Warners 1st National:

TWO GUYS FROM MILWAUKEE is really "Princess O'Rourke" in reverse. It deals with the adventures of a visiting Prince (Dennis Morgan), who meets and falls in love with a taxi dancer (Joan Leslie.) Deeply concerned in this state of affairs are Jack Carson, S. Z. Sakall (and Heaven deliver us from seeing anyone in the picture juggle his jowls), Janie Paige, Rosemary DeCamp, Patti Brady, John Ridgely (one of this department's favorite actors), Tom D'Andrea and Pat McVey. Ace comedy director Dave Butler is in charge.

HUMORESQUE is the story of an artistic rebellion. A violinist (John Garfield) is guided in the advancement of his career by a domineering woman (Joan Crawford). Also cast are Oscar Levant, Ruth Nelson, J. Carrol Naish, Richard Gaines, Paul Cavanagh, Craig Stevens and Tommy Cook.

THE SENTENCE is the picture in which Ann Sheridan returns to the screen. She is singing two songs which have already been recorded, although the script is still undergoing slight changes. Cast thus far are Kent Smith, Robert Alda, and Bruce Bennett who was so good as the first husband in "Mildred Pierce."

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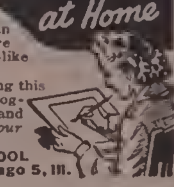

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(Continued from page 101)

Lost, Strayed . . . or Stood-Up?

It was to have been a five o'clock date for cocktails. The place? The Mayan, 16 West 51st Street, just 'round the corner from Rockefeller Center. But according to Spike Jones . . . well, listen to this:

Spike's a man o' his word; he says he'll meet you at such-and-such a time, and he's there. Right on the dot; or more often than not, he's "the early bird." And so it would have been in this case . . . except that he jumped into a cab, gave the driver the address, and it wasn't there. "Sohelpme," Spike is still telling, "we drove up and down that street fifty—yes, a hundred—times! Finally we stopped the cab, and walked looking for numbers. Every time we'd come to where we thought the Mayan should be—nope a vacant lot."

At last the cabby—weary of the chase, but surprisingly sympathetic—slapped the King of Corn on the back and started talking man-to-man about the whole thing. "Look bud," he said. "I guess you're a newcomer here. But don't let it getcha down; this happens all the time. The gal gave you a phony, that's what. You'll *never* find this address. And you know why? There *ain't* no such place!"

* * *

Generally Speaking

The legendary Howard Hughes in town, presumably in connection with the release (and by this time, *everyone* must know that it's after four years) of "The Outlaw." We call him "legendary," because there's so much mystery involved. They say he has fourteen or fifteen houses, kept just so no one can ever be sure which one he's occupying, at any given moment. No listed or known telephone numbers. You want to talk to Howard Hughes? Just concentrate on the idea, and hope that sooner or later he'll catch the mental telepathic wave and call *you*. Yes, see what I mean? . . . Johnny Coy called back to the coast for a picture, with less than a week to visit New York and run up to Canada to see his family. Ah, the irony of it all; after he'd waited nearly four years for a "right time" to take this vacation! . . . Ditto for Hurd Hatfield; M-G-M has big plans for Hurd, since seeing him with Paulette Goddard in the United Artists release, "Diary of a Chamber Maid."

The Monogram office here kept meeting planes at LaGuardia for nearly a week, before Belita finally arrived from London . . . Ralph Bellamy and Ruth Hussey still packing 'em in for "State of the Union"; Paramount won the bidding and has bought the screen rights for the play. Mary Martin has opened, meanwhile, in a Chinese romance story, with music, called "Lute Song."

Spencer Tracy in absorbed conversation in the Cub Room at the Stork, with funny-man Bert Lahr . . . Danny Kaye having a bad time at a mass fan club interview, staged by CBS. "What size shoe do you wear, Danny?" called out one eager-beaver interrogator. Danny: "Now look . . . does it really matter?" . . . Generally voted, by visitors from Hollywood, as "most enjoyed entertainer": Sid Caesar. At the Martinique, a comic sensation; on the screen in Columbia's "Tars and Spars," with Janet Blair. Usually the order is reversed; plenty of "screen discoveries" have been at the Martinique *first!*

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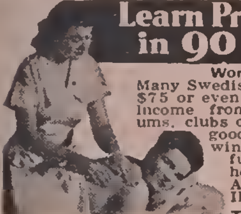

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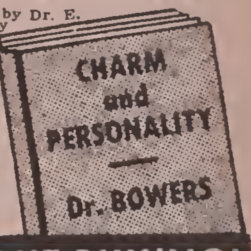

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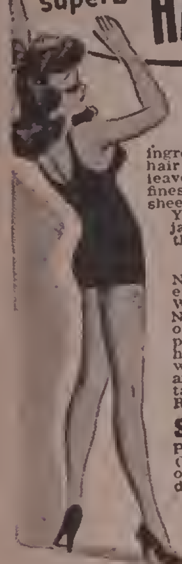

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SPEAKING OF ANIMALS

(CONTINUED FROM PAGE 18)

The theme for one of the new series, for example — a short called "In a Musical Way" — was suggested by the hit tune, "Swinging On A Star". The words of the song — "*or would you rather be a pig*," etc. — provide an ideal basis for some hilarious gagging by various animals, including sheep, bears, tigers, rhinos, love bird and a hep cat with a bit of boogie. This all builds up to a closing scene in which the song "Swinging On A Star" gets full play in a special arrangement with a mule, three pigs, a fish and a group of monkeys all contributing to the monkeys' interpreting the action by swinging on stars.

In "Talk of the Town," the talking animals demonstrate how humans got that way when they say: "I'm busy as a beaver", "strong as an ox", "hungry as a wolf", "weak as a cat", etc. There's the mule who says, "I'm a jackass of all trades"; the elephant who exclaims, "I'm so round, so firm, so fully packed"; and the little canary who sings, "She'll be comin' round the mountain when she comes."

Now let's talk about the producer. The interesting thing about Jerry Fairbanks, as one surprised observer commented, on meeting him for the first time: "But he doesn't *look* as if he came from Hollywood!"

As a matter of record, Jerry Fairbanks was born in San Francisco — in the early 1900's. In 1906, the family suffered loss of their home in San Francisco's tragic earthquake and fire, and moved to Tucson, Arizona — where Fairbank's' father, a railroad man, became superintendent of the Arizona and Eastern Railroad. Here the family lived for some years, until Fairbanks' father was assigned to a new position with the Mexican lines of the Southern Pacific Railroad, headquarters at Mazatlan, Mexico.

At Mazatlan, young Fairbanks was tutored by his mother, and spoke Spanish as well as English. During this time the family went through two Mexican revolutions—1912 and 1914—and when the Mexican Federal Government gunboat, *Tampico*, shelled the city of Mazatlan, a shell crashed through the Fairbanks' bathroom. They decided to leave Mexico.

Evacuating on a tugboat loaded with watermelons, they spent 10 days en route to San Pedro with their few possessions, and returned to their former home in Tucson to start anew.

Jerry's interest in photography was passed on to him by his father, who liked picture-taking as a hobby and built a dark room. Young Fairbanks, then in his first high school days, soon extended his knowledge of photography from box cameras to motion pictures. He purchased a motion picture projection machine and, with another young chap, opened the Lone Star Theatre in a large barn back of his house. Here they gave shows every Friday and Saturday, until the local fire department cautioned him of the fire hazard he was creating. The Lone Star Theater was abandoned after several months of successful operation and netting enough profit to buy Jerry his first motion picture camera.

About this time, having graduated from high school, he sought his career as a cameraman. Luck was with him, for Macklyn Arbuckle had come to San Antonio to build a studio and make pictures to rival Hollywood. Having an available motion picture camera, Jerry was given a job at the studio. The new company made one picture and folded up, leaving the open air studio and buildings for San Antonio to remember them by. Young Fairbanks, by this time a full-fledged cameraman and ambitious, moved into the studio and produced and photographed a ten-episode, two reel serial which met with success.

Now ready to go to Hollywood — this was in the early 20's — he arrived to discover jobs were scarce. Fairbanks obtained a job with a small movie theater in Los Angeles, and within a short time worked up to become the leading motion picture operator of the day at Clune's Broadway Theater, at that time the first run deluxe theater of the city.

In 1924 he again heard the cameraman's call. This time he began in earnest by photographing "Rip Van Winkle," starring Thomas Jefferson, and quit his projectionist job to continue as a full-fledged Hollywood cameraman. In 1925 he became interested in aviation through photographing "Eagles in the Night," a Pathe serial with Frank Clark, famous flier.

After filming many of the Hollywood major productions for the next few years, Fairbanks became interested in making pictures for himself. His first venture, in 1929, was filming the Mickey Walker-Ace Hudkins middleweight championship fight held at Wrigley Field, Chicago. This venture did not make the kind of money he anticipated, however, because the championship title did not change hands — but it gave him a small profit and encouraged him to go on.

At this time, he began looking for additional subject matter and saw in John Hix's STRANGE AS IT SEEMS cartoons a possible screen novelty. Contacting Hix in Washington, he arranged to bring the feature to the screen, and for the next five years he produced this series for Universal Pictures with a great deal of success.

In 1935, he added a new series of shorts based on POPULAR SCIENCE for Paramount. The success of this series enabled him to begin production on an additional series, titled UNUSUAL OCCUPATIONS. This subject is devoted to little-known people who have unusual vocations. However, little-known hobbies of well-known people also appear.

And next came SPEAKING OF ANIMALS — which, as already mentioned, has the unusual distinction of having won not just one but TWO Academy "Oscars."

Fairbanks' future plans include television films. He has established a research department which has perfected the blending of radio and motion picture technique. A veteran aviation enthusiast, Fairbanks uses his four-seater cabin Stinson plane for business and pleasure. Specially equipped for aerial photography, he has covered many subjects in this manner. He maintains four mobile camera units which are constantly on the move seeking subjects.

In private life, Jerry is married and has a young daughter. They live high in the hills overlooking the Hollywood that has brought him considerable fame and fortune, in the past 25 years.

THE END

NEW PICTURE GUIDE

(CONTINUED FROM PAGE 12)

Wake Up and Dream (20th Century-Fox) Based on Robert Nathan's fanciful tale "The Enchanted Voyage," this is guaranteed family fare. Romance with June Haver and John Payne; humor by Charlotte Greenwood—and your tears will flow with the able assistance of child-star Connie Marshall. Charles Russell and John Ireland are refreshing new faces.

Murder Is My Business (PRC) Detective Michael Shayne (Hugh Beaumont) solves a slight case of murder. Involved in the mayhem are Cheryl Walker, Lyle Talbot and George Meeker.

Blonde Alibi (U) Martha O'Driscoll finds lost love Tom Neal in time to see a murder rap pinned on him; sticks around for the "All Clear" and a clinch.

Sun Valley Cyclone (Republic) Red Ryder (Wild Bill Elliott) comes out of the West riding Thunder (himself) in a horse opry with plenty of dust and devilment. With Bobby Blake, Alice Fleming and Roy Barcroft.

Night Editor (Col.) How murder and intrigue ruined the life of Police Lt. Wm. Gargan, is told in a series of flashbacks by news editor, Chas. D. Brown. Cast includes Janis Carter, Jeff O'Donnell and Coulter Irwin.

The French Key (Rep.) Murder over a gold coin is solved by vagabond detective Albert Dekker, and strong-arm sidekick, Mike Mazurki. Evelyn Ankers is the femme fatale.

The Virginian (Para.) A remake of the famous "smile when you call me that, podner" saga of the West. This time in Technicolor, with Joel McCrea, Sonny Tufts, Brian Donlevy, Barbara Britton.

Phyllis Calvert makes a stab at Stewart Granger in "Madonna of the Seven Moons."

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SHIRLEY TEMPLE'S ADVICE TO MARGARET O'BRIEN

(CONTINUED FROM PAGE 35)

and fans. My mother—I still call her "Moms"—very wisely inculcated in me the desire to share these toys with other children; she didn't make it a "duty." We divided them among the Children's Hospital, the Assistance League and Ann Lehr's Guild. I know that you sent many of yours to British children during the war and now send them to local charities. Aren't you glad to know that other kids enjoy your toys?

When I was in my early 'teens I was taught to make my allowance cover contributions for Red Cross, Christmas Seals and other charities. I know yours will, too.

I don't want to sound preachy about sharing, but now we know, more clearly than ever before, that no one individual or group or nation can ignore fellow human beings; somehow, through sharing things early in life, one seems to learn this.

On the other hand, don't hesitate to enjoy what you have, *thoroughly.* You *do* work hard, and deserve enjoyment.

I think your mother is very smart, indeed, to insist that you travel as much as possible between your pictures. It is fortunate for you that you have already seen most of the United States and much of Mexico. I count my trips to Hawaii, Bermuda, Canada and all over our own country as a definite part of my education.

I'm certainly not making an original observation when I say that travel broadens one's horizon. That's important to anyone, but from a career standpoint you should know people of many lands because your pictures will be shown all over the world and you should not appear in roles which will offend your audiences. You won't, if you understand the wide cross section of people who *are* your audiences.

I'd suggest, too, that you learn as many languages as possible. I think it's wonderful that you've started studying Spanish and I hope you'll learn other languages too. You never know when they'll be useful. When I was touring for the Seventh Canadian War Loan, I was asked to do a broadcast in French while in the Province of Quebec. I must say it was much more effective in French than English would have been.

Speaking of studying, Maggie, here's a bit of *real* advice, and I can feel very experienced and knowing about this: Study your school lessons! Don't try to charm your way through them. You'll only hurt yourself if you do.

I was a fairly good student, not head of the class, but I never failed. Now I realize I could have done even better work. I talked and giggled too much in school. I also had a notion that I could study better at home when the radio was turned on. One time I received a "C" grade on an historical essay because I described a well-known figure as having a beard. A careless prop man had given that character a fine bushy beard in a picture I had seen, and I did not bother to check with my text book. Even an actress cannot charm her way out of a mistake like that.

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ous study—an idea no kid likes—is that, as an ultimate result, you will be well informed and can carry on conversations readily on the widest possible variety of topics. As an actress, all through your life you will meet presidents, statesmen, scientists, leaders in the world of art and letters, and will be expected to be at ease with them. Already you have met the Roosevelts, President Truman and other people of importance. Later you'll want to "speak their own language," to know their views and achievements. That takes study.

Just between you and me, Maggie, I think we're lucky as anything to be able to meet such interesting people. Mrs. Roosevelt once made me a hamburger at Hyde Park. I've met Thomas Mann, Noel Coward, H. G. Wells, Harry Lauder, John McCormack, Helen Hayes—and it was wonderful.

I don't mean to imply that you and I are celebrity seekers. I am equally interested in meeting the boys in hospitals, in answering mail to the G.I.'s who call me "Little Sister" and in meeting fans.

That leads me to a point that I'm sure is needless advice to you, but we'll put it in, just for the record. Always be democratic. The man who pays our salary is no more important to our welfare than the person who scrubs our floors. Both are human beings and both have feelings.

Enlarging on that I might add: Always be nice to fans and never get tired of autograph hunters, because they are the people who like you in your pictures. A few years ago, I used to think it was fun to wear dark glasses and mingle with a crowd of kids my own age outside the movies. When they'd say "There's Shirley Temple," I would look around too and say "Where?" But that was just a game and I gave them autographs if they wanted them.

Never get bored with meeting people, Maggie. You have the fortunate faculty of liking people—and I think you always will. Moms taught me, when I was about your age, that there is something interesting and nice in every person, if you will just look for those qualities.

On the other hand, you'll learn, too, probably under your mother's capable guidance, not to be deceived by a "flashy" person. I don't think I need advise you to look for the basic qualities of honesty so important in friendships.

Now, returning to our education program, I'd like to suggest another item: that is, develop as many accomplishments in sports and hobbies as possible. These activities make you a more versatile person and give you a place in all groups of people.

There's the matter of monetary education, too. I was fortunate on that score, again. Because my father is a banker, he has very sound ideas about money and the spending of it, which he insisted that I learn when very young. He believes that money should be spent wisely or not at all. There is a big difference between being stingy and getting the most from money. When I received my first allowance—I guess I was about 6—I was taught what a bank was for. I was also taught just how many ice cream cones or candy bars my allowance would buy. When that money was gone, there were no advances to buy unbudgeted ice cream.

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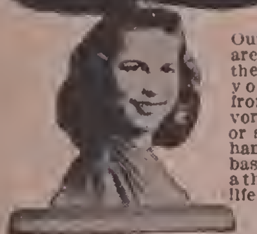

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and it had to last. At school I received $20 a month, but the increased amount had to include expenditures for magazines, some books, movies, an occasional treat for my friends—everything but my clothes. As a result of that training I have a very hearty respect for value, which it seems to me is the essential part about understanding money.

One thing that might be difficult for you to learn—as it was for me—is that you won't have the same freedom other girls have, because you are a movie star. Your every action will be publicized, and many times will be exaggerated and possibly misunderstood.

Once I was secretly learning to drive a girl friend's car, without a license or permit. Fortunately my parents found out and stopped me. I say fortunately, for they made me understand that if I had been in an accident the resultant publicity might lead other youngsters to do the same thing. It would also have reflected on the reputations of other professional children, for many people are always willing to say, with or without foundation in fact, "Those wild Hollywood kids!"

Remember, Maggie, you are a figure in the world of entertainment, which is a world providing escape from reality. For that very reason you must keep your own feet firmly planted in reality, for you reach into the hearts of millions of people who love you, they love not only the real you, but the person you seem to be on the screen. I am very lucky that my mother and father insisted that I live according to the basic, simple rules of honesty, humility, cleanliness of person and mind, and with consideration for other people.

You must have integrity in your personal life because many others will judge right and wrong by your actions.

My marriage, for example, has brought a mass of letters saying, "If it's all right for you to marry at 17, why can't I?" That's difficult to explain, especially since I had said Jack and I would have a long engagement, that I wasn't planning marriage until I was 20 or 21.

Perhaps we mature, mentally and emotionally, earlier than some girls because of the scope of our acting, travel and social experiences. Perhaps it is just that one cannot explain love or predict its course.

When Jack had orders to go overseas, we decided we wanted to be married and I persuaded my parents it was right for us to do so. I'm sure our marriage will last, just as certainly as if we had waited several years. We like the same things. Jack has a wonderful sense of humor; he is sincere, straight-forward, dependable and honest. I couldn't have loved him more by waiting.

When you really fall in love, intuitively you'll know it's right, Maggie, and I know your mother will be as understanding about it as mine was. I keep thinking of the pathos in a letter I received from a well-known star who never married. She wrote:

"I'm so glad your mother is not being selfish and interfering with your marriage. My mother refused to let me marry the boy I loved. Now I have a career—but I also have a lonely, empty life."

Important to your future life, Maggie, is the matter of self reliance. Learn to stand on your own feet, not depending on others for all your decisions. There is a limit, of course, and don't overlook the necessity of wise guidance in business affairs. I never was exactly a "yes girl," because it wasn't my nature, according to Moms. She says I always made quick decisions and usually they were right, but I still entrust my business affairs to someone who knows more about them than I.

In the matter of clothes, Moms started letting me name preferences when I was about eight, but she managed to steer me away from obvious bad choices by suggestion rather than refusal. A year ago I selected a certain slinky black satin afternoon dress. Moms said, "Do you think that's quite your type, Shirl?" I was sure it was.

Later I realized I was quite wrong. It was much too sophisticated.

All girls want to wear lipstick and high heels before they should. I went through a period of exaggeration on the lipstick, even to the point of wearing an unbecoming fuchsia color, with nail polish to match. Moms wisely didn't say anything, and very shortly I discovered for myself how silly I looked. I stopped. Now I use a light lipstick; it's more my type. I've learned that for anyone in our position—and isn't this true for mostly anyone?—good general rules are: "Don't be a show-off. Be neat."

Speaking of showing off—when I went to Westlake, I was afraid the other girls might resent me because I had been in pictures and would label me a show-off. I bent over backwards to avoid that impression and one time made a serious mistake.

Because I had been to Honolulu and knew how to dance the native dances, I was appointed to organize and direct an Hawaiian dance number for a school show. I delayed and delayed, because I didn't want to be The Boss. Finally I was called to task by the teacher in charge. I explained my reason: that I was afraid of resentment from my schoolmates.

"The normal thing in this case," she said, *is* for you to be the boss; not because you are Shirley Temple, but because you know the Hawaiian dances. Your fear of resentment is the only unnatural aspect of the entire affair." She was right.

I know you've already learned, Maggie, to take attention in stride, and I certainly need not advise you against conceit. If you don't ever acquire an inflated idea of your importance, you'll never land with the proverbial thud.

Now we come to points that are just girl to girl, Maggie, not movie stuff at all, and probably unnecessary.

Don't be too eager to delve into other people's private affairs, nor to reveal your own. Don't be catty, because people will instinctively distrust you.

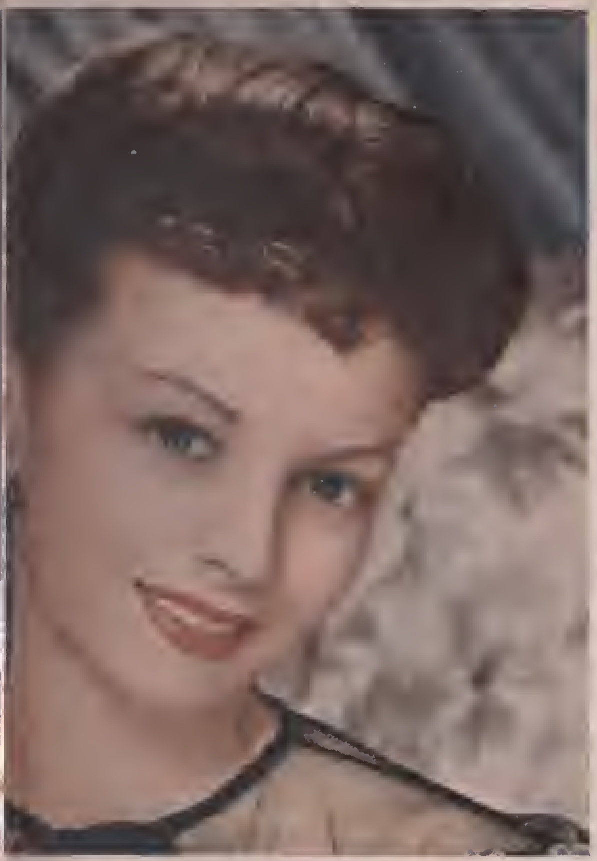
There's one thing more I'd like to suggest. In your very busy life I hope you manage to find time to learn cooking. It doesn't matter how many servants you might have, when you get married your husband will be pleased as pleased if you, personally can whip up a meal. Last Sunday Jack ate fifteen of my pancakes!

On that gastronomical note, Maggie, I'll stop, adding only one more slight word of advice, and this I mean most sincerely:

Stay as sweet as you are, always.

THE END

Do you see the difference?



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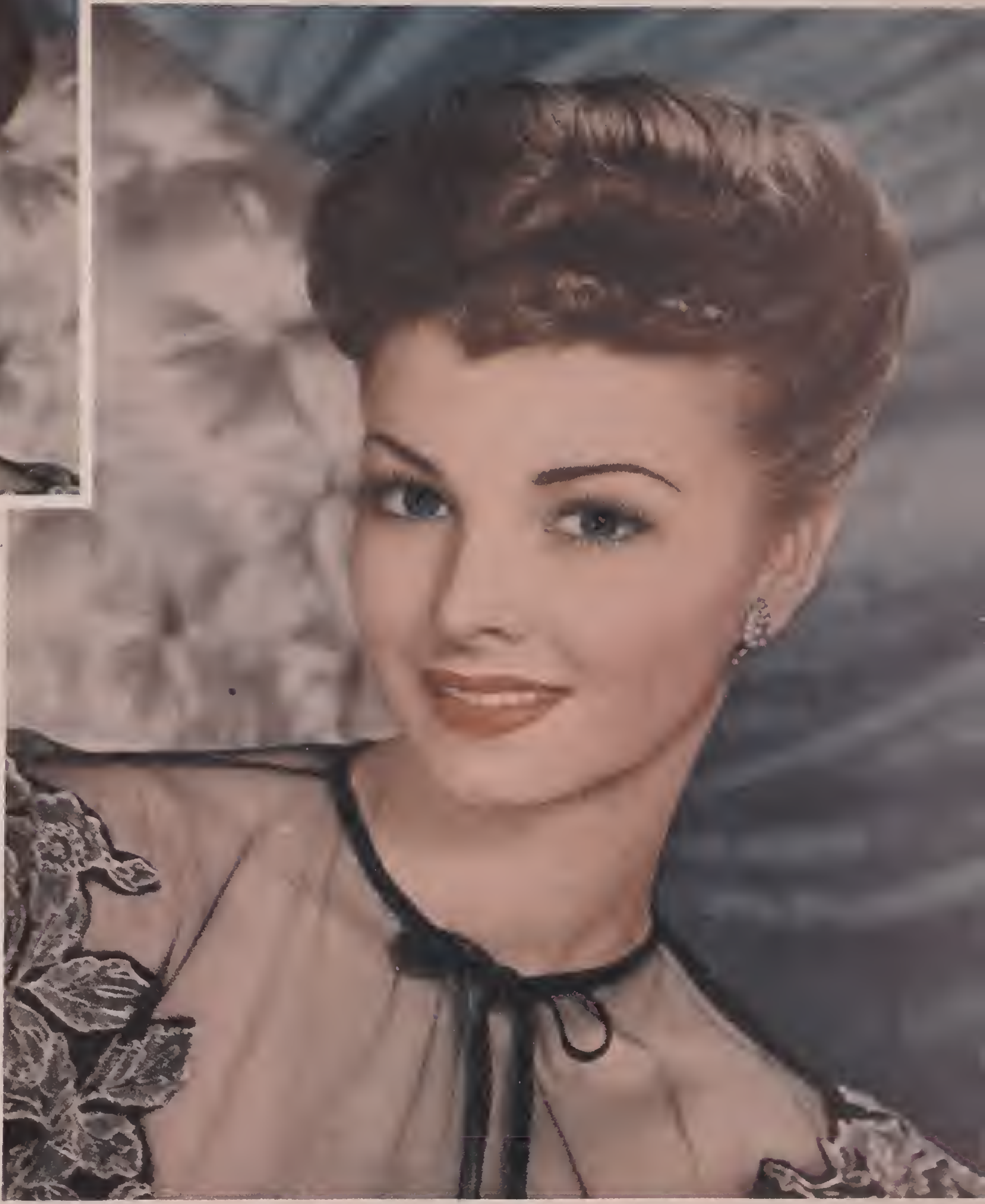

Maybelline Mascara, Cake or Cream form, in Black, Brown or Blue.

Maybelline Eyebrow Pencil, in Black or Brown.

Maybelline Eye Shadow, in Blue, Brown, Blue-gray Green, Violet and Gray

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Compare these two natural color photographs of the same girl. Everything alike, except the eyes. It's easy to see what Maybelline eye make-up means — plain faces become pretty, and pretty faces beautiful.

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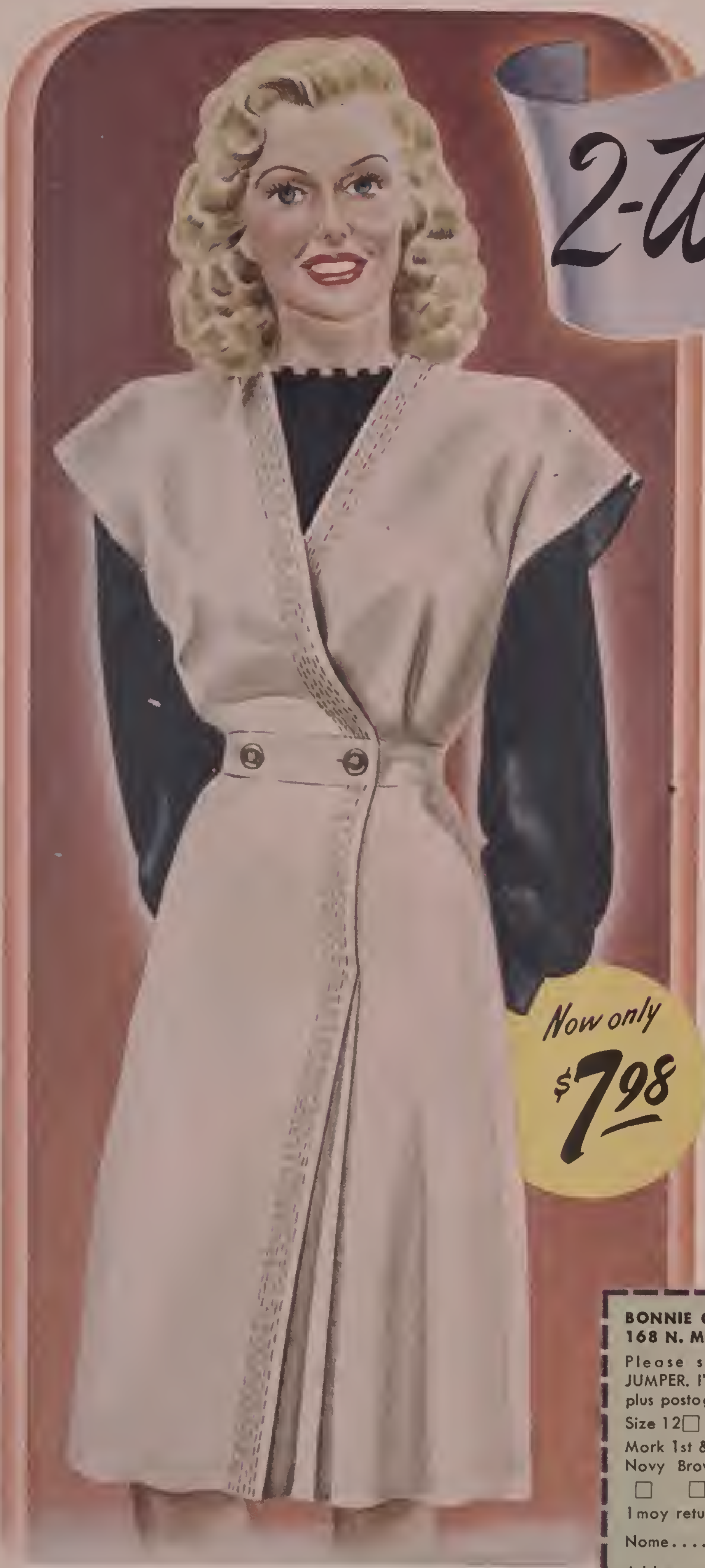

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10 DAYS' TRIAL

Wear this Jumper and blouse at MY RISK. If in 10 days you are not completely satisfied, return for full refund.

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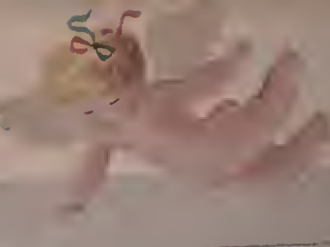
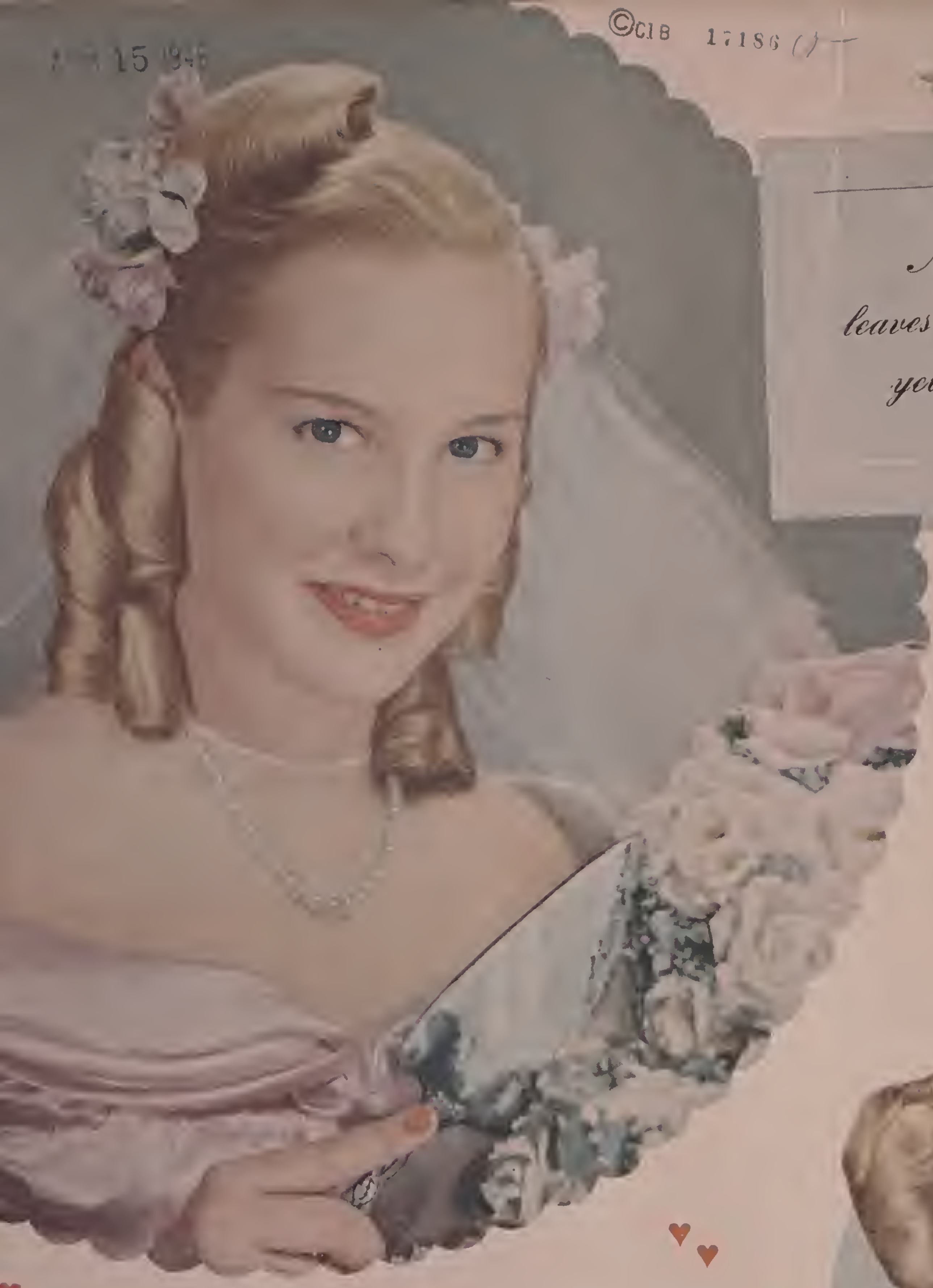


No other shampoo leaves your hair so lustrous, yet so easy to manage

Cupid finds it difficult to resist the girl with Drene-lovely hair! When you Drene your hair, it gleams with all its natural lustre . . . all its enchanting highlights revealed. "The best way to catch a camera or a man's eye," says glamorous Cover Girl Penny Edwards, "is to look your loveliest with shining-smooth hair." Here, Penny, golden-haired Drene Girl, shows you these easy-to-fix styles you can try at home or ask your beauty shop to do. Your hair is far silkier, smoother and easier to manage when you use today's improved Drene Shampoo with Hair Conditioning action. No other shampoo leaves your hair so lustrous, yet so easy to manage.



♥ **YOU CUT LOTS OF ICING** when you wear these romantic shining curls. "Drene-washed hair," says Penny, "matches the radiance of your most momentous moments." Drene reveals as much as 33 percent more lustre than any soap or soap shampoo. Since Drene is not a soap shampoo, it never leaves any dulling film on hair as all soaps do. Complete removal of unsightly dandruff too, the very first time you use Drene! See how Penny's softly-waved hair adds height to her face.

Drene

Shampoo with
Hair Conditioning Action

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SHAMPOO
with hair conditioning action
drene
SHAMPOO
with hair conditioning action

♥ **LOVE-NEST SHOPPING** finds you smoothly groomed . . . your shining-clean hair swept over to one side in this sophisticated style. "It's so easy to fix any hair-do," Penny reveals, "when you're a Drene Girl." Note how Drene with Hair Conditioning action leaves Penny's hair beautifully behaved right after shampooing.

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Star of
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LUX
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FIGHT WASTE! Soap uses vital materials . . . Don't waste it!

So quickly skin takes on appealing fresh new beauty. You'll love the way Lux Toilet Soap's creamy, Active lather leaves skin softer—smoother!

Lux Girls are Lovelier! *In recent tests* of these facials by skin specialists, actually 3 out of 4 complexions improved in a short time!

9 out of 10 Screen Stars use Lux Toilet Soap

Lux Girls are Lovelier!

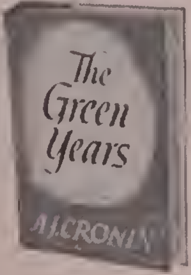
The Metro-Goldwyn-Mayer's LION'S ROAR

Published in this space every month

The greatest star of the screen!

Sometimes we wish we were a novelist—just for the thrill of seeing our words brought magically to the screen.

* * * *



As M-G-M has just done, for instance, with A. J. Cronin's modern romantic masterpiece, "The Green Years".

* * * *

If we had written "The Green Years", we'd be especially proud of having created the whole galaxy of fascinating characters who would shine before us in the hushed and darkened theatre, the living images of what we'd envisioned.

* * * *

There would be young Robert Shannon—handsome, sensitive, fighting his way in a hostile world. And Alison, Robert's sweetheart, loveliest of all our heroines! And Grandfather Gow, as rollicking a rogue as ever caroused across the screen!

* * * *

We'd see that first kiss of the lovers... and Robie's struggle against a friendless town ...and the feud of Grandpa Gow with his ghoulish in-laws!

* * * *

And we'd marvel at how perfectly each character has been cast, as though born to the role.

* * * *

There couldn't be a better "Dandie" Gow than Charles Coburn; a more splendid Robert than Tom Drake; a lovelier Alison than Beverly Tyler. This, by the way, is Beverly's first—and very impressive—featured role.

* * * *

Laurels would certainly go to Director Victor Saville and Producer Leon Gordon; to screen play writers Robert Ardrey and Sonya Levien; and to a fine supporting cast: Hume Cronyn, Gladys Cooper, Dean Stockwell, Selena Royle, Jessica Tandy, and Richard Haydn.

* * * *

Yes, if we were A. J. Cronin, we'd be very happy to see "The Green Years" on the screen. But since we're a columnist and not the novelist, we take our delight in typing out this sincere tribute and signing it

—*Leo*

Movieland

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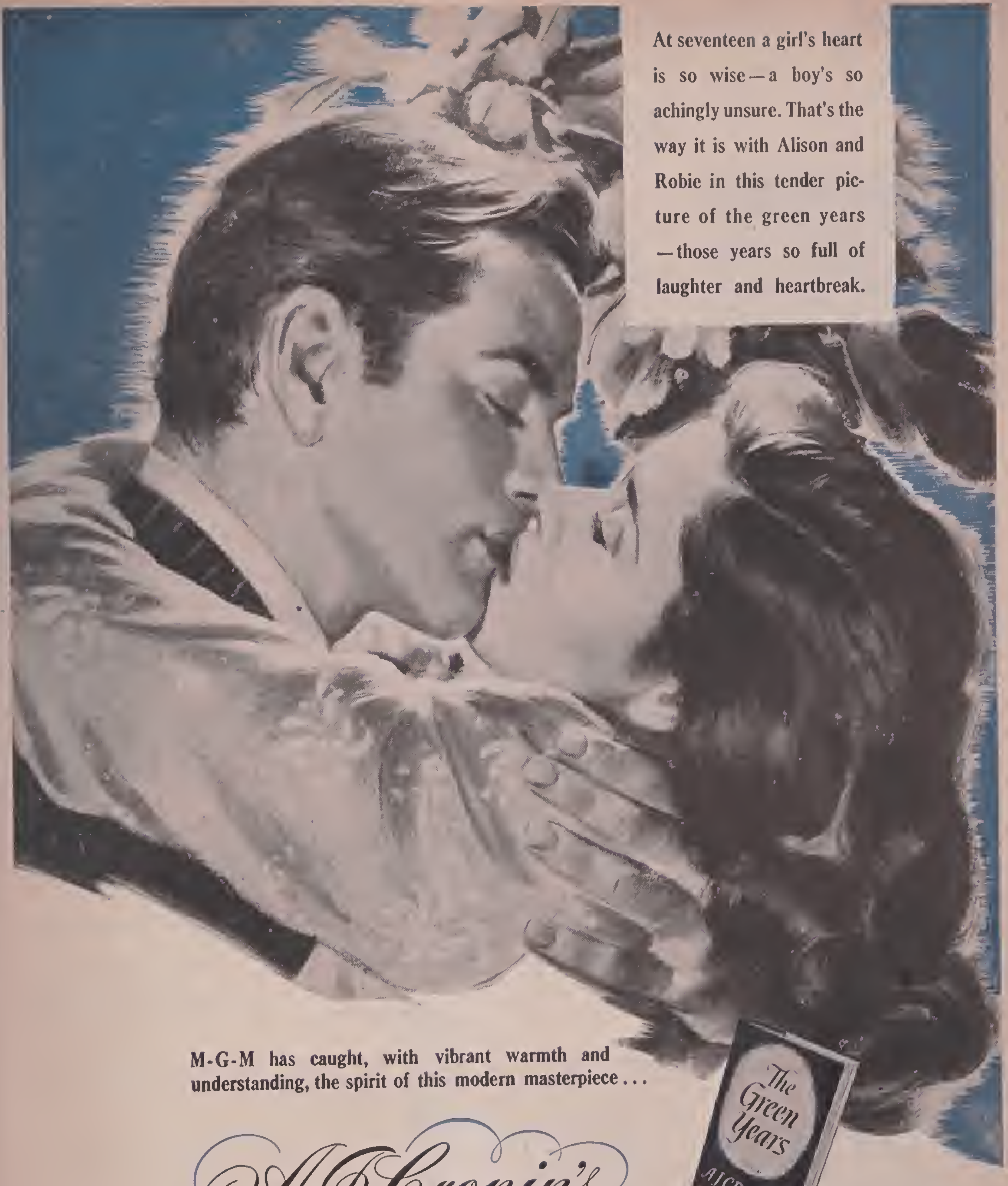
MEMBER AUDIT BUREAU OF CIRCULATIONS

At seventeen a girl's heart is so wise—a boy's so achingly unsure. That's the way it is with Alison and Robie in this tender picture of the green years—those years so full of laughter and heartbreak.



M-G-M has caught, with vibrant warmth and understanding, the spirit of this modern masterpiece . . .

A. J. Cronin's

THE GREEN YEARS

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Dean Stockwell • Richard Haydn • Screen Play by Robert Ardrey and Sonya Levien • Directed by Victor Saville • Produced by Leon Gordon • A Metro-Goldwyn-Mayer Picture

Inside Hollywood

By FREDDA DUDLEY

Van Johnson spent his last evening in N. Y. with Jacqueline Dalya at Club El Borracho.

George Brent and date Joan Michaels at the Mocambo. His next pic, "Lessons In Love" (U).

Loretta Young and husband, Tom Lewis, arrive at the Mayer party.

Ida Lupino and Errol Flynn sign programs at the Masquers Club recent party for G.I.'s.

SAFETY-PIN CITIZENRY:

During the waiting months, Jean Pierre Aumont insisted that he hoped for a son; he was enthusiastic about boys' names, but languid about feminine titles. Then, one February day, Brian Donlevy brought his three-year-old daughter, Judith Ann, to visit the set of "Fandango." Judith Ann is not only a lovely child, but an engaging young lady as well. After she had gone, Jean Pierre telephoned Maria, "I've changed my mind," he said. "I want a daughter." Obligingly, Maria complied. The newcomer is named Maria Christina.

James Brown, currently working at Paramount in "Our Hearts Were Growing Up," is about to join the "All of the same kind club," of which Eddie Cantor is president emeritus, and Bob Young is Distaff Director. Recently the Browns parented their third daughter, seven pounds and fourteen ounces of dimpled womanhood. Their other daughters are three years and fifteen months old.

While she was in the hospital, Deanna Durbin Jackson and her daughter, Jessica, received so many plants that, as soon as Deanna was able, she supervised the transplanting of the foliage to a minute dooryard garden that is now called Jessica's Farm.

* * *

QUICKIES:

Mr. and Mrs. William Sherry (Bette Davis) are living in a home they have bought in Brentwood while Bette was winding up work on her first production effort, "A Stolen Life." When she isn't before the cameras, Bette and her artist husband will live in Laguna Beach.

Bob Arthur, who was so good as the son in "Roughly Speaking," is writing a book about the adjustments young people must make to the world as it is today. Bob is twenty.

Ray Milland has had the gold medallion given him by Look Magazine for his achievement in "The Lost Weekend" made into a currency clip.

Gig Young and his wife couldn't endure the sight of a traditional dog bed in their bedroom, so Gig carpentered a doghouse for the Youngs' French Poodle. When Gig had finished the hammer-and-nails task, Sheila papered the shelter inside and out with some scraps left from their redecorating. Thus, the dog house, matching the bedroom walls, stands inconspicuously in one corner.

Fred, the Humphrey Bogarts' cultured Anglo-African butler, is now attending the Hollywood Laboratory Theatre, his tuition paid under the G.I. Bill of Rights, since he is a veteran. Observed Mr. Bogart, "I used to be able to give an indifferent performance, then hide from the studio and my fans in my own home; now, if I

BOB catches BABS with her boots off!

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presents

Barbara Stanwyck
Robert Cummings
Diana Lynn

"The Bride Wore Boots"

with
PATRIC KNOWLES
PEGGY WOOD
ROBERT BENCHLEY
WILLIE BEST
Directed by Irving Pichel
Produced by Seton I. Miller
Screen Play by Dwight Mitchell Wiley

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Check first and second color choice:
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MONEY BACK if not completely satisfied

Inside Hollywood continued

should give a bad performance, I wouldn't DARE come home to face Fred."

Did you know that Harry James' racing colors are red, embellished by an eighth note, and that George Brent's riders wear cerise blouses on which appears a black shamrock?

* * *

INCIDENTAL INFORMATION:

Rochester's telephone number begins with the dial prefix Rochester.

Jack Dempsey has registered his two young daughters at Wellesley.

Turhan Bey is writing to friends from the South Pacific.

Hollywood lovelies are currently rating as most desirable dates, the following young men about town (listed in alphabetical order as we are no fool): Calhoun, Rory; Dantine, Helmut; Hutton, Robert; Kreuger, Kurt; and Mature, Victor. And just to confuse the situation, be it known that in a two weeks period recently, Rory was out with June Haver, Kathy Downs, Suzi Crandall and Lana Turner. Bob, during the same time, dated Kathy and Suzi and has had dates in the past with Lana. Vic dated June and Kathy. And if you aren't confused,

The seldom-photographed Dr. Peter Lindstrom and star-wife, Ingrid Bergmon, joined the crowd at Mocambo after Academy Award ceremony.

Joan Crawford and her agent, Edward Moran, attended the Gracie Allen party (above). They've been a twosome since the Phillip Terry rift.

It's the Comedy Hit of the Year!

Ring out with those roars! Let go with those laughs! Here comes the merriest, madcap merry-go-round that ever rolled you up and down the aisles!

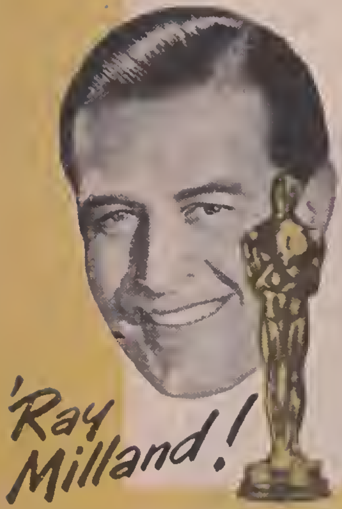
Paramount presents

"THE WELL GROOMED BRIDE"

starring

Olivia DeHavilland
Ray Milland
Sonny Tufts

with
James Gleason · Constance Dowling · Percy Kilbride · Jean Heather
Produced by Fred Kohlmar · Directed by Sidney Lanfield
Screen Play by Claude Binyon and Robert Russell


'Ray Milland!'

That Oscar winning Movie Man of the Year follows up his sensational "The Lost Weekend" performance with a new screen high in romantic hilarity! He's out for fun!

IT'S HIGH TIME YOU DISCOVERED
this higher type
Intimate Feminine Hygiene

Easier—
Daintier—More Convenient

Greaseless Suppository Gives Continuous Medication for Hours—Leaves No Odor

Here's one of the most widely used and satisfactory methods for intimate feminine cleanliness — it's so much easier, daintier and more convenient — so *powerfully effective* yet *harmless.* It's called Zonitors.

Positively Non-Irritating; No Burns; No Smart

Zonitors are greaseless, stainless snow-white vaginal suppositories. When inserted, they instantly begin to release their powerful germicidal properties and *continue to do so* for hours. Yet they are SAFE to most delicate tissues. Positively *non-burning, non-poisonous, non-irritating.*

So Easy To Carry If Away From Home

Zonitors actually *destroy* offending odor. Help guard against infection. They *kill* every germ they touch. You know it's not always possible to contact all the germs in the tract BUT YOU CAN BE SURE that Zonitors *immediately* kill every reachable germ and keep them from multiplying.

Zonitors

(Each sealed in separate glass vial)

FREE: Mail this coupon today for free booklet sent in plain wrapper. Reveals frank intimate facts. Zonitors, Dept. ZM-66, 370 Lexington Avenue, New York 17, N. Y.

Name____________________
Address____________________
City________________ State________

you're the dizzy daughter of a whirling dervish and should take up pretzel designing.

* * *

ARRIVALS:

Oona O'Neil and Charlie Chaplin recently became parents of their second child, a boy weighing seven pounds, eight and one-half ounces. Their first child, a daughter, was born in July, 1944.

King of the Cowboys, Roy Rogers, and his leading lady, Mrs. Rogers, at the Farmer's Market. His newest picture is "My Pal Trigger" (Rep.)

One of the happiest people in Hollywood, upon hearing the news that Judy Garland and Vincent Minnelli had parented a six pound ten and one-half ounce daughter named Liza, was Gloria de Haven Payne. "Now our Kathy will have a girl friend," she observed. Kathy was born January 1, 1946.

* * *

FEATHER MERCHANT:

The carpenter shop at 20th Century-Fox is maintaining a carefully non-committal face as it works on the FOURTEEN beds to be used in scenes for "Forever Amber."

* * *

STONE COLD:

Loretta Young's ten-year-old daughter, Judy, will undoubtedly grow up to be an analyst. She has the unusual power of interpreting almost any phenomenon in terms of our times, and her conclusions are always swiftly logical. Not long ago she was showing a group

Tony Martin has eyes only for Rita Hayworth these days (and vice versa). His new picture career starts with "Till The Clouds Roll By."

The Hilarious History of a Wayward Impulse!

It's he-man Wayne . . . coming to the rescue of captivating Claudette . . . who first forgets her reservations . . . then loses her reserve! (Brother, so will you!)

JESSE L. LASKY and WALTER MacEWEN
present

CLAUDETTE COLBERT • JOHN WAYNE

in MERVYN LeROY'S production of

Without Reservations

with DON DeFORE • ANNE TRIOLA and Miss LOUELLA PARSONS

Produced by JESSE L. LASKY

Screen Play by ANDREW SOLT

RKO RADIO PICTURES

Smart Headwork

To snag for your very own the nicest, strongest guy around!

It's smart head-work, too, when you choose DeLong Bob Pins to keep your page-boy or chignon under control because they've got the Stronger Grip that's called for . . . They simply refuse to slip and slide around in a weak-kneed fashion, letting your carefully concocted hair-do down to *there*..

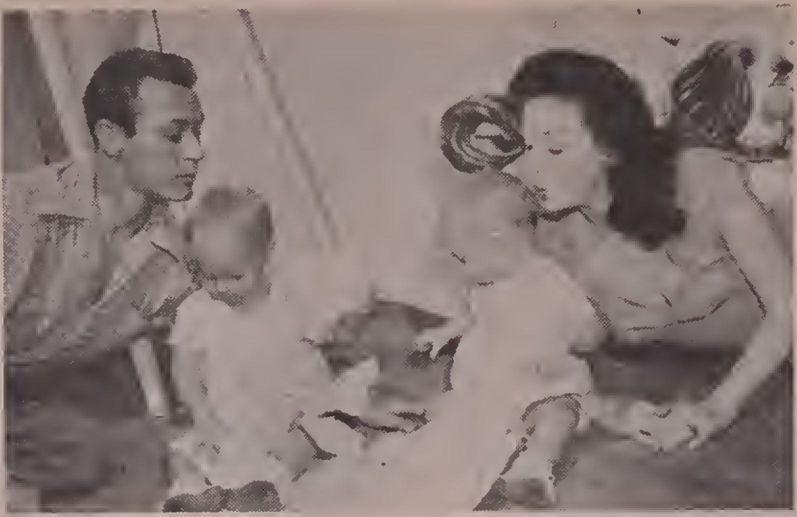
DeLong
STRONG SPRING-WON'T SLIP OUT

Once you use DeLong Bob Pins you'll wonder how you ever lived and breathed without them. Their Stronger Grip solves your headwork problems now and forever more. Remember . . .

Stronger Grip

Won't Slip Out

Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS



The twin sons of Jess Barker and Susan Hayward recently celebrated their first birthday. Gregory (left) with brother Timothy and Mother and Dad.

of school chums through the formal garden back of the Young-Lewis home. In the center of the garden stands a marble statue of Pallas Athene in classical robes. Indicating the figure with a flourish, Judy explained, "That is a statue of a school friend of Mother's. She was a lovely Greek girl named Athene. In some ways she must have been odd, because she dressed like that all the time."

"Even in winter?" demanded one of the friends incredulously.

"Even in winter," affirmed Judy.

"What ever became of her?" asked another guest.

Leaping instantly to the conclusion that this was

Innovation at the Academy Award affair were songs by (l. to r.) Dick Haymes, Kathryn Grayson, Dinah Shore, Frank Sinatra. Dick sang best original song, "It Might As Well Be Spring," from "State Fair."

the moment to bolster her story with logic, Judy answered sepulchrally, "She caught cold one miserable December and died of pneumonia."

* * *

BIRDS AND BEES:

Mr. and Mrs. Macdonald Carey will become parents in the late summer. Appropriately enough, Macdonald (just discharged from the Marine Corps) is working in the Paramount picture, "Suddenly It's Spring."

(Continued on page 68)

Now Presenting

"THE YEAR'S OUTSTANDING NEW STAR!"

DANE CLARK IS WINNER OF "MOTION PICTURE HERALD'S" NATION-WIDE THEATRE POLL!

A DOUBLE CRIME
THAT WORKED

A DOUBLE-CROSS
THAT DIDN'T!...

IT'S WARNERS AGAIN FOR EXCITEMENT AND ADVENTURE! HERE'S A STORY CRAM-FULL OF BOTH SO DON'T MISS A SINGLE MINUTE OF IT!

THE RUGGEDEST PAIR IN PICTURES PAIR-OFF! **DANE CLARK**
ZACHARY SCOTT

THAT NEW GAL—BRINGING A LUSCIOUS NEW 'SOMETHING' TO PICTURES! **JANIS PAIGE**

IN

"HER KIND OF MAN"

DIRECTED BY FREDERICK de CORDOVA with FAYE EMERSON · GEORGE TOBIAS · HOWARD SMITH · HARRY LEWIS · PRODUCED BY ALEX GOTTLIEB

Screen Play by Gordon Kahn and Leopold Atlas • Original Story by Charles Hoffman and James V. Kern

---

WARNEREMINDER: See 'SARATOGA TRUNK' yet? Be mighty sure to—or you'll be mighty sorry...

Now they call them Tampax Days

(Formerly known as those difficult days, those certain days or just "those days")

Tampax users may agree on the superiority of this method of monthly hygiene, but their reasons vary widely.

GLORIA SAYS: "I CAN GO IN SWIMMING" Yes, Tampax is internally worn, without external belts, pins or pads. You don't feel it when in use and you need not remove it for your shower, tub or swim!

BETSY SAYS: "DON'T NEED A DEODORANT" Right you are, Betsy! With *Tampax* no odor can form and there are other comforts too. No chafing. No bulges. Quick changing; easy disposal. . . .

LUCILLE SAYS: "IT RAISES MY MORALE" Tampax relieves embarrassment at such times. So dainty and efficient that millions of modern women have adopted it. For sale at drug stores, notion counters, in 3 absorbencies.

HELEN SAYS: "A DOCTOR STARTED IT". . . Doctor-invented Tampax is made of pure surgical cotton compressed in dainty applicators. So compact that your purse holds a full month's supply. Tampax Incorporated, Palmer, Mass.

3 absorbencies { REGULAR SUPER JUNIOR

Accepted for Advertising by the Journal of the American Medical Association

By JIM MARSHALL

This little boy was "discovered" in a barber shop. Although young in years, Bobby Driscoll's talents have made millions laugh and cry at his drollery.

Sub-Sixteen

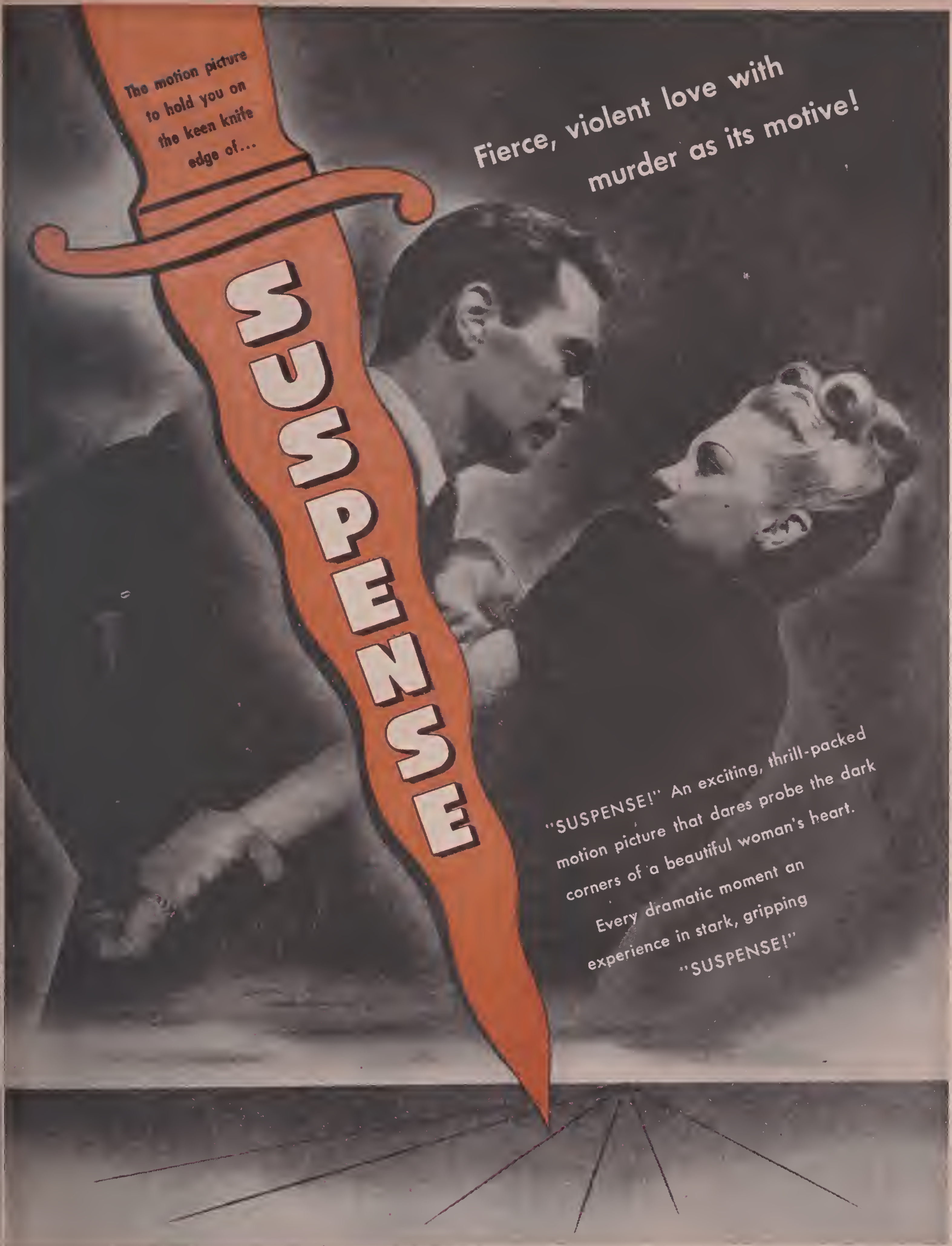
Bobby Driscoll

● "You ought to be in pictures" is an oldie usually reserved for luscious blondes. The retort proper, by anyone hep-to-the-line, is: "Oh yeah?"

By no stretch of the imagination could Bobby Driscoll fall into the above category. Nevertheless, Bobby had the peculiar sensation of being on the wrong end of a rib one Saturday afternoon when his barber gave him a fast reading of this line. His parents paid little attention to the tonsorial expert's comments, however. Bobby's father just smiled and inspected the haircut more minutely. When Bobby's mother had passed judgment on the clipping job, they both

(*Continued on page* 100)

At 9 years, Bobby is a movie actor at $300 a week. Below: As he appears in "So Goes My Love" (U), with Myrna Loy and Don Ameche.


The motion picture to hold you on the keen knife edge of...
SUSPENSE
Fierce, violent love with murder as its motive!

"SUSPENSE!" An exciting, thrill-packed motion picture that dares probe the dark corners of a beautiful woman's heart. Every dramatic moment an experience in stark, gripping "SUSPENSE!"

"SUSPENSE" A KING BROTHERS PRODUCTION *starring* BELITA · BARRY SULLIVAN · BONITA GRANVILLE ALBERT DEKKER with EUGENE PALLETTE · Miguelito Valdes · Bobby Ramos & His Band · Produced by MAURICE and FRANKLIN KING · Directed by Frank Tuttle · Original Screenplay by Philip Yordan · Music by Daniele Amfitheatrof · *A MONOGRAM PICTURE*

MAIL ORDERS FILLED PROMPTLY!

Claire Kay
JUNIORS
DRESSES — SPORTSWEAR

Spanking White

TRIMMED BRIGHT!

It's a gay dress—a perfect dress for all summer long. Cool spun rayon fabric by RELTEX, trimmed with striking multi-color gingham plaid. Buttons all 'way' down front—has comfy cap sleeves.

White with plaid trim, sizes 9 to 15.

only $5.30

GITTLEMAN'S
of Michigan

——MAIL ORDERS FILLED PROMPTLY!——

GITTLEMAN'S OF MICHIGAN, Alma, Michigan
Please send me the SPANKING WHITE dress for which I enclose $5.30 plus 15c postage, or add 35c for C.O.D.s'. (If you live in Michigan add 3% sales tax)

Size______ Name______

Address______ City______ State______ Zone______

Cash______ Check______ Money Order______ C.O.D.______

Pictures in Production

Illicit love: James Mason has a sinister influence on Margaretto Scott in the English production "Fanny by Gaslight" (U.A. release).

At RKO:

One of the most interesting pictures of the month is SINBAD THE SAILOR, marking the return of Douglas Fairbanks, Jr., as the redoubtable seaman of long ago. Script is by Jack Twist, one of the best storytellers in the business, and the action is being shot in Technicolor. The sets are elaborate and lovely; one is a walled garden, complete with a huge lily pond on which floats enormous bright-colored lilies; on another set is a full rigged sailing vessel. A year of research and writing went into the script, which promises romance, action, comedy, and a boatload of entertainment. In addition to Mr. Fairbanks the cast includes Maureen O'Hara, Walter Slezak, Jane Greer, George Tobias, Anthony Quinn and gigantic Mike Mazurki.

DESIRABLE WOMAN is the rugged story of a woman who falls in love with a man who doesn't know she is married to a blind artist. She is fomenting murder when her plot is discovered. Joan Bennett is playing another of her unpleasant females; Charles Bickford is said by technicians to be magnificent as the blind painter, and Bob Ryan (in his first role since he returned from the Marine Corps) is re-winning his star status in the part of a returned service man duped by Miss Bennett. Virginia Huston is the lucky girl who gets Ryan in the clinch.

A LIKELY STORY deals with the adventures of an ex-newspaper man who is told by military doctors, after he has completed his Coast Guard service, that he has about six months to live. He is about to commit suicide, when he is stopped by a girl who has also considered taking her own life. When she tells her story, the man becomes interested and determines to give her a real break before he must answer the final roll call. Bill Williams is the newspaperman, Barbara Hale the girl, and other portrayals are by Lanny Reese, Dan Tobin and Selmer Jackson. Incidentally, it won't be long until Bill and Barbara are married. Perhaps, in them, we have the ingredients for a motion picture Lunt and Fontanne.

CHILD OF DIVORCE deals with the experiences of a little girl caught in her parent's emotional tangle. Sharyn Moffett, the talented youngster whom you saw in "My Pal, Wolf," is the child, and her supporting cast includes Regis Toomey (such a good actor whom we see too seldom), Madge Meredith, and Walter Reed, who has just returned from three years in the army.

* * *

At United Artists:

THE STRANGE WOMAN, a pictorial presentation of Ben Ames Williams' story about a violent woman who ruins the lives of three men, is now in its third month of shooting. Hedy Lamarr is lovely in her New England costumes of 1820; George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke, Kathleen Lockhart, Hardie Albright and James Flavin complete the cast.

ANGEL ON MY SHOULDER is sort of "Here Comes Mr. Jordon" in reverse. Harry Siegel wrote both scripts. This one deals with the adventures of a gangster (Paul Muni) who gets rubbed out, goes to Perdition and there meets Mr. Satan (Claude Raines.) Mr. Satan has some business on earth, so he sends the gangster back as an emissary, a task the gangster is glad to undertake because he has some personal activities in mind. It all turns out well, but the audience is going to

(Continued on page 87)

Edward Stevenson, designer for the stars at RKO, offers some Do's and Don'ts for the bride-to-be

The Perfect Marriage

In "The Stranger" (Int.), Loretto Young wears a true-to-type gown of white net, a lace bonnet with veil, and carries white orchids. She'll also be seen in "Perfect Marriage" (Para.).

● So you're being married this Spring. And you're spending hours looking for THE gown—a style you've never worn before, one guaranteed to make a "new woman" of you.

DON'T do it. DON'T—in capital letters!

The man who says "don't" is Edward Stevenson, designer for the stars at RKO-Radio Studios.

"You, the bride, are the star of the show," says Stevenson. "You'll be married in white and orange blossoms only *once.* You must be perfect the first time, for there will be no retakes.

"The length and style of train, the size of the bouquet, the style and arrangement of the veil," Stevenson goes on to say, "all depend on the height and weight of the individual bride. A tall, queenly girl can wear a wedding gown with a train way out to there; she can put on yards and yards of veil, and then carry a sheaf of lilies. But such an ensemble on a tiny girl would be ludicrous.

"I have been asked which hair styles are most flattering with a veil. Again I say, the style that's most flattering to you. You can't miss if you choose the simple. A bridal veil is beautiful when the hair is dressed to fall in a soft cloud around ears and neckline. But this doesn't mean that I like a long mane down your back! If your hair is very long, dress it in braids or chignon."

And in conclusion, he warns, "Select your shoes with care and for comfort. Don't wear ballet slippers if you are used to heels; don't don three-inch spikes if you've worn flats for years. *Do* choose a gown which does everything possible for your figure. If your collarbones are prominent, don't select a sweetheart neckline just because it's a conventional wedding gown style. Have your gown made with a draped cowl, or a tiny collar, or even a rolled 'turtle neck' collar. If your arms and hands aren't your best feature, choose a gown with long sleeves cut to points to cover the backs of your hands. Or wear mitts. If your arms are heavy, choose the gown with loose, flowing sleeves.

"Always remember that there is no set 'style' in wedding gowns. You may wear any style that becomes you."

ORDER BY MAIL FROM HOLLYWOOD

California Costume

Blouse 2^{98}

Skirt 3^{50}

ADRIAN BOOTH REPUBLIC PICTURES STAR

CALIFORNIA PRINT SKIRT

Full as a ballet dancer's—puts new emphasis on hips! Never is a woman more lovely, more feminine than when dressed in romantic full skirt that minimizes the waist and emphasizes her very womanliness! This hibiscus print will cause the men in your life to whistle.

Waist sizes: 22 to 28 **$3.50** plus postage

BLOUSE—Romantic, seductive and appealing! A glamour blouse for sure of a fine quality tubbable cotton—snowy feminine white, trimmed with flashing braid to set off a tempting expanse of lovely skin.

Sizes 32 to 38 **$2.98** plus postage

WE SHIP C. O. D. **PROMPT DELIVERY**

Send $1.00 deposit, balance C. O. D. or send money order or check for $6.73 which includes all mailing charges for skirt and blouse. (California residents add 2½% state sales tax.)

ANITA OF CALIFORNIA, Dept. 233
6380 Hollywood Blvd., Hollywood 28, California

Please send me **CALIFORNIA PRINT SKIRT** at $3.50 plus postage. Colors: White, Gold, Aqua, (*Specify 1st, 2nd, 3rd color choice*)

Waist sizes: 22 24 26 28 (*Circle your waist size*)

BLOUSE at $2.98 plus postage. White only

Sizes: 32 34 36 38 (*circle your size*)

*Name*____________________
please print plainly

*Address*____________________

*City*____________ *State*________
please include your zone number

—*Your money back if not completely satisfied*—

LETTERS

to the Editor

Doris Cline

Special Awards

Dear Miss Cline:

Everybody is handing out awards these days so I'm going to hand out a few myself.

My best actor of the year award goes to Gregory Peck for his superb performance as a mentally tortured man in "Spellbound." My best actress goes to Jeanne Crain for her touchingly tender performance as Gene Tierney's step-sister in "Leave Her to Heaven." Michael Chekov receives my award for the best supporting role as a psychiatrist in "Spellbound." Miklos Rozsa for the beautiful score composed for "The Lost Weekend" and—you guessed it—"Spellbound."

And last of all a special award to Van Johnson for the enthusiastic response he has given his fans.

Sincerely,
Patricia Pierson
Hyattsville, Mo.

A posy to Miss Pierson for her good judgment—and a picture of Van, in his cradle days, and his mother.

Charles Vandell Johnson with his mamma.

Nasty Dan's Okay

Dear Miss Cline:

Although your March issue contained several good stories, I particularly liked Kay Proctor's "Oh, You Nasty Dan!" I have been looking forward to a story on this "nice bad man."

Thank you for your delightful magazine which would be completely perfect with a story on Van Heflin.

Sincerely yours,
Margaret Adams
Youngstown, Ohio.

As a Heflin admirer, you'll want to see him in "The Strange Love of Martha Ivers," with Barbara Stanwyck.

More About Moorehead

Dear Sir:

Have just seen your April issue containing the swell story and pictures on Agnes Moorehead. Congratulations! At last some movie magazine is getting smart in realizing that its readers like information about favorite character actors as well as the Lana Turners and Van Johnsons.

As movie magazines go, yours is tops both in stories and photography which is always excellent.

Let's have more stories about character people.

Sincerely,
Ruth Banks
Monrovia, Calif.

If "characters" are what you like you'll enjoy the story on Michael Chekov in a future issue.

Never Too Old

Hello Doris:

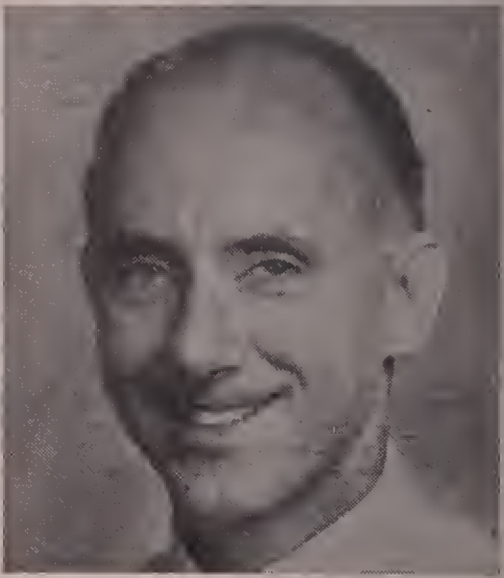
Chalk me up as wishing to see your staff's photos in your book with their articles. Think it kinda makes ya feel as if ya know them better.

Just now I'm a 100% fan for that guy called Frank Sinatra because of his "heart." It's kind and sincere and lovable.

I claim to be the oldest movie fan in the world . . . am past 40 now.

Truly and gratefully,
Chaw Mank
Staunton, Ill.

How about it, fans? Anyone want to challenge Mr. Mank?



Chow Mank, 40, says he's oldest movie fan.

One Man's Opinion

Dear Editors:

Glad to see the faces of the behind-the-scenes people of MOVIELAND. Looks like the glamourizing processes of Hollywood even work on the fan magazine writers. Girls, you're solid, and so's your publication.

It's refreshing for the male interested in movies to find one publication which isn't written as though all its writers and readers were gushing bobby-soxers.

I'm an ex-GI, 23, and you can put it down in your editorial rule book right now: *men do read movie magazines.*

Keith Burnett
Auburn, New York.

Glad you like us—and our magazine.

Movieland is in "solid" with Keith Burnett.

Pin-Up Boy

Dear Miss Cline:

I just had to write in to thank you for the wonderful story on Peter Lawford in the April issue of "Movieland." I keep a scrapbook of all the pictures I can find of him.

A sincere reader,
Audrey Goldick
New York, N. Y.

Watch for more about Peter Lawford in future issues of Movieland. We like him, too!

Erma "Tex" Krobath likes Lon McCallister.

We Aim To Please

Dear Doris:

Just read April's issue of MOVIELAND, and it was good, good, good! Thanks for the small article on Lon McCallister in "Inside Hollywood."

Oh! please do continue "Meet the People" and make it a regular feature.

Sincerely yours,
Erma Krobath
Wellertown, Penna.

Fan mail response to our theory that you'd like to see and know more about the people who're behind MOVIELAND has been so terrific that we've invited our writers to introduce themselves to our readers—and you'll be seeing them soon.

THE WESTMORES OF HOLLYWOOD BRING YOU

Seven Hollywood Reds LIPSTICK

A group of seven exciting, lipstick colors created in Hollywood for the Hollywood stars . . . and you. Ask for one of the Westmore Lipstick colors by name:—Red Signal, Garnet, Jarol, Pepper Red, Glorious Red, Deb and Strawberry Blond.

Westmore Lipsticks

THERE IS NO LIPSTICK LIKE A WESTMORE LIPSTICK . . . .

Created in Hollywood, style center of the world, by Perc Westmore, the country's foremost make-up authority! Designed to give you exactly the lustrous, flattering lips you want. You will be delighted with the creamy texture, staying quality, and true, vivid reds of Westmore Lipsticks . . . in a new, attractive METAL lipstick case.

Anne Baxter
Starring in
"SMOKY"
A 20th Century-Fox Picture

Perc Westmore, famous Hollywood make-up authority who, with his brother Wally Westmore, created the well known House of Westmore Cosmetics.

. . . and for a star-lovely complexion, use the new liquid cream foundation, WESTMORE'S Overglo

GOOD FOR YOUR COMPLEXION . . . GOOD FOR YOUR SKIN

in 7 flattering shades

WE'LL MAIL C.O.D. FROM HOLLYWOOD

"Wrap-Around"
JUMPER-DRESS
With Side-Drape Skirt

7.98 plus postage

A gorgeous cap-sleeved **rayon** jumper-dress to wear with or without a blouse! You'll love the full skirt that wraps around, fastens with two buttons, and falls into rippling folds. It does things for EVERY figure! Sizes **10** to **18.**
$7.98 plus postage.

CORAL RED BLACK GREY BROWN AQUA

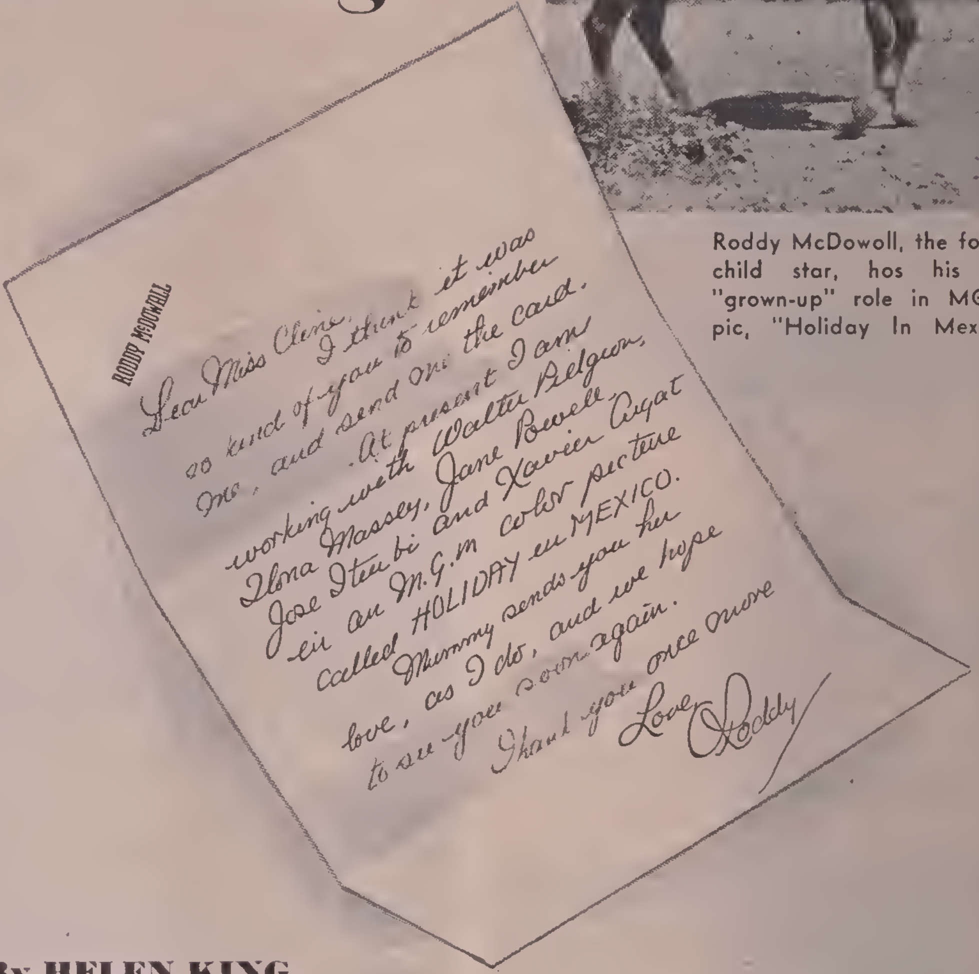
SATISFACTION GUARANTEED OR MONEY REFUNDED!
Our money-back guarantee protects you.

RITA HAYES OF HOLLYWOOD
Dept. 121, 6404 Hollywood Blvd., Hollywood 28, Calif.

RITA HAYES OF HOLLYWOOD, Dept. 121
6404 Hollywood Blvd., Hollywood 28, Calif.
Please send "Wrap-Around" Jumper
at **$7.98** plus postage
Colors: Coral Red ☐ Black ☐ Grey ☐
Brown ☐ Aqua ☐ (Mark 1st & 2nd color choice)
Sizes: 10 12 14 16 18 (Circle size wanted)
NAME________
ADDRESS________
CITY________ ZONE____ STATE____

Reading from Writing

Roddy McDowoll, the former child star, has his first "grown-up" role in MGM's pic, "Holiday In Mexico."



RODDY McDOWALL

Dear Miss Cline,
I think it was
so kind of you to remember
me, and send me the card.
At present I am
working with Walter Pidgeon,
Ilona Massey, Jane Powell,
Jose Iturbi and Xavier Cugat
in an M.G.M color picture
called HOLIDAY in MEXICO.
Mummy sends you her
love, as I do, and we hope
to see you soon again.
Thank you once more
Love, Roddy

By HELEN KING

• One of the first questions asked a graphologist is "Can you tell a person's age by his handwriting?" The answer is: "We can judge a person's maturity of thought, but not his actual years, because handwriting reflects various stages of growths, not physical birthdays." Never was such a statement more true than now, when one looks at the "matured" writing of youthful Roddy McDowall.

There is more poise, common sense, and good judgment in this young man's writing than in many of his seniors.

The signature, with its dashing underscore, tells of one who is accustomed to public acclaim and who knows how to take it in his stride. Roddy is an extrovert: one who responds to people, who understands them, and who gets a great kick out of just being alive.

Let's compare some of his characteristics with our own and see how we stack up. Most of his letters tend to sharpen at the top showing his keenness of mind, and ability to think twice before committing himself. The degree at which the writing slants indicates an affectionate nature; one which is both sympathetic and sincere.

Roddy's intuitive sense is shown in the disconnected words (the word "thank" is separated three times, for example); his generosity is shown in the letters "a" and "o" which aren't closed; his practicality in the "y" which is almost like a figure seven; his self-respect and desire to make good in the "I", with its generous loops; and his evenness of disposition in the consistency of pressure throughout the strokes.

That unusual "r" in Roddy's signature could be made only by one whose work and personality is in the public eye. This young man knows exactly what he wants out of life and has enough determination, and intelligence, to go after it.

Miss Janet Grout
Salinas, Calif.
Dear Miss Grout:

Although you're only fourteen, your writing already shows that you are exceedingly well developed; that you have vocational tendencies which include social service work. This type work would enable you to use your organizing powers, to be of help to humanity in general, and to use your understanding of people.

Most girls your age have a rather large writing, but your small script reveals remarkable powers of concentration; ability to center all your thoughts on one subject and to stay with that subject until you have mastered it.

Wide margins, such as you have, tell of your tendency to want to buy the nicer things—even when it may not be practical. Carefully joined letters tell of your logic and "stick-to-it-iveness." And that extra high point on the "r" indicates a desire to appear well, to do a job thoroughly, and to be careful. You are also reserved, sincere and conscientious.

Sincerely,
Helen King

* * *

Mrs. Doris E. Jenks
Hoxsie, R. I.

Dear Mrs. Jenks:

The reason for your two size writings: When you are concentrating, you write quite small; but when you are more relaxed and at ease, your writing enlarges a bit. A graphologist, looking at either, could tell which mood you are in at the time of writing. We all have certain variations in script, reflecting our moods.

Imagination is shown in your script, as is some literary tendency. The open "D" shows generosity and frankness; the numerous sizes of your small letters tell of your sensitiveness and tendency to be hurt frequently; the signature reveals that you are friendly, sympathetic, and should be popular with those you contact.

Sincerely,
Helen King

* * *

Miss Doris Williams
Cordova, Alaska.

Dear Miss Williams:

No, I don't find you too bad—matter of fact I find your writing very clear, without frills. All of which shows you have a clear mind, know just what you want and intend getting it. The way your writing travels up the right hand side of the paper tells that you are ambitious, active and usually optimistic. You like to keep busy and you become upset if you have too much time on your hands.

The tent-shaped "A" tells of your practical nature; the high letters tell of your imagination; and the little triangles you make for loops on the "y" and "g" indicate your ability to stand up for your rights.

Writing which slants as far to the right as yours does shows an affectionate individual, one who is sometimes impulsive and usually enthusiastic.

Sincerely,
Helen King

* * *

Miss Betty Johnson
Greenville, S. C.

Dear Miss Johnson:

You are one of those using a tiny circle in place of an i-dot, and as I always point out, this shows some artistic appreciation in color, line and proportion. It shows a person who would like decorating, craftwork, or some similar artistic line as a hobby. Many who make this also enjoy work in a flower shop, in art shops, or dealing with beautiful objects.

The way you eliminate first strokes on your capitals tells of your rapidity of thought, and your desire to eliminate unnecessary things in life. Some other traits found in your script include a sense of values, intuition, a tendency to be somewhat reserved, and refinement.

Sincerely,
Helen King

(*Continued on page 96*)

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

NAME...

ADDRESS...

I hereby grant permission for my handwriting analysis to be published in a future issue of MOVIELAND (Indicate Yes or No)..............

Stops Perspiration Troubles *Faster*

THAN YOU SLIP INTO YOUR SWIM SUIT

Get in the swim! Get next to this new post-war, super-fast deodorant. Ask for new ODORONO Cream Deodorant . . . *stops perspiration faster than you slip into your swim suit.* Because it contains science's most effective perspiration stopper.

Works wonders when you work or play hardest. *Really protects up to 3 days.* Will not irritate your skin . . . or harm fine fabrics . . . or turn gritty in the jar.

Change to new super-fast ODORONO Cream Deodorant—super-modern, super-efficient, super-safe.

CREAM DEODORANT
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WALTER THORNTON, originator of the Pin-Up Girl says: "I recommend Flame-Glo Lipstick to all of my pin-up models for extra beauty, extra glamour . . no blurry edges!

RITA DAIGLE, famous Stardust contest winner, a popular Walter Thornton Pin-Up Girl.

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JUMBO SIZE 25¢

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New Picture Guide

A tense moment from "Somewhere in the Night," with John Hodiak, Nancy Guild.

Somewhere in the Night (20th Century-Fox)—A mystery-melodrama involves amnesia victim John Hodiak in a search for his true identity. With Nancy Guild (former cover girl), Lloyd Nolan, Richard Conte and Josephine Hutchinson.

The Green Years (MGM)—Charles Coburn in a Dickens-like role for the movie version of the A. J. Cronin novel. It's Coburn's picture, in other words—with other outstanding performances by Tom Drake, Beverly Tyler, Hume Cronyn, Gladys Cooper, Selena Royle, Jessica Tandy, and an amazing youngster named Dean Stockwell.

The Bride Wore Boots (Paramount)—Barbara Stanwyck and Robert Cummings are co-starred in a light, frisky comedy of horses versus history. Romping at a brisk canter amid the horsey-historical dialogue are Diana Lynn, Patric Knowles, Peggy Wood, Willie Best and Natalie Wood. Trot to your nearest theater for this side-splitting sideshow of marital misunderstandings—and how they grow!

A Night in Casablanca (United Artists) welcomes the madcap, pixillated Marx Brothers back to the screen (after four years). Against a background of mock murder and intrigue, their zany antics befuddle Charles Drake, Lisette Verea, Dan Seymour, Lois Collier and Sig Ruman.

Specter of the Rose (Republic)—Written, directed and produced by Ben Hecht is enough said, if you're a Hecht fan. For lovers of the ballet Mr. Hecht presents newcomers Ivan Kirov and Viola Essen in the dramatic story of an insane dancer and the girl who loved him. For connoisseurs of fine acting, the performances of Michael Chekhov, Judith Anderson, and Lionel Stander.

Without Reservations **(RKO)**—A rollicking romantic tale based on the novel "Thanks, God, I'll Take It From Here." Claudette Colbert is the lady novelist who follows two Marine officers (John Wayne and Don DeFore) cross country to Hollywood, in order to get "color" for her new book. Sparkling dialogue and amusing situations make for good comedy action.

Love Takes a Holiday **(Universal)**—Harum-scarum Joan Davis cavorts in a comedy of mishaps with the aid of Jack Oakie, Ray Collins, Gloria Stuart, Mischa Auer and John Litel.

The Man Who Dared **(Columbia)** Circumstantial evidence almost convicts newspaper man Don Wayne (George Macready), until he finds the real murderer. With Leslie Brooks, Forrest Tucker and Warren Mills.

Dark Alibi **(Monogram)**—Charlie Chan (Sidney Toler) is called in the nick of time to save an innocent man from the gallows. He's assisted by Benson Fong, Manton Moreland, Teala Loring and George Holmes.

Cluny Brown **(20th)** The famous Lubitsch "touch" is much in evidence in this romantic comedy about a girl plumber (Jennifer Jones) and a Czech refugee-novelist (Charles Boyer). Locale is an English country home; the time, 1939. Screen play is from the popular novel of the same name.

A Scandal in Paris **(United Artists)** features suave George Sanders as the celebrated thief and Casanova of 18th Century Paris, Eugene-Francois Vidocq. With Signe Hasso, Carole Landis, Akim Tamiroff, Gene Lockhart and Jo Ann Marlowe.

Little Mister Jim **(MGM)**—A lesson in lending a guiding hand to delinquent boys. James Craig and his neighbors provide land and cattle, thereby establishing a cooperative "Boys Ranch" for a group of young orphans who make good. Skippy Homeier, "Butch" Jenkins, Frances Gifford and Spring Byington are part of the large cast.

Her Kind of Man **(W. B.)**—Night Club-Gangland drama told in a series of flashbacks by newspaper reporter Dane Clark. Cast includes Janis Paige, Zachary Scott and Faye Emerson.

(*Continued on page* 83)

Nightclub singer Janis Paige finds newsman Dane Clark is "Her Kind of Man" (W. B.).

WHY DO AMERICAN GIRLS RATE FIRST FOR CHARM?

Take-it-easy clothes. Skylarking comfort—that's for you! Easy-shouldered suits, good-to-walk-in shoes. And comfort-insurance for "difficult" days. So, the smart gals choose the sanitary napkin that's *first* for softness—Modess! 3 out of 4 voted it *softer* to the touch, in a nation poll.

Social Security. Poise? You've plenty! Growing up with boys, dancing lessons, have taught you how to forget yourself, have *fun!* Poise-polisher—the napkin that's *first for safety!* Hospital-tested Modess, which 209 nurses found less likely to strike through than leading layer-type napkins.

That scrubbed look. Scads of soap-and-water—every day! You're always spring-breeze dainty in every detail! So again it's Modess for you. *First* napkin to bring you this priceless daintiness aid—a unique, triple-proved *deodorant* sealed right in.

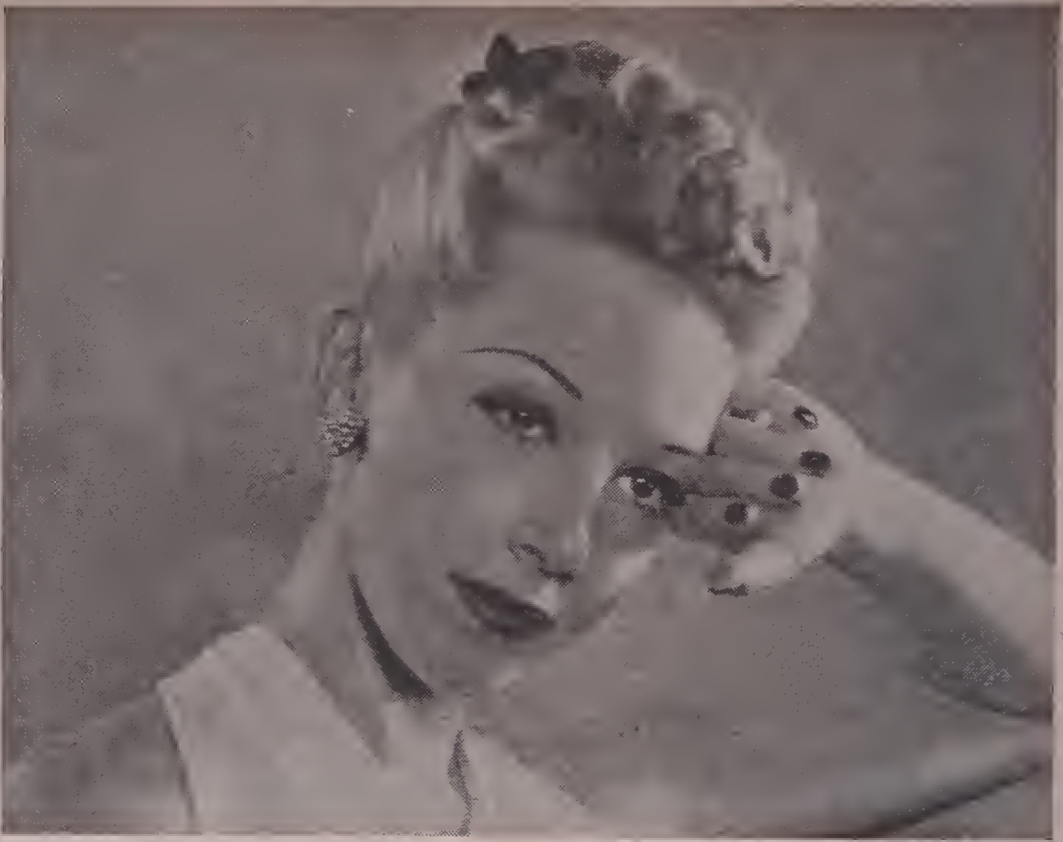
Those artful extras. You're a smoothie with the powder puff, lipstick brush—all the "pluses" of super-grooming. And when it comes to comfort-extras, at no extra cost—Modess gives them to you. *And does it first!* No wonder more and more girls are saying, "I'll take Modess!" Box of 12, full-size or Junior size, only 22¢.

First for softness

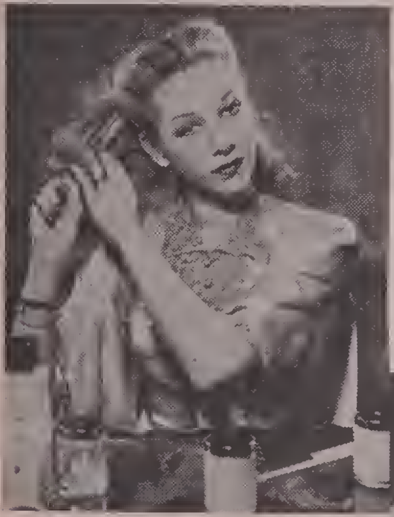
MODESS

Modess
Modess
Modess

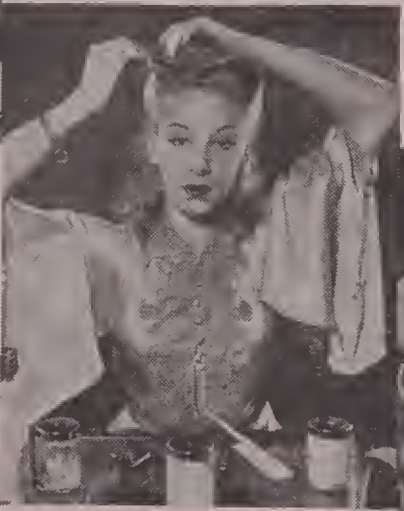
By
SHIRLEY COOK
BEAUTY EDITOR



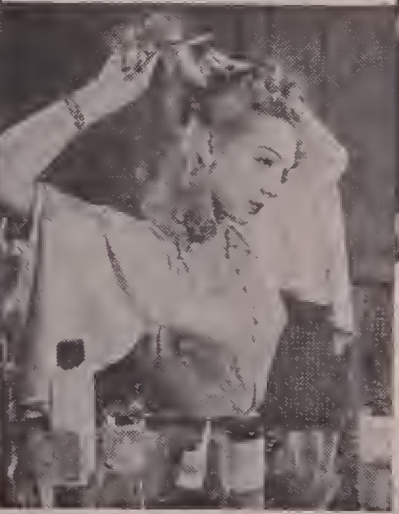
Finished, it's an artistic arrangement by a practiced performer. This season a sleek style is a chic coiffure. Flattering, too, when the controlled contour is softened by a froth of topknot curls. For fun and fashion, Belita adds tiny velvet bows.



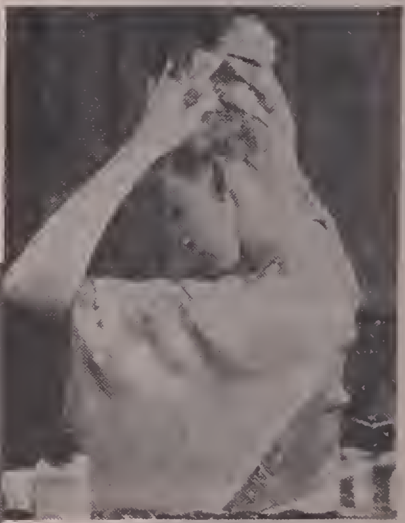
Correction, please, for a discouraged hair-do. Belita brushes briskly, then combs front hair high over fluffy crepe "stuffing."



Sides are drawn up in sectioned strands, rolled into plump curls and pinned securely in position. Number of curls depends on length.



Back hair is parted down the center. Then the right-hand section is combed smoothly and crossed over to a point behind the left ear.



Next, Belita brings the left-hand back section up into place behind the right ear and continues to form curls with long, loose ends.

Gala PERFORMANCE

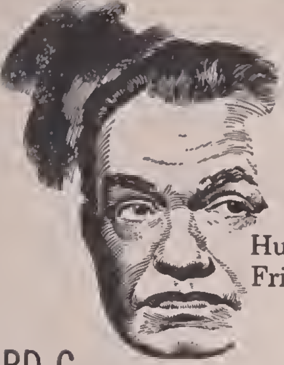
Lift limp locks, don't snare them in a snood! Belita takes bows for her own styling

● Summer is the time to be "right in the swim." Can happen, though, that a day of basking on the beach will bring about the downfall of a smart hairstyle, particularly if that style is *worn* down.

The solution? Develop skill in swooping up your crown glory with a softly simple self-styling. Top honors for turning the trick go to Belita, Monogram's magnificent star, whom you should see in "Suspense."

Able actress, skater and ballerina, she shows us how to be active *and* alluring—just as she is!

After what you've done to me... KILL ME!
"The Stranger"
The most DECEITFUL man a woman ever loved!



Hunter—or prey?
Friend or Stranger?

EDWARD G.
ROBINSON

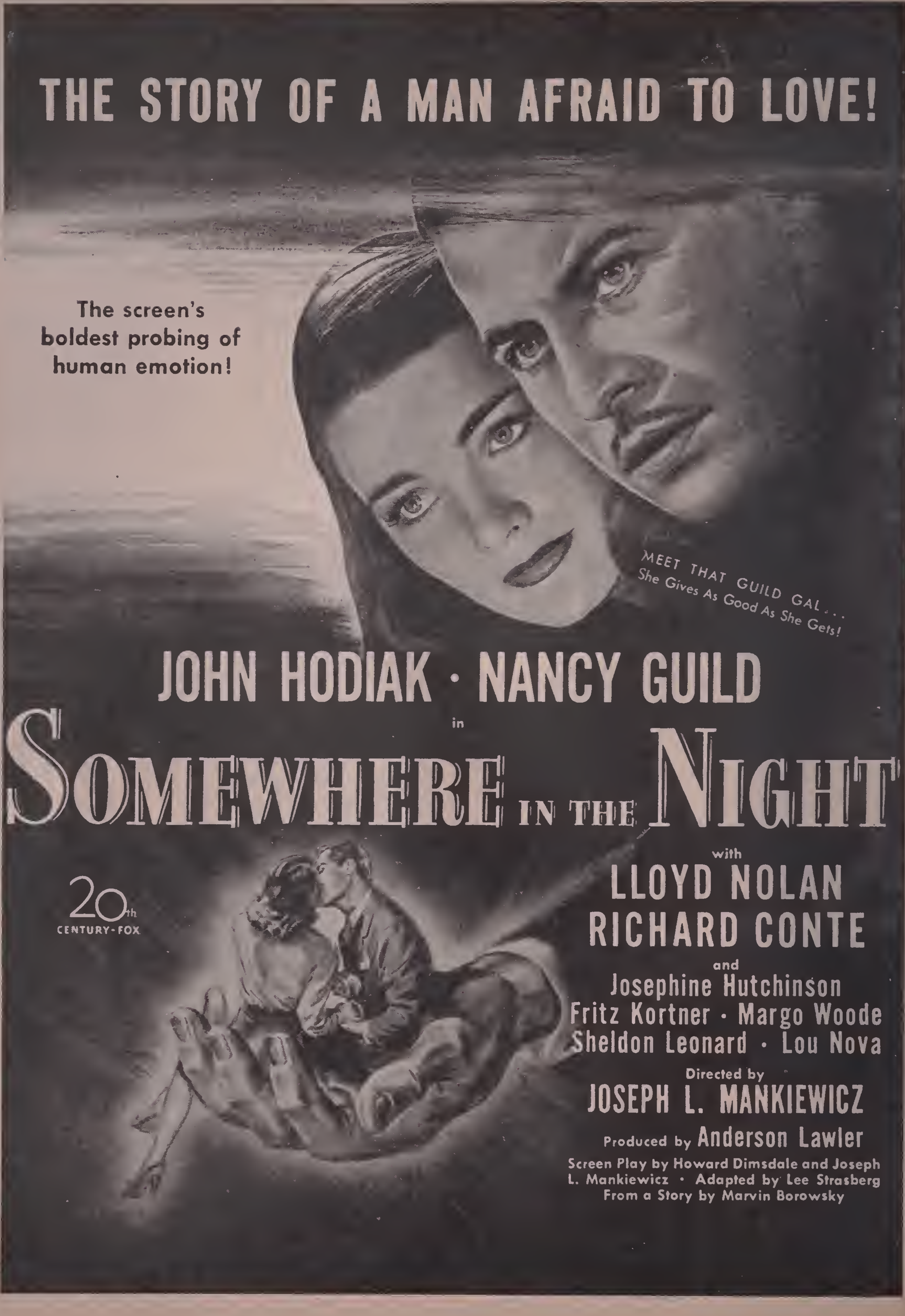
...Tainted by the
touch of the
Stranger!

LORETTA
YOUNG

..Stranger to fear...
master of deceit!

ORSON
WELLES

International Pictures *presents*
EDWARD G. ROBINSON • LORETTA YOUNG
ORSON WELLES
in
"the Stranger"
with
PHILIP MERIVALE • RICHARD LONG • BILLY HOUSE
Produced by S. P. EAGLE
Story by VICTOR TRIVAS and DECLA DUNNING
Screenplay by ANTHONY VEILLER
AN INTERNATIONAL PICTURE
(THE HAIG CORPORATION) *Released through* RKO RADIO PICTURES
Directed by
ORSON WELLES



THE STORY OF A MAN AFRAID TO LOVE!

The screen's
boldest probing of
human emotion!

MEET THAT GUILD GAL . . .
She Gives As Good As She Gets!

JOHN HODIAK · NANCY GUILD

in

SOMEWHERE IN THE NIGHT

with
LLOYD NOLAN
RICHARD CONTE
and
Josephine Hutchinson
Fritz Kortner · Margo Woode
Sheldon Leonard · Lou Nova

Directed by
JOSEPH L. MANKIEWICZ

Produced by Anderson Lawler

Screen Play by Howard Dimsdale and Joseph L. Mankiewicz · Adapted by Lee Strasberg
From a Story by Marvin Borowsky

20th CENTURY-FOX

By AVERY CARROLL

Ty's Back!

Tyrone Power—more than three years in service, now he's an actor again

With Ensign Gay on the "Crash Dive" set. Tyrone had already joined the Marines; this was his last picture.

● Not long ago a chap from the publicity department was strolling down one of the studio streets at the 20th Century-Fox Film emporium. The man was whistling, an activity that prompted a passing friend to inquire, "What makes you feel so good? Ugly great aunt die and leave you a pound of butter?"

"Simply a swell morning," responded the maligned one. He added, strictly as an after-thought, "Incidentally, did you know that Ty's back? Up in his old dressing room, getting ready to go to work in 'The Razor's Edge' next week."

"Oh—great!" said the other, and passed on the word to the first person he met.

Down in the mail room, one girl (*Continued on page* 72)

Mr. and Mrs. Power (Annabella) at the Stork in N. Y., shortly before Ty reported for "The Razor's Edge."

[illegible] ells bought a 4½-acre ranch near Hollywood; no [illegible] rtain Andy's nine brothers and three sisters.

By ALICE CRAIG GREENE

THE SCORE ON ANDY RUSSELL

● In case you cats and kittens aren't hep to that Latin jive talk, here's one for your "note" books. Simpatico! Which is the word for one Mr. A. Russell. Simpatico (with the accent over the pa), means sharp, yummy, kopasetic, and a number of other superlatives. All tossed into one, you have the word for Andy!

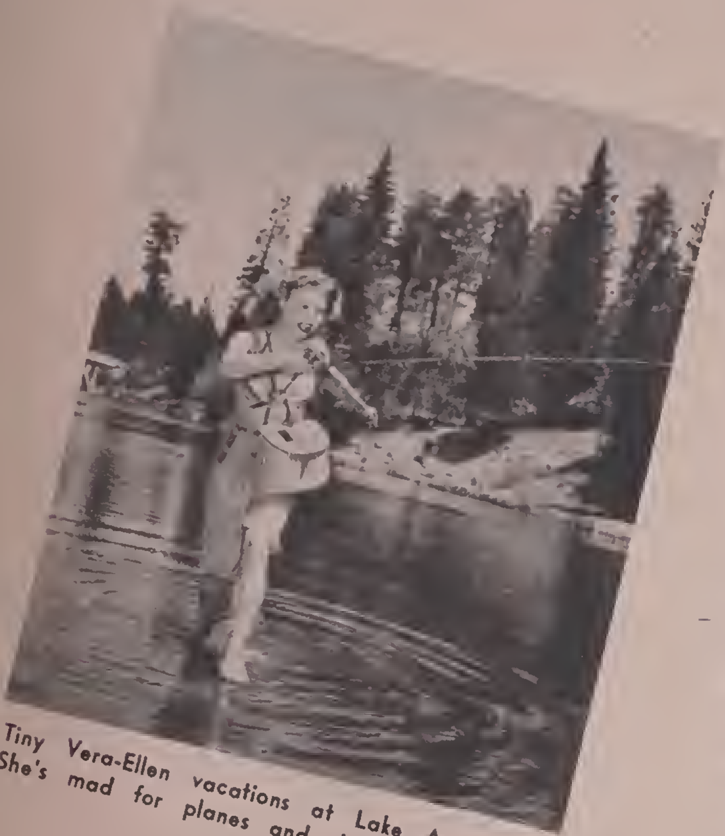
By now you've probably had the chance to fortify your dreams, via radio, recordings, and pin-up pix, with Andy's real live screen appearance in "Stork Club." And soon you'll be having a swing at another sighing session when you dig him in United Artists' (*Continued on page* 62)

Andy's 492 fan clubs registered approval when he wed singer Della Norell (above).

He only wanted to be the drummer in a band; instead he became a person of "note"

A Latin-American favorite. He also does the Spanish versions of his recordings and movies. Above, with director Harold Schuster (Para.).

Gus Arnheim hired him as drummer-singer; changed his name, from Rabago to Russell.



Tiny Vera-Ellen vacations at Lake Arrowhead. She's mad for planes and skating backwards.

Rigorous dance routines combine tap-toe acrobatics. During film debut in "Wonder Man," she lost 25 lbs.

ON HER TOES

Goldwyn girls Virginia Mayo, Vera-Ellen drive Danny Kaye-razy in "The Kid From Brooklyn."

By HELEN LOUISE WALKER

A sensational dancer from Cincinnati, Vera-Ellen landed feet first when she got to Hollywood

● No one could look or *be* more "right" for a dancer than Vera-Ellen. She is simply everything you could expect of a girl who is a professional will-o'-the-wisp—a frothy thing whose nimble feet and slim body can convince you that she has no regard whatever for the laws of gravitation and that there must truly be wings on those small slippers. There is an airy quality to her even when she is sitting perfectly still —as if she rested on thistledown and might float away, quite informally, at any moment!

All right, you advocates of physical poise, you students of posture—tell me it's perfect co-ordination, that it's all due to hard work and exercise, timing, and drab things like muscle control. When you're looking at Vera-Ellen, it's magic—and let's have no quibbling!

Vera-Ellen, you know, is the girl who made spectacular successes on Broadway, dancing in such hits as "Higher and Higher," "Panama Hattie," "By Jupiter" and finally—the biggest smash of all for her—"The Connecticut Yankee." Then she went to Hollywood, under contract to Samuel Goldwyn, and proceeded into "Wonder Man," "The Kid from Brooklyn" and "Three Little Girls in Blue."

The whole thing came about (*Continued on page 86*)

Bob Hutton is a victim of the maternal instinct. His female fans want to straighten his tie, hand him his overshoes, see that he has a clean hankie

By **JOAN MICHAELS**

Before Lana left for South America, Bob Hutton was her steadiest beau.

At the Hollywood Bowl with Cleatus Caldwell, who resembles Bob's former wife, Natalie Thompson. His latest pic is "Too Young To Know" (W. B.).

While Lana's away, friend Suzi Crandall protects her heart interest. Bob writes whodunits under pseudonym.

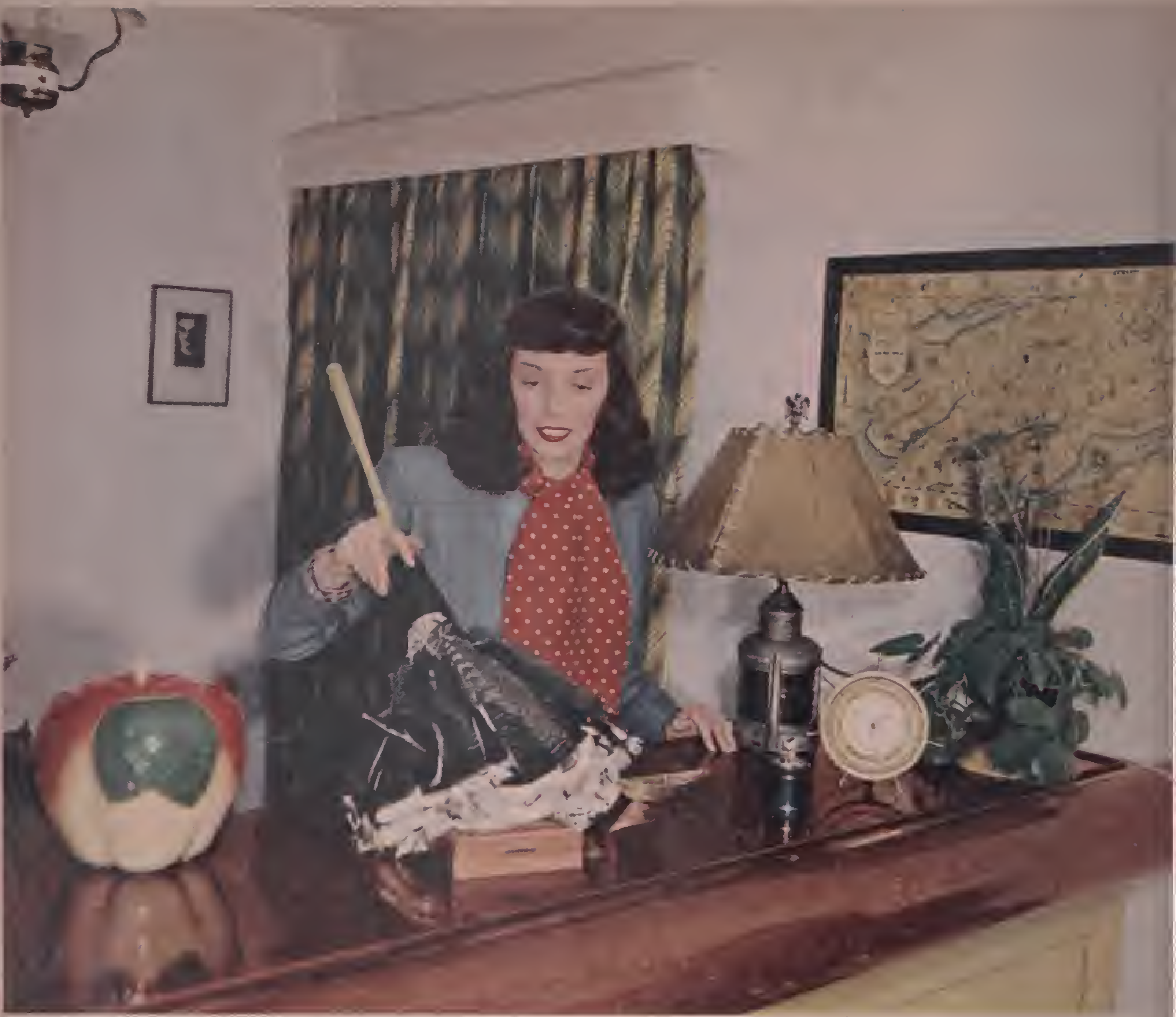
Boyish BOB

● Bob Hutton is the type of young man that kindles the maternal instinct in women. Yet he has lately been squiring, unaided, the beautiful and glamorous Lana Turner, who in no way resembles Whistler's or anybody else's parent.

He wears the contented and satisfied look of a small and helpless baby whose formula agrees with it remarkably well. Yet director Mike Curtiz recently rejected him for a plum role because he "wasn't young enough." Proof that we should never judge a book by its cover.

For all the thumb-fingered look he possesses, Bob is one of the most self-sufficient characters in town. It was a distinct feat when he attained the unattainable a few weeks ago, tracking down and capturing, single-handed, a (*Continued on page* 90)

Jersey-bred Bob Hutton, 26 years old, yearns to be a director.



The nautical theme of the living-room, accented by old maps and ships lanterns, gives an informal touch. Center of attraction is a beautiful bar of Santo Domingo mahogany, which was salvaged from an old ship.

BRIGHTEN THE CORNER . . . *Where You Are*

Decoratively speaking, use imagination. Take a cue from actress Frances Ramsden

● The rear-garden apartment which is "home" to pretty Frances Ramsden, star of "The Sin Of Harold Diddlebock" (she lives there with her mother) fairly burgeons with imagination.

The theme is nautical; furniture, second hand; materials, bright but inexpensive. Added together, you have a home that reflects imagination and a colorful personality.

Frances' clothes show ingenuity, too. The smart gray flannel slack suit she's wearing here is of her own creation, as are many of her outfits. Clever girl!

The coffee table was cut down from an old dining room table. The Newton celestial globe again carries out the nautical motif.

Frances painted her bedroom walls flat white, added matching curtains, bedspread and chair covers in a copy of an old hand-blocked pattern in raspberry red.

The dressing table, formerly a junk dealer's cash box, now has rounded corners, modern handles. Wall behind table will be mirrored later. Chicken fountains at 33¢ each were turned upside down for vanity lamps.

Couch covers, dyed yellow, are of Govt.-released material. (War-time use: to wrap machine guns!). The lamp base (right) once was a fire hose nozzle.

by Katharine Lake

D. F. Zanuck discovered Peggy in London's "Junior Miss." She had the "Fuffy" role, later enacted on the screen by Barbara Whiting.

Strain of appearing in every scene requires M.D.'s constant attendance on set. Peggy lives with her mother; they've a house in Cheviot Hills.

Baby-face Peggy looks about 12 years old (she's 20). And so did Amber in early passages of the novel.

● The first time Betty Grable caught sight of Peggy Cummins in the 20th Century-Fox Commissary, she asked breathlessly, "*Who* is that *lovely* child?"

The first time Miss Cummins met a friend in Hollywood who had known her in England, the friend called cheerily, "Hello, Devil! Wonderful to see you!"

Those two totally disparate remarks indicate the scope of personality possessed by Miss Peggy Cummins, the tidy collection of talent soon to be seen as *Amber St. Clair* in Kathleen Winsor's novel, "Forever Amber."

Peggy is a natural maple-sugar blonde; her eyes are blue, her eyebrows and eyelashes are colorless (they are heavily made up for pictures), a fascinating feature that gives her the general look of an impish Mona Lisa, j.g. She weighs ninety-eight pounds, and is five feet, one inch tall. Other pertinent (and impertinent) dimensions are: waist: twenty inches; bust: thirty-two inches; hips: thirty-three inches.

Her arrival as an infant had been planned to take place at Killiney, a town near Dublin, Ireland, but six weeks before Peggy's debut was scheduled, Mrs. Cummins took a boat to Prestatyn, North Wales, to visit her sister. While (*Continued on page* 77)

Peggy Cummins—unknown to U.S. fans—wins the coveted lead role in "Forever Amber"

"Forever Amber" merited a Scarlett-O'Hara-Gone-With-The-Wind search.
The winnah! Peggy Cummins, Irish, blonde, 5' 1" tall, wt. 98 lbs.

Lovely Devil

The teen-agers' drool-boy, Ross Hunter (born Martin Fuss) relaxes at his business manager's pool in Bel Air. Once wrote movie reviews for a Cleveland newspaper.

Ross is in the saddle because of fresh, wholesome appeal in pics like "Hit the Hay," with Judy Canova.

GET HEP TO HUNTER

A brain with brawn—and so good to look at—that's Ross Hunter!

● If Will Shakespeare had looked into an Elizabethan crystal ball and got a good gander at Hollywood and what makes it tick, he might never have written his oft-quoted query, "What's in a name?"

According to Ross Hunter, Columbia's latest gift to women (and particularly the bobby-sox clan), there is "plenty" in a name.

"Just suppose," says this blond, blue-eyed hunk of young man, "Cary Grant appeared on a theater marquee as Archibald Leach. He could have, you know, for that's his real name. Or Robert Taylor as Spangler Arlington Brugh? And Dane Clark would have a tough time getting any social sock appeal in a name like Bernard Zanville.

"As for me—my real name is Martin Fuss—spelled 'fuss,' but pronounced 'foos.' Can't you imagine the cracks that could tag onto a moniker like that? I'll tell you a couple of them that still stick around the studio lot, even though my name was changed. Over in men's wardrobe they got to calling me Bruce Fuss (pronounced 'foos') and

By ANN PENNINGTON

Boy wonder: At 9, Ross played banjo, guitar, sax, harmonica. At 16, won scholarship in German and Spanish.

Opening nite at the ballet with best gal Audrey Totter. He used to model long woolen underwear.

At Griffith Park Golf Club. On the novel side he's written a book, "Never More Silent."

Ross helped break ground for some flower beds around his business manager's pool. Smart, as well as strong, he has Master's Degree in drama and speech.

HUNTER

(Continued)

A sports enthusiast, he's music-minded too. Composed music and lyrics for several songs.

still do. In the makeup department, I got stuck with Russ Fuss (pronounced "fuss").

"Ergo, something had to happen fast in the department of appellations. I came up with Ross Hunter, as a combination of two old favorites of mine—Ross Alexander and Glenn Hunter."

Ross Hunter just has a habit of coming up with things. "Part of my philosophy," he drops by way of explanation. He's a guy that makes things happen. He says he is a fatalist, but for someone who fills his time with a hundred different activities, many of them pretty serious, he'll have a hard time proving it.

Take his movie career to date, for instance. He arrived in Hollywood March 20, 1944. What happened? Smack bang! On the 21st he went before the cameras as the male lead in "Louisiana Hayride," and subsequently has been kept busy playing lead roles in "Ever Since Venus," "She's a Sweetheart," "A Guy, a Gal and a Pal," and "Hit the Hay," opposite Judy Canova. His latest is "Out of the Depths."

Fate? Well, perhaps. A fate that is pushed up against a stone wall, a fate that cringes in a dark corner, a fate that follows a terrific guy around with its tail between its legs.

This self-styled fatalist certainly doesn't sit around waiting for the pot of gold at the end of the rainbow. He latches right onto the positive. If it's the pot of gold he's seeking, the odds are twenty to one that he'll get it!

Why, darn it! When a Hunter whirlwind can come into a front office and change a frowning, tautly-strung business-bedeviled secretary into a mirth-quaking, lovely piece of femininity, he's got something! And it isn't Fate!

Ask the receptionist and the secretaries in the Columbia publicity department about a guy named Ross Hunter. Faces light up and start such a babble of "oh's" and "ah's" and "he's this and he's that," that you think the only thing to save you from a feminine onslaught is to produce the man himself!

But don't get the idea that it's just around the Columbia lot that Ross is popular. Take New Guinea. Wacs out there in the 9,065th Detachment voted him their favorite V-Male, and had so many pictures of him pasted all over the barracks there wasn't even room for a toothbrush.

Take right here at home. Ross (*Continued on page* **104**)

ROBERT WALKER

• Things are happening to Bob Walker! After months of luckless seeking, he's found an apartment (in a building owned by Fred MacMurray)—has decorated it with hand-picked antiques, a red and green living room color scheme carried out with gay plaids and oversized furniture pieces. What's more, after years of being himself on the screen, at last he has "a character part"—he's Jerome Kern, you know, from a young man to age 50, in the MGM life-story that's in the making, "Till The Clouds Roll By". But as soon as his studio commitments will permit, Bob plans a short vacation in Europe; is studying French, via the record system, in anticipation.

From GLENN FORD to His

Glenn Ford puts his cards on the table and answers some personal questions

Canadian-born Glenn got lead roles in "Gilda" and "Stolen Life" after discharge from Marines.

Glenn and his wife, Eleanor Powell; their son, Peter Newton; their mothers (Mrs. Powell, left).

• Glenn Ford's fans have been sending a barrage of questions about him since his release from the Marine Corps. Glenn reads all his fan mail, but to answer each one personally would take more than 24 hours a day.

"I used to be able to reply to everyone who wrote me," says Glenn. "I remember once a fan asked me what to do for chilblains. At the time, I had no idea what chilblains were, but I felt my fan must not be ignored. A doctor had told me that we'd all be better off if we drank lots of water and got lots of sleep, so I passed the prescription on. A few weeks later, my fan wired: *'You cured me!'*

"For what it's worth—with the foregoing warning—I'll proceed to answer two dozen questions pulled at random from the mail."

Q. *Is Glenn Ford your real name?*

A. No. it's Gwyllyn Ford. I changed it because I thought "Gwyllyn" sounded like a made-up name.

Q. *Do you believe in dramatic schools?*

A. Definitely, no! Many of them do more harm than good. You learn to act by acting. Maybe I'm not an authority on these schools, but it seems to me they tend to suppress the personality of the individual and turn out so many consciously-charming, pseudo-sophisticated phonies. Another thing: they bear down on Shakespeare too much. Shakespeare is meant to be read to yourself. Unless you have the money and talent to put on a really fine production directed by Margaret Webster, starring Maurice Evans, say, Shakespeare is a bore on the stage. So why make every wouldbe actor learn the balcony scene in "Romeo And Juliet" or Mark Antony's speech in "Julius Caesar"?

Q. *Is your hair naturally curly?*

A. Yes.

Q. *Did you deepen your voice? If so, please tell me how you did it?*

A. I did nothing whatever with my voice. Another reason I'm against dramatic schools is that they usually insist on changing the natural speaking voice of every student. Suppose Margaret Sullavan or Jean Arthur had gone to dramatic school. Can't you hear the teachers cry: "Dear heaven, listen to them! We'll have to work on your voices!" Yet Margaret and Jean have two of the most fascinating voices on the screen. According to the books, they're all wrong, but just see what those girls have done with them!

Q. *I am graduating from college and Dad has promised me six weeks in Hollywood this summer to see if I can achieve my ambition and get in pictures. How much money will I need?*

A. You can't hope to do it in six weeks. In fact, that's not the way to get in. Go to New York instead and try for the stage, or join a road show or a circus. Very few people are discovered in Hollywood. Make your name somewhere else, the farther away the better, and movies will find you.

Q. *How can you tell if you can act?*

A. Every boy who wants to be an actor should go into a dark room alone, sit down quietly and try to think of every other career he'd like to follow besides acting. If you can say: "I'd like to be a lawyer, if I couldn't be an actor," by all means become a lawyer! Even if another career is second choice, take that one, for acting is a heartbreaking business

Fans

and only those who love it so much they can't imagine doing anything else should try it.

Q. *Who is your favorite actor?*

A. Walter Brennan—or Claude Rains. Can't decide which is tops.

Q. *What's the most difficult role you ever played?*

A. Johnny Farrell, the gambler in "Gilda," because he's so unlike me; so complex, so devilish, so sadistically cruel. It was hard work making him come to life, but I enjoyed him. I also enjoyed very much doing "Stolen Life" with Bette Davis.

Q. *Do little theater groups help ambitious actors?*

A. Depends on the kind of theater. Some of them operate on the theory that the player with the most money gets the best part. Naturally, they can't operate without money, but often a whole production is ruined because Susie Zilch's pa has lots of dough which he is willing to part with if Susie is starred—and Susie will never make an actress if she lives to be 90.

When I belonged to the Santa Monica Players, directed by Harold Clifton, a coach brought down two girls to audition for the play he was casting. "Both these girls have money," he said. "It would be good business to use one for your lead." Mr. Clifton tested them with the other candidates, but a little girl who worked in a department store and hadn't a cent beyond her earnings got the part.

Q. *What is your hobby?*

A. Collecting pipes. When I was going to high school, I knew a girl who thought I looked he-mannish with a pipe clamped between my teeth, so, (*Continued on page* 79)

24 DOLLAR QUESTIONS

What Do You Want to Know About . . . JUNE ALLYSON?

Just pretend you have June on the witness stand—you're the inquiring attorney, and she's there to answer your questions. Or you're the interviewing writer, popping queries for a June Allyson story. Or you've had a visit from a wonder-working little genie who said: "If you could meet June Allyson and had the privilege of asking her just one question . . ."

Well anyway, now you know. Here's your chance! You fans will write this story, because you'll ask the questions. We'll select an assorted 24, and June has promised to provide 24 answers.

MOVIELAND will pay a dollar ($1) for each question accepted for publication—IF it's a question Miss Allyson finds suitable for answering.

Here's what you do:

1. **Direct your question (preferably printed or typewritten) to the MOVIELAND QUESTION BOX. Naturally we'll eliminate such obvious, easy things as questions concerning her height, her weight, the color of her eyes, etc. Such statistical information will be contributed by the editor, and published with each set of questions and answers.**
2. **Selection of the 24 best questions will be made by the QUESTION BOX judges, and with a view to contributing interesting or important information about the star who's being question-interviewed. Alternates will be offered Miss Allyson, however, if there are questions submitted which she'd prefer not to answer.**
3. **All questions submitted by a reader must be accompanied by the QUESTION BOX coupon giving name and address.**
4. **If you've a candidate in mind for the next 24 DOLLAR QUESTIONS "witness," signify your nomination in the space provided on the coupon.**
5. **Official closing date for the June Allyson QUESTION BOX will be midnight, June 1, 1946. Entries received with a postmark later than June 1 will not qualify. All questions submitted will become the property of Movieland.**

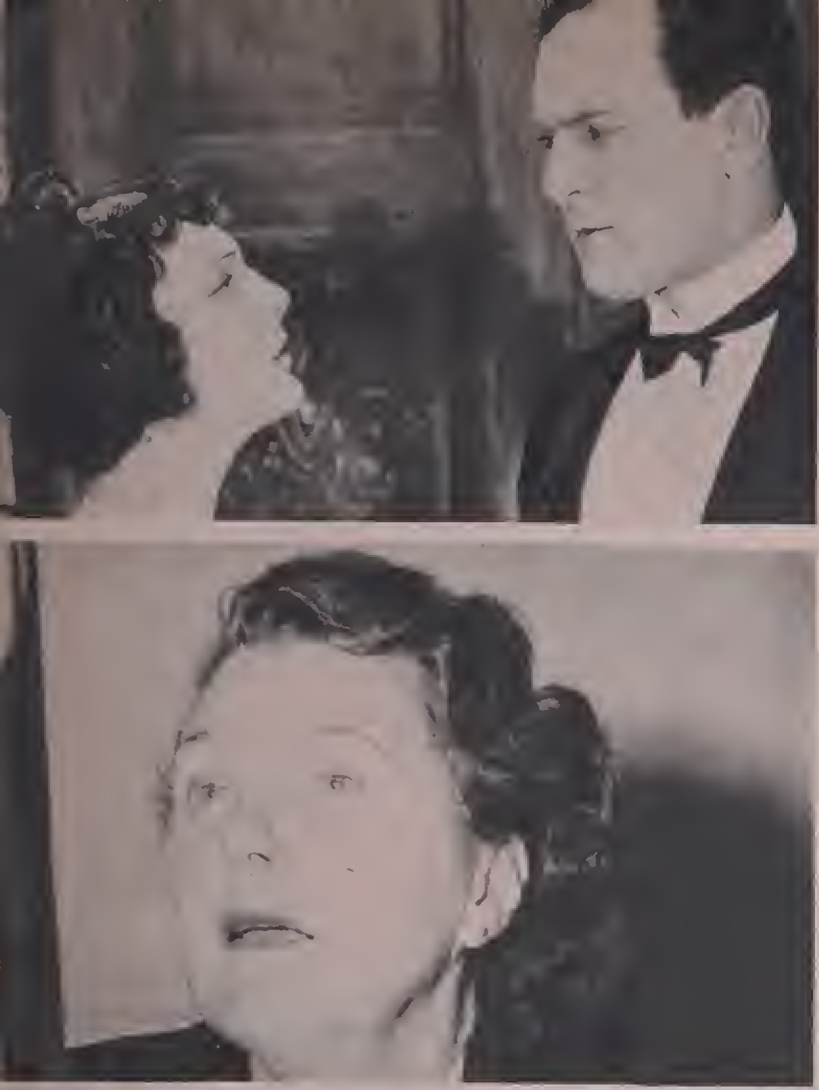
MOVIELAND'S QUESTION BOX

Name ....

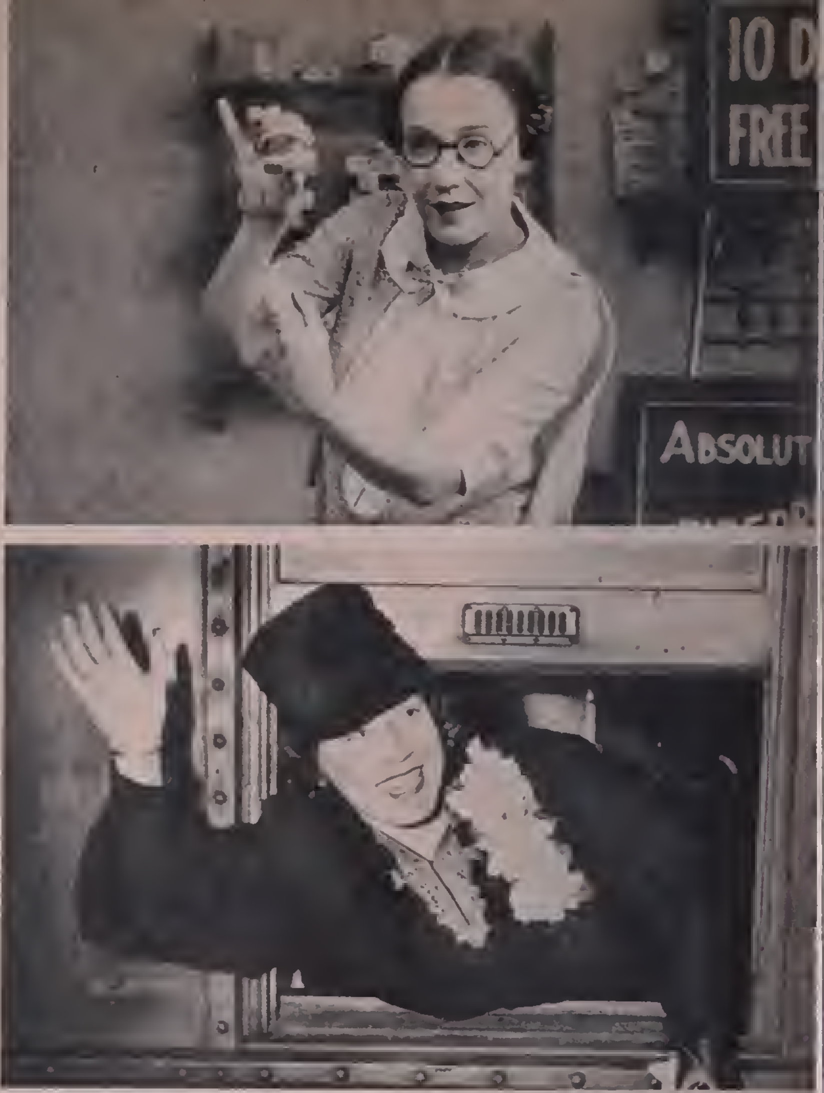
Address ....

City ....

Next Witness ....

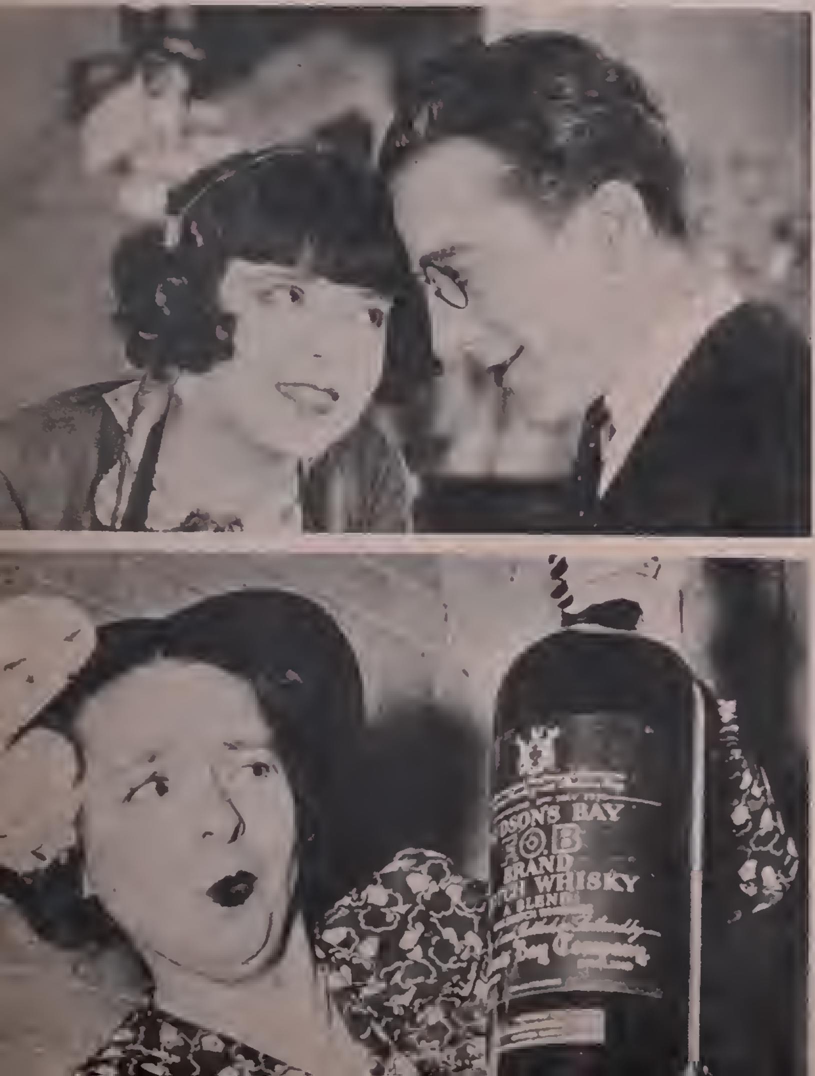


LEATRICE JOY once silent-starred with Thomas Meighan (above), wed John Gilbert. Today (below) she's rich Mrs. Ken Westermark.

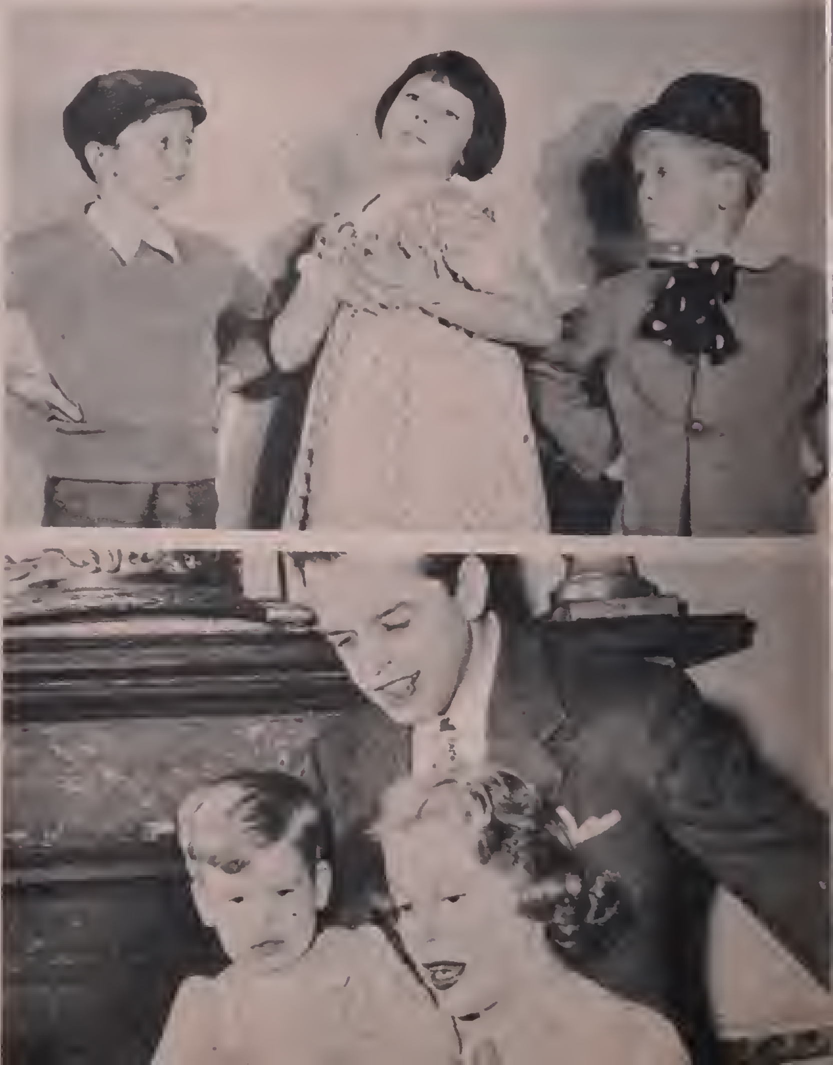


LOUISE FAZENDA, old-time comedy queen (above), now is married to producer Hal Wallis, disdains film ambitions (below).

COLLEEN MOORE (above: with silent star Jack Mulhall) wed millionaire Homer Hargrave, does right by charity auctions (below).



MITZI GREEN, child star (above) with Jackie Searle, Jackie Cooper, now stage-acts, enjoys hubby Joe Pevney and son (below).



BUDDY ROGERS reached stardom with "It" girl Clara Bow (left) in the first great flying film, "Wings" (1927). Clara later married ex-cowboy Rex Bell, retired to a Nevada ranch. Buddy wed Mary Pickford (right), saw wartime Navy service, now heads independent Comet Productions.

Remembering...

They were stars once; what are they now? Look in MOVIELAND's picture files and see for yourself

By ALICE L. TILDESLEY

● Their names in lights over neighborhood movie houses once brought eager fans to the ticket widow.

Frances X. Bushman, Beverly Bayne, Theda Bara, Mary Miles Minter, Clara Kimball Young . . . You'll remember them only if you saw pictures in the First World War.

Mae Murray, Gloria Swanson, Clara Bow, Anna Q. Nilsson . . . These were favorites of the early '20's.

Norma Shearer, Greta Garbo, Janet Gaynor, Ruth Chatterton . . . At the top when pictures began to talk.

Where are they now?

The Chinese Theater, where, if you're a tourist, you go to look at famous footprints in the cement of the forecourt, is built on the site of the old Bushman-Bayne home, once the center of Hollywood's social life. The co-stars were married then, successful and happy. Later, life wasn't so rosy for Mr. Bushman. Separated, then divorced, "Francis Sex," as his fans called him, couldn't even get small parts in pictures. There was a time when he operated a drive-in cafe. Today, his stock is rising: he plays "Father" in that popular radio serial "Those We Love." Beverly is married to a wealthy resident of Rochester, N. Y.

FRANCIS X. BUSHMAN (seated), one-time matinee idol of "Ben Hur" fame, ran into lean years, now plays in radio serial "Those We Love."

BILLIE DOVE was a glamorous leading lady in silent films. Today, wed to wealthy Robert Kenaston, she's white-haired but as lovely as ever.

Remembering . . .

Theda Bara (whose press agent's announcement that she was born on the Nile scandalized those who had known her in high school in Cincinnati, Ohio), retired at the height of her fame to marry Director Charles Brabin. She has a home in Beverly Hills where she raises flowers and love birds. Society columns feature her name—her married name.

Not so fortunate was Miss Minter, an innocent victim in the unsolved murder of William Desmond Taylor. Her earnings melted in unscrupulous hands, and family disputes kept her name in headlines long after it had vanished from theater marquees. She has a fashionable decorating shop in Los Angeles now, is prosperous and busy, and never comes to Hollywood.

During the depression, Clara Kimball Young lost everything and for a time was on motion picture relief rolls. You may catch a glimpse of Miss Young today, if you look carefully at bit players in MGM films.

"An unemployed actress" is the way Mae Murray described herself in her recent voluntary petition in bankruptcy. All her life Mae has been plagued with the law with divorce actions, damage suits, petitions for custody of her son, and so on. She's had a great deal of money, beauty and fame. Her highpoint in pictures was as "The Merry Widow" opposite the late John Gilbert; her last come-back was in Billy Rose's Golden Horseshoe. Only recently she lectured before Brooklyn audiences on "What Price Glamour?"

The shadow of the law courts has lain across Gloria Swanson's path almost as frequently as it has darkened Mae's. Gloria married and divorced four husbands: Wallace Beery, Herbert Somborn, Marquis de la Falaise de la Coudray and Michael Farmer. She is now separated from her fifth husband, William M. Davey, who in turn is suing Gloria for an annulment of their marriage. I'm afraid no one takes a glamour girl's troubles seriously. "Gloria," confided a former associate, "is down to her last tiara and lives in a 12-room apartment overlooking the park."

The "IT" girl, the "BROOKLYN BOMBSHELL"—Clara Bow—married former cowboy actor Rex Bell some dozen years ago. They have a (*Continued on page* 74)

WILLIAM S. HART stood for Two-Gun Virtue to a generation of Western fans. He now lives quietly on a ranch at Newhall, north of Hollywood.

PATSY RUTH MILLER was a Goldwyn star when this was taken. She turned writer later, has seen more than one script reach the screen.

VILMA BANKY was Rudolph Valentino's leading lady (below) back in the '20s. When she married Rod La Rocque, she retired from pictures.

ROD LA ROCQUE, one-time dashing leading man, also gave up films after he and Vilma Banky wed. Today he's in the real estate business.

By MICKELL NOVAK

Ivan

Tall Ivan (6' 2"), a UCLA swim champ, has a B.S. degree in geology. While most ballet stars begin training at eight, Kirov started at twenty-one years.

the Terrific

R for long hairs and short socks: Ivan Kirov who dances in "The Specter of the Rose"

● Despite America's infancy as a balletomaniac nation, it has already learned to applaud good technique, to swoon en masse over ballerinas Danilova, Markova, Osato, Toumanova; over danseurs like Eglevsky, Dolin, Franklin, and Laing. Broadway's ballet-ballasted musicals have pushed the popularity of the dance until today the grand j'eté and the entrechat are no longer words to be set in prim italics; they have become as American as saddle shoes.

Gone are the days when ballet boys were considered fragile young things, more at home in a chi-chi drawing room than on the field of combat. Today most male dancers sport the Honorable Discharge pin; and Youskevitch, one of the world's top toe-and-jump men, still serves with the Navy.

Such a rugged character is Hollywood's latest offering to a dance-crazy nation—Ivan Kirov, who troupes through Republic's "Specter of the Rose" (a Ben Hecht dream child) as both ballet dancer and actor.

A feverishly intense young man, *(Continued on page* 92)

Blonde and beautiful June Haver;

JUNE ROMANCES

her date book reads like a register of Hollywood's "most eligible young men"

MON TUE WED THU FRI SAT
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23/30 24 25 26 27 28 29

Beau-for-an-evening Leonard Sues salts June's soup at Ciro's. He's the star trumpeter recently signed for the Eddie Cantor radio show.

June was one of ten starlets groomed for Betty Grable roles when the star retired to have a baby; they later co-starred in "Dolly Sisters."

By TIMOTHY JAMES

The now-cold romance with Victor Mature kept everyone guessing, but insiders say handsome dentist Dr. John Dusik is her real interest.

● She's June Haver, and she's Glamour 1946—and there it is! Some girls are just born with it. They have clearly defined small faces with wide blue eyes that are alert except when they are deliberately sleepy. They have hair that springs up from creamy foreheads and shines. They have a couple of strategically placed freckles for fun, but easily hidden. They have trim but luxurious bodies in the mood of a Cellini model of a ship gracefully sailing. They seem to say, when they meet you, "Hel-*lo!* Where've *you* been all this time?"

As we said before, there it is. You can tie a string around it and call it packaged, and all America will buy it—particularly the men.

They are buying it now. Haver's hot, they tell you in the studios, in exhibitors' surveys, in magazine poll offices, in corner drug stores. Editors wire writers about her. "Do Haver next," they say, adding a deadline that shouldn't happen to a dog.

But even so, it's a pleasure . . .

She was eating blue-points on the half-shell with a pal at a Wilshire Boulevard restaurant that particular evening two years ago. "Tell the waiter to save me a Napoleon Sl——" she started to say, when something went crunch. "O-o-o-w!" said Miss Haver.

"Eureka, a pearl," she remarked a moment later.

Finally, after investigation, she (*Continued on page* 84)

Newcomer Frank Latimore often escorts June around town. He's also with her in the Technicolor pic, "Three Little Girls In Blue" (20th).

And here Miss Haver plays pass-the-coffee at a network broadcast with singer Dick Haymes and a safe chaperon—her mother, Mrs. Bert Haver.

WHERE THE WEST BEGINS

Most Hollwood movie companies have rented "atmosphere" for Cowboy-Indian thrillers from Pony Express Museum—W. Parker Lyon, Prop.

Collecting is a hobby of W. Parker Lyon (above), wealthy trucking exec. The coach, seen in many horse operas, is from historic Overland Stage Line.

Interest in preserving western Americana began after San Francisco fire destroyed Wells-Fargo archives. Lyon was mayor of Fresno at the time.

The Pony Express Museum overlooks beautiful grounds of famed Santa Anita race track at Arcadia, Calif. Millians of dollars' worth of relics are an display.

COUNTRY STORE

A collection of ancient clothes, foods and remedies was found in an old country store closed for forty years. Purchased for $50, today it's worth $10,000.

WORLDS·GREATEST·COLLECTION·GHOST·TOWN·RELI

Each month, more than a thousand tourists visit the museum, pay 40¢ admission. Sights include an old-time general store, Chinese Joss house and funeral parlor.

An entire comedy sequence in "The Plainsman" was written around the cocktail mixer shown above. The gadget, found in a Nevada junk yard, cost only 30¢.

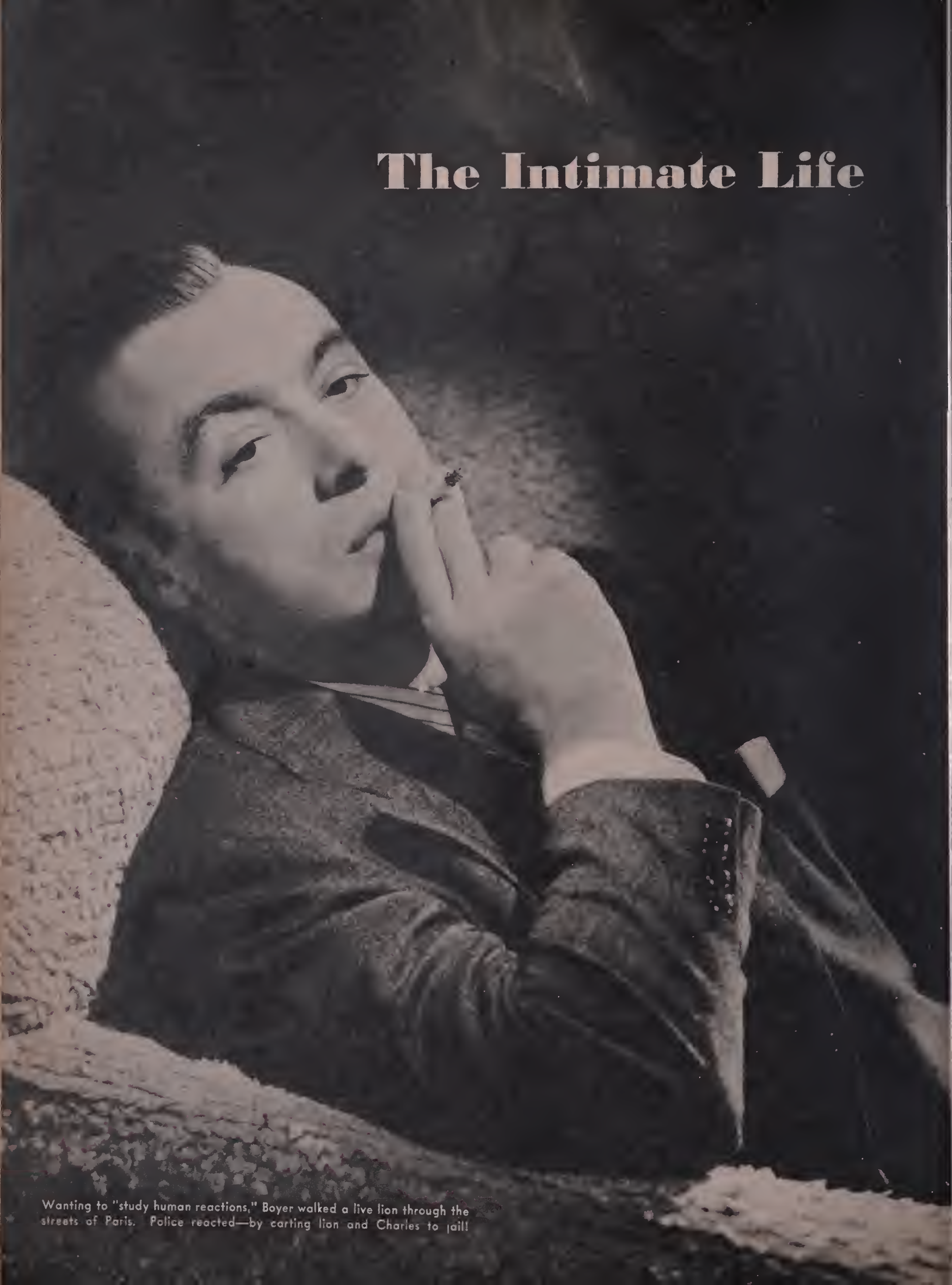
By LEN SIMPSON

● Thundering sagas of the Old West are relived again and again on the screen. Millions of cheering youngsters (and oldsters as well) return to their homes singing the plaudits of their favorite, whether he be Roy Rogers, or Gene Autry or John Wayne or whatnot. And little do they know what made possible this return to the land of make-believe where men were men and women wore six or seven petticoats.

Whether the picture in question is a super-epic dreamed up by the likes of Cecil B. DeMille or David O. Selznick, or a six-day "quickie" produced and directed on a shoestring by a likely young fellow who probably will be back selling ties by the time this appears in print, makes little or no difference. In either case, it's more than probable that the aforementioned producer wouldn't have gotten to first base had it not been for a wise-cracking and salty octogenarian (81 years old for those who must be exacting) who sits among his souvenirs and waits for the movie moguls to get into trouble.

Not only is W. Parker Lyon an authority on practically everything that's outdated, but he's in charge of the biggest collection of Western Americana in existence today. When a picture maker wants to know something about the Old West, he calls Lyon. When he wants to rent a relic of the 1845-1900 period, he calls Lyon, *(Continued on page* 94)

The Intimate Life



Wanting to "study human reactions," Boyer walked a live lion through the streets of Paris. Police reacted—by carting lion and Charles to jail!

By HOWARD SHARPE

Story of Charles Boyer

"The greatest lover the screen has ever had"—a man who turned a past into a profitable future

Feminine hearts and hankies fluttered when Boyer acted with French actress Danielle Darrieux in the tender, tragic and still classic "Mayerling."

The many-times screen Romeo fell in love, married the girl. She was English actress Pat Paterson (above). Wed ten years, they have one son; live simply (one swimming pool); closest friends, the Ty Powers.

● On one very particular evening in 1935 two people stepped up to the box-office of a Hollywood theater and were told the show was a sell-out. They stood indecisively under the marquee for a moment—the lovely blonde girl and the dark, attentive man.

"What do you want to do?" he asked.

"Anything you like."

"Why then," he murmured in a voice that was to become one of the most famous in the world, "let's be married . . ." They had met just three weeks before.

"Of course," she answered without hesitation. And they drove through the night to Yuma.

There is superb elegance in simplicity like that. Only Charles Boyer, who had made very involved love to an endless string of women on the Paris stage, would have known that witty, intelligent Pat (*Continued on page* 80)

He's head of French Research Foundation which he started during the war. Above, refugee in wolf's clothing in "Cluny Brown," with Jennifer Jones.

DEAR MOM

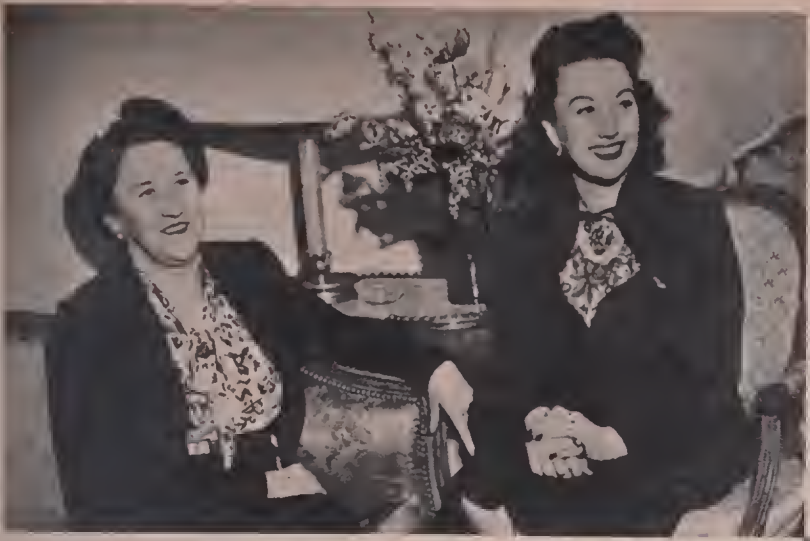
At the Will Rogers Canteen in Beverly Hills we find Gary Cooper with his mother, WEC Col. Alice Cooper (left), and Sgt. Adrienne Lingle.

This would be Mr. and Mrs. Eddie Bracken (right) and Eddie's parents, Mr. and Mrs. Joseph Bracken. Occasion? A family evening in New York.

Peggy Ryan got her dancing feet from ex-vaudevillian parents (below). She and her mom are running "Peggy's Pan," restaurant for teen-agers.

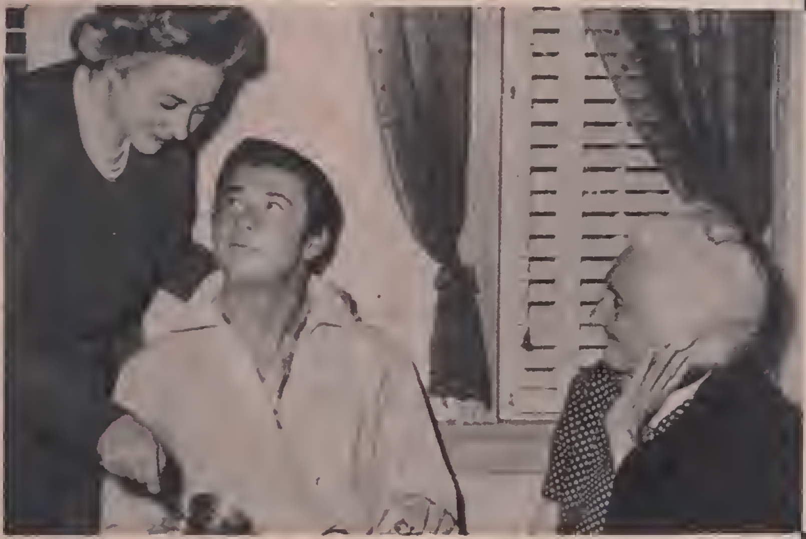
Tyrone Power was welcomed home from overseas by wife (Annabella) and mother, before his discharge. Ty's next film: "The Razor's Edge."

Wherever Greer goes, that's where you'll find her lovely mother, Mrs. Nina Garson. They recently visited New York for "Adventure."

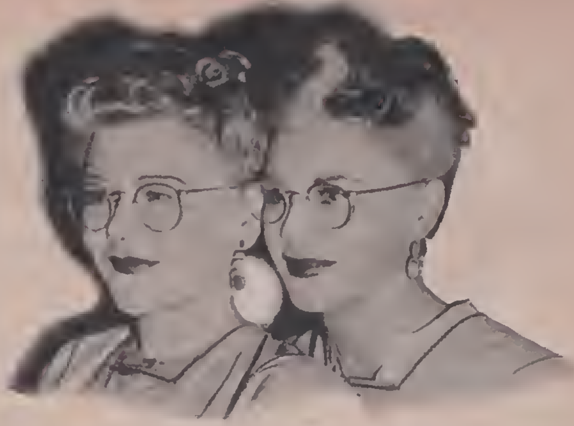


Ginny Simms, who sang her way from radio to screen, with mama, Mrs. Gertrude Simms. Ginny and hubby, Hyatt Dehn, will be three.

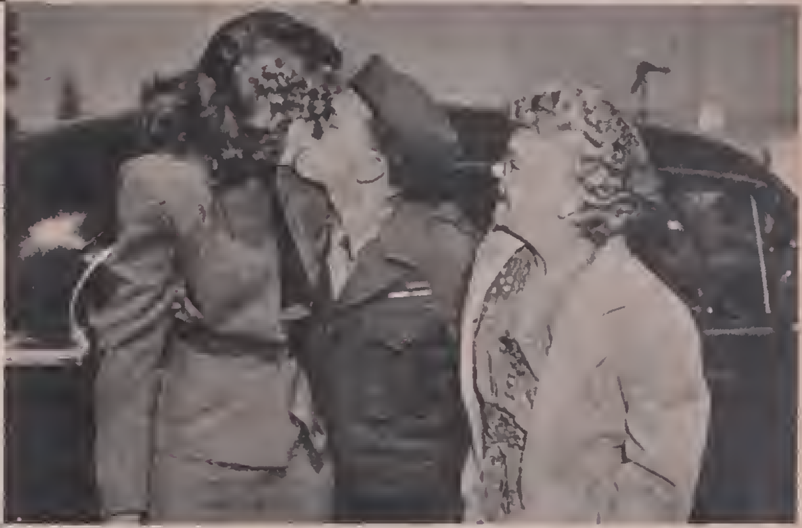
Handsome Turhan Bey finds time between dates with such lovelies as Susanna Foster to share coffee with his mother (left) and grandmother.



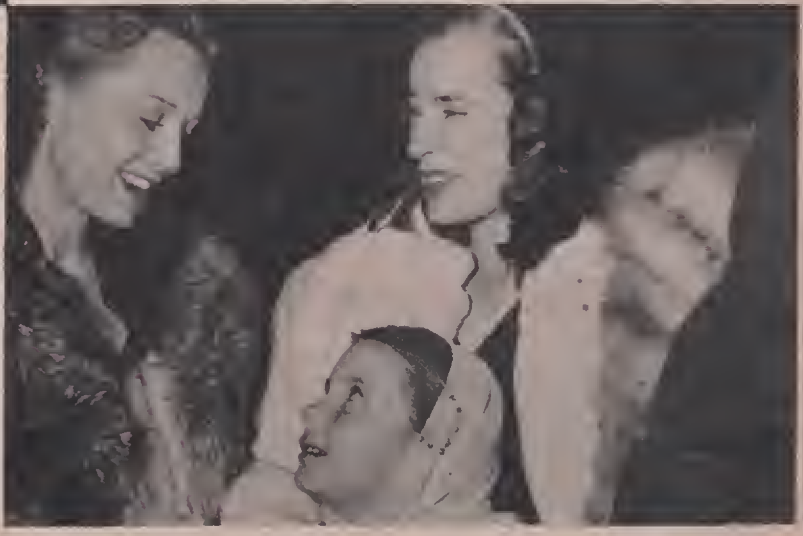
"M" is for Movies—and Mothers too.
Put them both together,
and it's: mothers of movie stars!



Sisters couldn't look so alike, but Mrs. Leila Rogers (left) and daughter Ginger could. They hope to produce films together soon.



Care to guess on this one? It's MGM's ex-serviceman Mickey Rooney kissing wife Betty Jane, as mother, Mrs. Nell Pankey, looks on.



No problem here. The happy lady behind Margaret O'Brien could only be her mother, Gladys. With them, Margaret's Aunt Marissa.

Movieland's $5,000 DUEL in the SUN Contest

Six lucky winners of Movieland's contest will vacation (all expenses paid for 2 guests) at the beautiful Manitou Dude Ranch, Garrison, N. Y.

Three contestants will enjoy all-expense "wild west" vacations in the modern splendor of the famous resort, Hotel Last Frontier, Las Vegas, Nev.

LAST FRONTIER

An exciting contest for the readers of Movieland, inspired by a lavish new Technicolor picture

● Here's the contest you've been waiting for . . . guaranteed to stimulate the fact-chasing instinct of every movie fan.

And take a look at the prizes . . . 394 of them! All-expense vacation trips, new 1946 radios, wrist-watches, nylons, nail grooming kits, sun lamps, and fountain pens.

What prizes! And what exciting questions! All tied around what promises to be one of the year's most exciting pictures—David O. Selznick's lavish, Technicolor movie of love and conflict in the Southwest. It's the kind of contest that only MOVIELAND *could* bring you!

Think of spending a full week at beautiful, carefree Manitou Ranch or at famous Hotel Last Frontier. (Winners under 18 yrs. must be accompanied by parent or guardian.) Some lucky winner (and why not you?) will probably be photographed against the backdrop of nature's splendors at one of these ranches for a national magazine article. Something worth shooting for if you're dreaming of klieg lights—and what pretty reader isn't?

Or perhaps one of the 10 new 1946 MOTOROLA table model radios is more to your liking. Or one of the 10 beautiful BULOVA wrist-watches.

Want a sun tan all the year round? A SPERTI sun lamp (15 will be given away to lucky winners) will take care of that wish. If you are a letter writer, one of the 50 REYNOLDS pens will surely spur you on.

For first-class good measure we've coralled 200 CHEN YU Sunburst nail grooming kits and (no foolin') 100 pairs of NO-SEAM nylon hose.

So get out your pencils and start checking the right answers to the questions on the page opposite. Be sure to fill in the coupon and send it along with your entry before midnight, June 8th. And . . . don't forget to tell us "Why I want to see DUEL IN THE SUN," in 50 words or less.

Skitch Henderson, Jill, and Frank Sinatra run through a new tune at the CBS Studios in Hollywood.

By JILL WARREN

● Greetings and salutations! This month finds your musical-girl-about-town back in the old home town, Hollywood! I've been whipping madly about the place, trying to take in the doings and still see all my musical buddies before hopping back to New York.

I happened to arrive on a Wednesday, and Wednesday, of course, is a jolly good day to go to Frank Sinatra's broadcast. I buzzed over to the C.B.S. playhouse on Vine Street, and found Frank surrounded as usual, by song pluggers, pals, musicians, etc. We had a nice visit during which he told me all about his quick trip to New York and back on the Constellation. The one thing he did while in the big town, though he was only there for two days, was to see "Carousel" for the sixth time. That show is absolutely Frank's favorite and he says he could see it six more times.

After the broadcast I went to dinner with Frank and Axel Stordahl at the Players Restaurant, and then to th Trocadero to hear the wonderful (*Continued on page* 65)

Dinah Shore and hubby George Montgomery; Gracie Allen's party.

THE SCORE ON ANDY RUSSELL

(Continued from page 29)

"Breakfast In Hollywood." (Current release.)

But there was little forecast of this current fame eight years ago when seventeen year old Andy Rabago stood in line to audition as drummer for Gus Arnheim's band. He was without fanfare, without recognition, without anything but butterflies in his stomach, and an uncomfortable awareness that any minute the Los Angeles truant officers from Roosevelt High School might be closing in on him.

The band was leaving on tour. If he could just land the drummer spot and get out of town before they caught up with him, all would be fine! You see, it was Andy's predilection for the paradiddle that had abruptly terminated his academic schooling. Not that he disliked school. He had been president of the Junior high school student body, had been Southern Cal's junior interscholastic handball champ, and then had joined the ROTC to play drums with the band. And that did it!

From then on he knew he was going to be the best jazz drummer in the business. He worked with a group of amateur cats, playing for school and club dances. Money he made went to experienced drummers for lessons at a buck per. Of course this extracurricular drumming far into the night hampered homework so Andy gave up homework *and* high school—and headed for Arnheim's tryouts.

Andy had a brother who had fostered this love for music. He had bought Andy his first set of drums when he was a youngster, had footed hospital bills when a drunk ran Andy down one night and left him with his skull split open. He had taught Andy to read music and later had provided him with a teacher. And Andy vowed one day to repay him.

As a matter of fact, the entire Rabago family was very close (all 15 of them!). Andy's mother was from Mexico, and his dad was from Spain, but all the kids—ten boys and three girls—were born in Los Angeles.

Papa Rabago was a colorful, handsome character who worked steadily as a movie extra, mostly in cowboy pictures. Once he got a really good part in a picture—lines and everything. He was in "The Lash," starring Dick Barthelmess, and the whole family went to see the show, filling up nearly a row of seats. Papa R. came riding over the hill on a white horse, yelled "Vamonos, Amigos!" and rode on thattaway. The family went home excited and satisfied, confident that Papacita would become a star overnight.

But somehow he never did, and economic pressure was another reason for Andy's tryout with Arnheim. What the tall, dark, and good-looking kid lacked in finish and experience, he made up in enthusiasm and eagerness, and landed the job. It was a rough but exciting tour to neophyte Andy, but when he got his first pay check . . .

"I didn't know there was that much money in the world!" Andy grins now. "$85. I couldn't believe it was real!"

Gus himself launched the Andy Russell of today. Andy was singing with the piano player in a rehearsal room when Gus heard him. "Of course I sang loud enough so he'd be sure to hear me!" Andy chuckles. But what Gus heard he liked. And from that night on, Andy was drummer *and* singer. He made his debut at a Memphis hotel, timidly clutching the mike, not at all sure he liked making pretty noises at a room full of dancers. But the dancers were sure they liked the noises he made, and said so with applause.

"Actually I was pretty bad at that time," Andy says. "Gus gave me tips, taught me tricks on selling a song, and helped me develop my style." Gus, too, Americanized his name. Because Andy's voice reminded him of Russ Columbo, he thought Andy should have a name with Russ in it. When he suggested Russell Andrews, however, Andy plead to keep his own first name. So with a switch, he became Andy Russell. He first sang under this name at Ft. Worth, Texas; then for three and a half years he toured with Arnheim's band, earning his way through the world of music by singing and drumming.

In December '41, the band was playing at the Netherland-Plaza in Cincinnati. With Pearl Harbor, everyone wanted to get home, and when the band broke up, Andy headed for Los Angeles. Turned down for service because of an improperly healed arm, broken in a highschool handball game, Andy joined a local band, Johnny Richards, and played town spots. Offers to go on the road came from Spivak, Whiteman, and the Dorseys, but Andy wanted to stay close to home.

Bullets Durgom, "the biggest little man in the country," as Andy describes him, was Tommy Dorsey's manager. He showed up one night while Andy was playing drums with the Richards band.

"Buddy Rich is going into the Marines," he said. "How about taking his place on drums with Tommy for the tour?"

"Okay," Andy said, "if I can sing, too."

"No soap," Bullets said. "Tommy doesn't need a singer."

"Unless I can drum and sing, it's no dice. Who's singing with him?" Andy asked. Bullets said the guy's name was Sinatra. Andy said, "Never heard of him." And went back to drumming with Richards. He grins now, "Wonder why they didn't get rid of Sinatra?"

Andy joined Alvino Rey as featured singer and drummer, and when Bullets left Dorsey, he persuaded Andy to work as a straight singer. Through Paul Whiteman he got a sustaining program on the Blue Network—and things began to happen. More shows. Guest shots. Big response. The minute the country heard that voice, people (mostly female) started clamoring for more. Here was a guy who sang as if he had his head on your shoulder and was whispering into your ear. It was Andy's intimate quality of delivery that started the bobbiechix (and a few hundred thousand of their mommas) in the rush for Russell.

And they found he looked as good as he sounded. Andy's the traditional tall, dark, and handsome. He's over six feet tall, weighs 170 pounds. He has blue-black hair, hazel eyes, a slim oval face, and a wonderful smile. Swoon stuff!

Capitol Records knew a good bet when they heard one, and contracted Andy for *a* recording. At the publishers Andy sifted countless old Spanish tunes that never had been popularized. He found one that suited him, "Besame Mucho." Believing the song had a great future, Andy recorded both an English and Spanish version. And before you could say "hit song," the first issue was sold. "Besame" was a smash, and Andy was signed to a long-term contract. Right about here, Andy met an auburn-haired singer named Della Norell. And when he recorded "Amour" a little later, he was heart-deep in it.

Between courting Della, reading fan letters that poured in, and checking the fan groups (like the Russell Sprouts and Russellettes) that sprang up all over the country, Andy recorded other forgotten Spanish ballads and lullabies he dug out. One called "Cuando Vuelvo Tu Lado" first was recorded in Spanish, got a set of American lyrics, and emerged as "What A Difference A Day Makes." And another hit for Andy. "I Dream Of You," "Magic Is The Moonlight," and "My Pet Brunette" were other Russell finds.

While he was with the Old Gold program on NBC, Andy went east to Newark, New Jersey Sinatra's home town. He played the Adams Theater and broke every existing record. (Jimmy Dorsey held the previous one.) Something else was broken, too—the chin of an impulsive bobbiechick who leaped off the balcony to the stage to a crash landing.

Andy was scared to death—thought she was going to die. He picked her up all covered with blood, and kept saying, "Why did you do it?" She just grabbed him and hung on tight till his suit was soaked with blood. All the way off-stage, she kept wail

(Continued on page 65)

Walter Pidgeon presents the MOVIELAND award for "expert showmanship in the handling of movie stars on the Kate Smith program" to Ted Collins, producer-director of the show.

Sara Swartz' vocation is unique—even for Hollywood. Her vocal acrobatics have made her a professional screamer

Ever See a Scream Walking?

By MARCIA DAUGHTREY

• Sara Swartz' discovery of her spine-tingling talent was accidental: she had long been employed by Universal Studios as character actress, atmospheric and bit player, when she and a group of women were one day instructed to burst from a burning factory building in the first (Mae Clarke) version of "Waterloo Bridge."

Suggested the director, "One of you women up front give me a burning-building scream as you reach that door."

All of which makes it necessary for us to go back into the history of Sara Swartz. She was born in Galveston, but moved with her parents when

(*Continued on page* 105)

Sara gets set for a "blackbuster." It's the top scream in her vocal repertoire and is guaranteed to lift audiences right out of their seats.

Sharon attends "MGM School" with Butch Jenkins; they are together in two pictures: "Boys' Ranch" and "Army Brat."

As you'll remember her—dancing with Kelly in "Anchors Aweigh."

Little Woman

Certain to be typed as another child actress, but Sharon McManus is "different"

By JOHN MAINS

● Father Flanagan became a national figure because of his faith in a group of underprivileged boys. And now, because of his faith in Sharon McManus, he's become Metro-Goldwyn-Mayer's unofficial talent scout.

The setting: Norfolk, Nebraska

The time: One Saturday afternoon, four years ago

The place: A dancing school

The action: Three-year-old Sharon McManus has made her entrance upon the stage. Her mother is sitting rigidly in her chair, fingers clutched tightly around a crumpled white handkerchief. (*Continued on page* 103)

(Continued from page 62)

Louise Allbritton gets an assist from Charles Collingswood, Columbia radio newscaster.

ing, "I couldn't help it, Andy, I love you!" He went to see her at the hospital and found the doctor sewing up her chin and bawling her out at the same time.

"You crazy kid," the doctor was muttering as he stitched. "Now aren't you sorry for being so stupid?"

"I'm only sorry for one thing," she moaned. "I don't remember how it felt when I had my arms around Andy!"

From Newark, he went to the Paramount Theater in New York. Booked for two weeks, he stayed six. Della had come east, too, and as Andy says, "Everything wonderful seemed to happen at the Paramount! I got my first real big break there when I signed for the 'Stork Club' role. And Della and I became engaged there, backstage, on New Year's Eve!"

The photography didn't flatter him any in "Stork Club." He photos heavier than he really is. But it gave the members of his 492 fan clubs, and some of the writers of his 2,000 weekly fan letters the opportunity to see and hear him.

When "Stork Club" was finished, Andy and Della ducked to Las Vegas and were married October 23, 1945. In the middle of the ceremony, Della broke down and started crying. Andy was panicky, but the minister calmly continued the service over Della's wails. Andy murmured his "I do," but when it was Della's turn she couldn't even speak. So Andy just said, "She does"! They honeymooned in San Diego at the hotel where Gus Arnheim was living while his band was booked at Shermans. Gus brought up champagne and cooked their wedding breakfast, and talked over the "then and now" department.

The couple returned to Hollywood so Andy could go into "Breakfast In Hollywood," in which he acts and sings. Following this he worked in the Disney picture, "Make Mine Music." All others who sang in M. M. M. had to have Spanish versions dubbed in for South American release. But not Andy. In connection with this, an amusing deal happened. Andy is a great favorite with the Latin countries. Not long ago Sinatra was in Mexico vacationing, and one of the local "gates" said, "You should learn to do Spanish songs. Look how famous it has made Andy Russell—!"

"I Can't Begin To Tell You," one of Andy's newer recordings, has already passed the 300,000 sales mark, and his new album, "Andy Russell's Favorites," has hit the half-million. This has four old Spanish ballads, and four old English songs. When Andy heard Mrs. Truman was attending Spanish classes, he sent her an album of the Spanish songs. She sent a wonderful little note to him, which he cherishes, telling him she took the album to class so they all could listen. She signed the letter, "*Bess* Truman."

"And now," puns Andy, "I'm going to dedicate one of my songs to her, and call it '*Bess*-a-me Mucho!' " Murd!

Andy's radio program with Joan Davis helped him immensely with his acting. He had no previous dramatic experience, but likes it. "It's an education to work with Joan," he says. "She's wonderful! She doesn't just read lines, she *acts* while she's on the air. You can't help responding and acting in return." He'll handle the show alone during the summer while Joan is on vacation.

A while back, he had an opportunity to pay back the brother who had helped him so much. The brother had an idea for a plating plant, and Andy put money into it. Business has become so good that they're planning to expand into a much larger organization very soon.

Della and Andy live on a four-and-a-half acre ranch a few miles out of Hollywood. It's a beautiful place, with a big pool and lovely grounds. They've been remodelling it to suit their own ideas; for instance, there is a huge, glass greenhouse, once used for raising tropical plants, that Andy has changed into a Tahitian rumpus room. He got green grass mats for the floor, palm trees and big glass bulbs for decorations, and nets for the ceiling. Eight of his brothers were called in, and they did a minor engineering miracle. Now the sides of the greenhouse lift at the turn of wheels at each end of the room.

They love to entertain at home, go to neighborhood movies, and see the fights regularly. Wednesday nights without fail, the entire Rabago family gathers at Andy's sister's house down town—about 19 or 20 of them—for dinner, gin rummy, dice, singing, and just talking. His mother used to have these weekly family gatherings until she passed away five years ago, and the sister is carrying on the tradition.

Everything is going well for the Rabago-Russells these days. Andy's greatest regret is that his mother couldn't have lived to see his success.

"It's been a thrill to hit the top at last," he says gratefully. "Everybody figures 'this guy just came up overnight.' But Della and I were discussing this. They never stop to figure what a person has gone through before: the one-nighters, the periods of no work and tough times. Once when I was with Gus, there was a long layoff in Chi—around Xmas. I've never forgotten that. It was tough—a long, cold winter! When you finally get something after you've known deals like that, you appreciate it. It means more to you than if you've always had everything. You're grateful to those who've helped you attain it, and you try to hold onto it."

Andy doesn't have to worry about "holding onto" this popularity of his. Fans are constantly demanding more Russell on radio, recordings, and pictures. His pictures don't really do him justice. They can't seem to pick up the wonderful sense of humor, the excitement and impatience. They don't accurately register the appealing, young personality that gives you the "that's for me" feeling (until you remember that a lovely singer named Della Norell Russell has first priority on your dream guy!). Pictures can't register the wonderful friendliness, the sincerity, nor the line of chatter of this guy with the smile in his songs.

Take it from a gal who knows, an hour across a lunch table from Russell is definitely designed to promote dreams for the next year or two.

Because he's but strictly—simpatico!

THE END

WORDS OF MUSIC

(Continued from page 61)

King Cole Trio, Sinatra's pet musical combination. Frank and Axel are real King Cole fans and they both have every single trio record ever made.

I took in the Meadowbrook in Culver City, where Harry James was holding forth, and I'm happy to report that Harry is not giving up his band, as has been rumored so many times. He told me that he had just signed a contract with the Coca Cola company for their Spotlight Band program, and would be heard two nights a week, with Xavier Cugat and Guy Lombardo sharing the other four nights. Harry also is starting a new picture for Twentieth Century-Fox, "That's For Me," in which he'll star with Perry Como and Vivian Blaine. As soon as it's finished, the Music Makers will make an Eastern tour of one-nighters.

Hollywood has gone crazy over the Slim Gaillard Trio and a character named Harry "The Hipster" Gibson, both of whom are playing at Billy Berg's jive spot on Vine Street. Gaillard has everybody in town singing his double-talk song, "Cement Mixer" (Put-Ti Put-Ti), and Gibson, a fugitive from New York's Fifty-Second Street, is drawing the crowds with zany numbers like "Who Put The Benzedrine in Mrs. Murphy's Ovaltine?"

I almost failed to recognize Dick Haymes the night I went to his broadcast. He is loaded with sideburns for his role in "The Shocking Miss Pilgrim," and he looked more like a Shakespearean actor than a crooner. Dick said his plans for the summer were still uncertain, but he hoped to be able to make a theater tour. That won't make his legion of fans unhappy, natch!

On the other hand, Andy Russell is definitely going East during the hot months. He will play a return engagement at the Paramount Theatre in New York and it also looks like he'll land the Summer replacement show for the Joan Davis program. Andy is still the happy bridegroom, and just beams from ear to ear when he talks about his wife, Della.

Johnnie Johnston is back in the California swing, tearing about town in his convertible, playing lots of golf, and sporting a beautiful tan. He has finished his chores in M.G.M.'s "Till The Clouds Roll By," in which he sings a duet with Kathryn Grayson and also does a solo number. His next picture will be "This Time For Keeps," a musical technicolor special, and he will be starred opposite Esther Williams. When I saw Johnnie he had just separated from his wife, Dorothy, but he wouldn't talk much about it, except to say that he was sorry his marriage had broken up, and that they probably would get a divorce.

Hollywood's dress-up set has been flocking to Ciro's to catch Desi Arnaz's new rhumba band and Jean Sablon, the French swooner-crooner. The night I was there Desi brought the house down with his exciting arrangement of "Babalu." He is an excellent performer, and should do very well when he takes his band on tour shortly. Desi, who in private life is married to screen actress Lucille Ball, has been signed for the Copacabana in New York, and is set for a big buildup on Victor Records.

What's Brisk On The Disc:

Capitol:

Stan Kenton's new one should bring plenty of nickels into the juke boxes. It's "Painted Rhythm," an instrumental featuring Stan's piano and Vido Musso's

HARD TO GET
RECORDS
OLD AND NEW

- ☐ Nightmare; Begin the Beguine by A. Shaw—53c
- ☐ Marie; Song of India—T. Dorsey—53c
- ☐ I'm In Love With Two Sweethearts; Do You Love Me?—The Three Suns—53c
- ☐ Seems Like Old Times; A Jug Of Wine—Thelma Carpenter—79c
- ☐ One-zy Two-zy; Sleepy Baby—F. Martin—53c
- ☐ Prisoner Of Love; All Through The Day—Perry Como—53c
- ☐ Star Dust; Swanee River—Frank Sinatra with T. Dorsey—53c
- ☐ You Can't Conceal A Broken Heart; Just Thirteen Steps Away—Wally Fowler—53c
- ☐ Moaning In The Morning, Grievin' In The Evening—Dick Thomas—79c
- ☐ I Can't Get Started With You; Joy Juice—Dinah Washington—79c
- ☐ Song of the Islands; The Waltz You Saved for Me by W. King—53c
- ☐ If I Had You; Hard Tack—Ike Quebeck Quintette—1.05
- ☐ Good Good Good; Along The Navajo Trail—Bing Crosby & Andrews Sisters—79c
- ☐ Umbriago; Inka Dinka Doo—Jimmy Durante—79c
- ☐ Ave Maria; Nina—Kenny Baker—53c
- ☐ It Had To Be You; Together—Dick Haymes and Helen Forrest—79c
- ☐ Shimmy Like My Sister Kate; The Same Old You—Bob Crosby—79c
- ☐ There's A New Moon Over My Shoulder; You Never Waited For Me—Red River Dave—79c
- ☐ Full Moon And Empty Arms; Welcome To My Dream—Jack Leonard—53c
- ☐ Put That Ring On My Finger; The Welcome Song—Andrews Sisters—53c
- ☐ The Frim Fram Sauce; You Won't Be Satisfied—Louie Armstrong With Ella Fitzgerald—79c
- ☐ The Sweetest Story Every Told; Mighty Lak A Rose—Bing Crosby—79c
- ☐ It's The Talk Of The Town; Give Me The Simple Life—Bing Crosby—79c
- ☐ Little Brown Jug; Moonlight Serenade—53c
- ☐ Wave To Me My Lady; Blueberry Lane—Elton Britt—53c
- ☐ Ol' Man River; And Russia Is Her Name—Fred Waring—12"—1.05
- ☐ Sioux City Sue; You Sang My Love Song To Somebody Else—Bing Crosby—79c
- ☐ The Gypsy; One-zy, Two-zy—with G. Lombardo—79c
- ☐ The Gay Nineties; Missouri Waltz—Vocal by Old Timers—79c
- ☐ The Beat; When Day Is Done—Cozy Cole—79c
- ☐ I'm Glad I Waited For You; No Baby, Nobody But You—Frankie Carle—53c
- ☐ Gotta Be This Or That (Part I & 2)—B. Goodman Hot Trio—53c
- ☐ Day By Day; Dr. Lawyer Indian Chief—Les Brown—53c
- ☐ Winchell Rumba; Oye Negra—Xavier Cugat—53c
- ☐ Silver Spurs; Good Old Fashioned Hoedown—Gene Autry—53c
- ☐ Angelina; Robin Hood—Al Prima—79c
- ☐ A Kiss Goodnight; Benny's Coming Home—Ella Fitzgerald—53c
- ☐ Cornish Rhapsody—Harriet Cahen—12"—1.05
- ☐ Guitar Polka; Honey Do You Think It's—Al Dexter—53c
- ☐ Coax Me A Little Bit; Where Did You Learn To Love—Dinah Shore—53c
- ☐ Without You; If I Had A Wishing Ring—Andy Russell—53c
- ☐ Hand To Mouth Boogie; Begin The Beguine—Larry Adler (Harmonica)—79c
- ☐ I Didn't Mean A Word I Said; Atlanta Ga.—S. Kaye—53c
- ☐ Frank Sinatra Album—2.89
- ☐ C. Cavallero Serenade Album—2.63
- ☐ Bing Crosby's Western Album of 12 Songs—3.93
- ☐ Spellbound Album (From Picture "Spellbound")—3.68

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tenor sax, and "Four Months, Three Weeks, Two Days, One Hour Blues," with a husky June Christy vocal.

Alvino Rey makes his first record appearance with his new band on "Cement Mixer" (Put-Ti Put-Ti), with Rocky Coluccio singing the "lyrics," and "We'll Gather Lilacs," sung by Jo Anne Ryan and a male quartet. Alvino is using an unusual instrumentation: six trumpets, four trombones, five saxes and four rhythm, but of course still features his electric guitar. Alvino is very enthusiastic over his vocalist, Jo Anne Ryan, who sounds a lot like Connee Boswell. He will tour until he opens the summer season at the Hotel Astor.

Freddie Slack and Ella Mae Morse are reunited on wax for the first time since "Cow Cow Boogie" and "Mr. Five by Five." They do "The House of Blue Lights," and "Hey, Mr. Postman." The first side is a boogie, with Freddie using a mandolin attachment on his piano, and a rhythm section. Don Raye is the lad who does the talking lyrics. "Hey, Mr. Postman" is blues, with Ella doing a very relaxed vocal.

Andy Russell and Paul Weston get together for two pretty ballads, "They Say It's Wonderful," from the new Broadway show, "Annie, Get Your Gun," and "Laughing On The Outside, Crying On The Inside."

Paul Weston also provides the musical accompaniment for Margaret Whiting's latest, "Come Rain or Come Shine" and "Can't Help Lovin' Dat Man." Margaret is rapidly becoming one of the most popular singers in the country.

Victor:

Tommy Dorsey and his Clambake Nine do (Ah, Yes) "There's Good Blues Tonight" and "Don't Be A Baby, Baby," with Sy Oliver doing both vocals—and good too!

Desi Arnaz makes his debut on the Victor label with a beguine, "Without You," from the Disney production, "Make Mine Music," and "Cuban Pete," a jump rhumba. Desi and his blonde vocalist, Amanda Lane, do the lyrics on both sides.

Spike Jones has two new sides which are right up his corn patch: "Old MacDonald Had A Farm," and "Mother Goose Medley."

"The One That I Am" and "The Gypsy" are the tunes chosen by Sammy Kaye for his new release. Billy Williams and Betty Barclay handle the vocals on the first side and Mary Marlow sings the second. Mary is the girl Sammy discovered as a page at the N.B.C. studios in Radio City. She does have a most unusual voice.

Charlie Spivak has two instrumentals, "Let's Go Home," and "Diggin' A Groove," with plenty of the Spivak horn on both.

Vaughn Monroe is in with a couple of novelties, "Katinka," and "Josephine, Please No Lean On The Bell." Ziggy Talent handles both vocals.

From the musical score of "The Kid From Brooklyn," Freddy Martin has picked "I Love An Old Fashioned Song" and "You're The Cause Of It All." Both of these are goodies.

Musicraft:

Here's Artie Shaw, with his first release on this label. He does two fine instrumentals, "Let's Walk," and "Love Of My Life."

Orrin Tucker, who was very popular before he went into the Navy a few years ago, is back on the recording scene. He does "Come Rain Or Come Shine," with a vocal by Scottee Marsh. He and Scottee share the lyrics on "Just Make Love To Me."

The lovely Jerome Kern songs from the Fox picture, "Centennial Summer," have been waxed by Louanne Hogan with Alfred Newman's orchestra. They are "All Through The Day," and "In Love In Vain," and both should stay on the Hit Parade for a long time. Louanne is the girl who sang for Jeanne Crain in "State Fair," and has been signed by Twentieth for a buildup on her own.

Harry James pours the water for Jill backstage at the Meadowbrook in Culver City

Keep your eye on the Musicraft company. They are enlarging their distribution facilities, and are signing new people right along. Kitty Kallen and Mel Torme and his Meltones are two of the artists who will be heard on this label.

Columbia:

Woody Herman and the Herd have two goodies in "Welcome to My Dream," sung by Frances Wayne, and "It's Anybody's Spring," the hit from "Road to Utopia," with Woody Herman himself making with the vocals.

Woody also does "You Haven't Changed At All," and "A Jug Of Wine," from the musical comedy, "Day Before Spring."

If you want to add to your jazz collection, get Benny Goodman's new album, "Goodman Sextet Sessions." There are eight sides, including such standards as "Tiger Rag," "Ain't Misbehavin'," "I Got Rhythm," and "China Boy."

Harry James and his Orchestra are represented with "Do You Love Me," with Ginnie Powell asking the musical question, and "As If I Didn't Have Enough On My Mind." Buddy Di Vito sings this one, which, incidentally was written by Harry.

Dinah Shore does a swell job on her new one, "The Gypsy," and "Laughing On The Outside, Crying On The Inside."

Pearl Bailey, who stars in the Broadway show, "St. Louis Woman," has recorded two of the numbers from the production: "Legalize My Name," and "It's The Woman's Perogative."

Decca:

Dick Haymes, with Earle Hagen's orchestra, sings "Amado Mio," from Gilda, and the new rhythm tune, "Snap Your Fingers."

"The Man I Love" and "On The Sunny Side Of The Street" are given a solid instrumental treatment by Eddie Heywood and his orchestra.

Guy Lombardo and the Royal Canadians do "Where Did You Learn To Love," with

Don Rodney and the Trio lyricizing, and "It Wouldn't Be True," sung by his sister, Rosemarie Lombardo, and the Trio.

That mad man, Lionel Hampton, gathers his quartette about him for a swing session on "Hamp's Salty Blues" and "Chord-A-Re-Bop."

Bing Crosby has a romantic record in "They Say It's Wonderful" and "These Foolish Things."

Here is a wonderful album—"Manhattan Tower," with Gordon Jenkins' orchestra and chorus, and narrated by Elliot Lewis. This is the musical story of Gordon's own life in New York, and one of the best things he has ever written. If you know New York, you'll be crazy about it, and if you've never been there you'll want to go after hearing this beautiful music. It's contagious!

Jam Notes:

Tommy Dorsey has been signed by W.O.R., the Mutual Network station in New York, as musical director and adviser. Tommy will probably do a Summer radio show over Mutual . . . Ziggy Elman, who has been playing trumpet with Dorsey since his release from the service, still hopes to have his own band in the not too distant future . . . Jo Stafford is changing places with Perry Como on the Chesterfield Supper Club, and will do three shows a week, with Perry handling two. The switch was necessary because of Perry's picture commitment at Twentieth Century-Fox. The studio would not allow him three days a week off while shooting.

Guy Lombardo is taking his band on an extended tour of one-nighters, starting late in May. It will be the first time the Royal Canadians have gone on the road since before the war . . . Marilyn, the youngest of the King Sisters, is taking Luise's place in the quartette for awhile. Luise wants to stay home in the San Fernando Valley with the new Alvino Rey heir, Robert . . . Tony Martin's career is going great guns since his return to civilian life. Besides his M.G.M. contract, he has been signed to star on the new Bourjois Air show as the replacement for the "Powder Box Theater . . ."

David Street is a very unhappy young man since the breakup of his marriage to Lois Andrews . . . Marilyn Maxwell and John Conte have also decided to tell their troubles to a judge . . . Jack Powers has rejoined the Louis Prima band as vocalist, after four years with Uncle Sam . . . And Don Cornell is back with Sammy Kaye's orchestra after putting in a long stretch in the Army.

The "Joe" who has been singing on the Hit Parade Program, is Joe Dosh, a former special investigator for the F.B.I. He has also sung on various shows as Joe Gordon, and is attracting a lot of attention in the trade . . . Martha Tilton is set for the Philco Summer Show, which will originate in New York . . . Billy Butterfield is organizing his own band in New York.

It looks like the Margaret Whiting-Bill Eythe romance is cold because Margaret has been keeping company with Fred Heider, attractive young radio writer with the A.B.C. network.

Well, so long for this time. I'll see you next month from New York. Meanwhile, if you have any little musical questions, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a *self-addressed* stamped envelope. Just write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York City 17, New York.

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Inside Hollywood

continued from page 12

ROYAL FLUSH:

One of Bill Eythe's closest friends thought he spied Bill across the room at a Hollywood nitery. The friend made his way between the tables, approached the booth as this tall, thin, dark-haired man wearing horn-rimmed spectacles, arose to dance. The friend pounded the man's shoulder and said, "Hello, you owl-eyed old son of a seacook. Where've you been keeping yourself."

The man turned around slowly, his smile uncertain, and Bill's friend flushed to the roots of his hair. "I beg your pardon," he stumbled. "I thought...a friend of mine...tremendous similarity...so sorry...so much alike..." and took himself into the night.

The stranger who has confused a great many people around town by resembling Bill Eythe is Mr. Carl Bernadotte, formerly Prince Carl of Sweden.

Ann Sothern (left) and husband Bob Sterling (right) celebrated his release from the army with Mr. and Mrs. Allan Jones (Irene Hervey). The Sterlings then went vacationing in N. Y.

HOT SPOTS:

Did you know that Margaret Whiting had to cancel all engagements, including three radio appearances, for a week recently? She came down with a colorful case of German measles.

* * *

FEATHER MERCHANT:

The carpenter shop at 20th Century-Fox is maintaining a carefully non-committal face as it works on the FOURTEEN beds to be used in scenes for "Forever Amber."

* * *

PICKUP:

One summer day, during that war-ridden year, 1944, Sergeant Jack Harris, an AAF gunner, was driving into Walla Walla, Washington, when he noticed a blond man and a pretty dark-eyed girl thumbing their way back to the city. Sgt. Harris gave them a lift, and learned that they had gone a few miles down the highway to swim in a plunge available to service personnel, then had been unable to get return transportation.

Further conversation revealed that Sgt. Harris' passengers were from Southern California. When he deposited the pair, they gave him a Hollywood address and suggested that he call on them if he ever went through the town.

Not long ago Sgt. Harris and his wife made that call, and were honored guests at a dinner at which Veronica Lake, Andre de Toth, Mr. and Mrs. Sonny Tufts, Mr. and Mrs. Ted Briskin (Betty Hutton), and Gail Russell were also guests.

The hitch-hiking couple picked up by Sgt. Harris was Mr. and Mrs. Alan Ladd.

* * *

SKIRT TALE:

Veronica Lake, planning her elegant cocktail party to be given at The Club, honoring Howard Hughes and including in the guest list all those who had taken the New York Constellation trip, scanned her closet critically and decided that she had nothing to wear.

In ample time before the affair was to take place, Veronica took a gleaming length of cream-colored brocade to Donn, Ltd. (her dressmaker) and arranged to have a cocktail suit made. She had her last fitting at five on the afternoon of the party, which was scheduled to start at six. "I'll rush home and send Bondy ahead to greet our guests and you complete the alterations and bring the suit to me on the double," she told the seamstress.

At six-forty-five, the messenger arrived. Quickly Veronica lifted the hat, gloves and jacket out of their tissue wrappings, then shrieked in horror. The skirt had been left out of the package. Furiously the messenger returned to the shop, snatched up the skirt, and hurried it to the de Toth home. In an upstairs bedroom paced Mrs. de Toth, clad in sumptuous hat, new jacket, matching gloves, new nylons, new shoes, and a sable scarf. Not until the maid leaped up the steps with the final essential garment could Veronica scorch to the club. She arrived at 7:15 P.M. a hot twenty seconds before the honored guest arrived. When one of Veronica's friends commented ecstatically upon the new brocade suit, Veronica sighed, "It doesn't seem new to me; I aged five years in it this afternoon."

Patricia Knight and hubby Carnel Wilde are joined by hastess Veranica Lake at her party honoring Haward Hughes. Guest list included stars wha made New York Constellatian trip.

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Inside Hollywood continued

ANTHER SAPPHIRE:

Since Hollywood divorces receive such wide publicity, it is not amazing that the rest of the United States sometimes looks upon the film colony as a perpetual game of musical chair, marital style. However, there are hundreds of fine, comradely marriages, moving from year to year in Hollywood without causing much excitement.

One of these is the companionship of Bob and Betty Young. They celebrated their thirteenth wedding anniversary not long ago by dancing at Cocoanut Grove as they did on their first date. Each year they have made this sentimental pilgrimage; and each year, Bob has another sapphire set in the gold medallion that he gave Betty as a wedding gift.

* * *

HIGH SPIRITS:

The practical joking inspired by the awarding of Oscars to Brackett & Wilder and Ray Milland for their work on "The Lost Weekend" is keeping the Paramount lot on a glee spree. On the morning after the Academy Ceremony the fourth floor of the writers' building looked as if it had been decorated for a vintners' convention: a bottle was suspended from every window. When Paramount gave a luncheon, honoring its Oscar winners, each guest arrived behind a huge W.C.T.U. badge. And while Ray Milland was in New York, the studio scenic artists painted a huge bat on Ray's dressing room door —to welcome him home.

* * *

Charlie McCarthy is now the official mascot of the Chicago White Sox ball team. Initiation ceremony took place one Sunday after the regular Bergen broadcast. Charlie's suit was manufactured by two women who sewed almost constantly from four on Friday afternoon, snatching only an occasional hour of sleep, until the induction took place. Because they couldn't find suitable regulation material, the women secured an old, badly-worn flannel nightgown, salvaged enough portions to clothe Charlie. As you probably know, Charlie's clothing is always equipped with apertures in the back so that Bergen's firm hand can restrain Charlie from misbehaving. During his initiation, Charlie's suit suddenly burst its back moorings and began to flap in the breeze. Observed Mr. McCarthy, "Oh-oh, it's back-to-a-bush league for me."

* * *

BOOSTER:

Because her two sons, aged four and five, were eager to see an English train, Jennifer Jones asked the nurse to bring the boys to the set for "Cluny Brown" one morning. Their schedule was to be arranged in this way:

they were to watch their mother act one scene, then they were to have luncheon in the Commissary with their mother, then they were to see the train. "If you're good boys, I may allow you to come to the studio again soon," Jennifer promised.

The scene the boys were to witness was a comedy passage in which Cluny Brown, the maid of all work in an impressive English country house, was to take a hot water bottle to Charles Boyer's room.

When Jennifer had finished the sequence, she strolled over to the spot where her two observers were seated. "How did you like it, darlings?" she asked.

Announced Bobby in a clear, penetrating voice: "Mommy, you were VERY funny."

Jennifer said, laughingly, "Say it again, Bobby, so that Mr. Lubitsch can hear you!"

Mr. Lubitsch had heard it in the first place, so simply waved gleefully.

At which point, Bobby asked his mother surreptitiously, "Now, may we come to the studio again some time?"

* * *

Most likely to succeed: Barbara Hale and Bill Williams check in at Ciro's. They've both proved their tolents in a few pics and now RKO has co-starred them in "A Likely Story."

MIRACLE:

Alan Curtis, who received a broken hip and dislocated knee in an automobile accident several months ago, recently reported to Universal's set for "Inside Job" completely healed and as good as new.

Surgical skill and penicillin had performed the miracle. Alan's right kneecap had been displaced nearly twelve inches and embedded in the muscles of his thigh. When it was replaced, with only a bone chip missing, there was a lack of synovial fluid which lubricates joints. This was supplied from his other knee. The cartilage was infected and there was danger of losing the leg, but the doctor prescribed a shot of penicillin every three hours, day and night, for a total of 100 shots. The hip was placed in a cast, and he was given several blood transfusions. Rapidly, science began to effect a cure.

And now, Alan can run up and downstairs, and is able to dance.

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TY'S BACK

(Continued from page 27)

called to the other, "How heavy is it this morning?"

"Plenty. Seems like old times now that Ty is getting a stack of fan mail every day. Just look at 'em come in!" was the answer.

In the makeup department, one of the face-savers paused in mid-eyebrow to remark, "I saw Ty in the Commissary this morning—he looks wonderful. Sure seems nice to have him around again."

If the foregoing gives you the idea that Tyrone Power, erstwhile Lieutenant Power of the Marine Corps, is held in high esteem on his home lot, don't let it worry you. You're quite right.

One of the many facets of his personality that has endeared Tyrone Power to his fellow workers is his sense of humor. He joined the Marine Corps in the fall of 1942, but was allowed to finish "Crash Dive" before he reported for duty. He was in New London, Connecticut, when he heard that Henry Fonda had also joined up. Promptly Tyrone wired his fellow actor, *"I see that the James Boys are into it again."*

Before he went overseas in January, 1945, he happened to be in a book store near his base. Although he had no idea at that time of the interweavings of fate that would cast him eventually in the title role of "The Captain From Castile," he was intrigued by the jacket on the book—the pictorial buildup indicated an exciting story—so he bought the Shellabarger novel.

Eventually he found himself established in a *fale* (pronounced, as Mr. Power says "with justice", *folly*) with four other men. As he was flying regular missions with the TAG (Transport Air Group), he had occasional hours for reading and these he devoted to "Captain From Castile."

The other men in the quarters, impressed with such devotion to the printed page in preference to the sack or gum-beating sessions, craved to know wherein lay the fascination. Ty undertook to brief them on the plot as far as he had read. "Well, get going," they told him. "Don't waste time; read. We want the book next." And they tossed a coin to determine in what order the book should be inherited.

At this point, confusion crept in. Ty discovered that Page 45 followed Page 100. Checking back, he made certain that about 45 extra pages had been inserted. Ty hopped over the duplicated pages and plunged deeper into the story. Eventually he came to that portion of the book from which 45 pages had been dropped. It was an infuriating situation—completely out of hand. Hastily, he wrote to the author, saying that he was quite sure his roommates were equal to handling any military emergency that might arise; as a corollary to this assumption, Ty added that he did not care to face these angry men when they learned that 45 of the most important pages had been deducted from the book. He solicited prompt reinforcements.

Mr. Shellabarger dispatched a substitute volume at once. His covering letter said that out of a printing of nearly three hundred thousand books, Ty had come into possession of the only ONE that was defective. This statement only deepened Lt. Power's gloom. To his roommates he said, "I hit a three-hundred-thousand-to-one shot, and this has to be the year when the Irish Sweepstakes are NOT being run."

The *fale* (named after a native type of abode and not in honor of the uselessness of opposing a Marine) was something special in the hut department. Under the auspices of moonlight requisition, the boys had come into possession of a red parachute and this had been installed in the top of the tent, imparting a harem-esque flare to the decor. A red glow permeated the premises at all times, causing some confusion: it was impossible to tell whether a man was embarrassed, enraged, sunburned or feverish. Observed Lt. Power, "We were as seductive as Saturday in a perfume bar."

Over his sack, Ty had placed the pictures of his family; over his nearest neighbor's bed hung a pair of ballet slippers in honor of the man's wife, who had danced at the Roxy; over the sack of the youngest member of the quintet hung the world's finest collection of pictures of June Allyson. When she married Dick Powell, great was the consternation of her Saipan admirer. His friends worked hard to console him they suggested that the red interlining be dyed black; they applied themselves to all incoming magazines and newspapers in an earnest attempt to find allusions to the honeymoon of Miss Allyson and Mr. Powell. These were posted in a conspicuous place near the bed of the mourning swain.

As is always the case when a group of men live and work to gether, and come to know one another well, some of their antics took a sentimental turn. They were as eager to salute the emotional moment as to plot some new japery.

To explain the sentimental moment, one must know that the group with which Lt. Power went overseas was ordered to fly its own planes. This made it possible for the pilots and crew to take along that group of personal possessions calculated to make it a bearable war. Ty used his spare space to transport a portable phonograph and a mellow collection of recordings.

One day he came in from a fairly rough run and was greeted by his tentmates with the happy news that they had a new recording. At the time it didn't occur to Ty that, since the number of record shops on Saipan was negligible, the point of origin of this new recording might be open to interesting speculation.

"Yeah? Let's hear it," he said, dropping down on his cot.

When the needle was put down an orchestration sang out, then settled to background music over which, clear and sweet and utterly lovely, came Anabella's voice. She was reciting her letter to her husband.

The package containing the recording had arrived that morning, having come safely all the way from Paris to Saipan. The men, scrutinizing all mail that arrived, correctly

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Plus NAIL CONDITIONER
BY TRIMAL
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Contains no acetone
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DELICATELY PERFUMED!

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guessed what might be in the parcel, opened it, and introduced it to Ty with proper buildup.

Lt. Power, meditating upon the fact that a girl he had married in the United States and established a home with in Brentwood was now sending him, based on Saipan, a recording made in Paris, came to the conclusion that the world was no bigger than an apple. An apple much bruised on the outside, certainly, and with probably a worm lying along its core, but still an apple appealing to the possessive Adam in man.

Somewhat later—shortly after VJ Day—Ty had another experience that persuaded him of the smallness of the world, a smallness modified by complexity.

Based, by that time, at Omura on the island of Kyushu, Tyrone was given the job of ferrying a transport plane to Japan. Omura had been, during the Japanese occupation, a Nipponese Naval Proving Ground, and among the equipment captured by American forces were three "Georges," a new type of pursuit plane. Because the Air Technical Intelligence Department wanted to take a look at the Georges, it was decided that three Japanese pilots would fly the planes to the mainland, accompanied by one transport (in which the Japanese were to be returned to quarters where they were to be kept as prisoners), and four American fighter pilots.

One of the greatest double-takes in unrecorded pictorial history was given by Ty as a result of this bizarre situation. He had been pretty busy on takeoff because the weather was nothing to package and sell for June weddings, and in general preoccupation of watching the instrument panel and navigating, the exact nature of his mission sifted into the back of his mind. Briefly he forgot that the war was over and that the skies were peaceable.

Once he had attained the proper altitude, he settled back and inhaled a fine large breath. Then, from the tail of his eye, he caught sight of the three Georges snuggling up close under his port wing. The solid person of Lt. Power did not leap eighteen inches into the air, nor squeal like a scalded cat, nor undertake instant evasive maneuvers, but the psychic person of Lt. Power had a nasty ten seconds before full realization allowed him to inhale another fine large breath.

The Georges were delivered without further incident, but on the return trip Lieutenant Power was ordered to land at Kyota on official business. Obeying orders, he landed on an airstrip which had never previously been used by anything larger than a fighter plane. This turned out to be an embarrassing situation because the transport plane, fast and heavy, used up all of the runway and settled sullenly in the sand.

Everyone piled out, including the three Japanese pilots who were riding the transport back to base, and made impractical suggestions for getting the plane back on solid footing. Through the interpreter, one of the Japanese suggested that a group of local Jap eager-heavers be enticed into pushing the plane onto the strip. Said Pilot Power to the interpreter, knowing that the crack couldn't be translated, "The first time I revved up the motors, neighborhood prophets would see plenty of straws in the wind. The prop wash would scatter little characters all over the countryside."

Ty climbed back into the ship to meditate over the situation, at which point one of the Japanese pilots approached and handed Ty a small, bound volume. "Ootograph, please?" he said.

The man whose wheel prints were on the sands of Japan, and whose footprints were on the concrete of Grauman's forecourt, placed his pen prints on a page in a pilot's autograph book.

As Tyrone returned the book, the Japanese pilot carried the affair into opera bouffe by saying glibly, "Merci beaucoup."

Hanging onto his hat, Ty asked, "Parlez-vous Francais?"

"Mais oui, certainment!" answered the Japanese eagerly, continuing with the explanation that he had lived and studied in Paris for six years directly before the war.

He and Tyrone carried on a long, reminiscent conversation about places each knew: restaurants, museums, quaint streets.

It was not until much later that Ty, once again, began to muse upon the compactness of the earth. To be an American pilot sitting in a momentarily stranded American transport on a Japanese airstrip, speaking in French to a vanquished Japanese fighter pilot, gave Tyrone Power the feeling that he was a pixie living in Burton Holmes' beard.

As it turned out, the entire party was stranded in Kyoto for four days, awaiting the assistance of a caterpillar that was loaned by a nearby Army installation. Ty made good use of the four days. He bought two kimonos to bring back to Annabella. He also bought five hand-carved ivory figures. These are worth an explanation they are about four inches tall, sculptured in the form of lucky goddesses, flowers, and other traditional Japanese art subjects. The back of the figurine is perforated in such manner that a cord can be run through in much the way a fob is fastened on a watch-chain. Geisha girls string cord through the figures, fasten the other end of the cord to a coin purse, and stuff the purse into the *obi* (sash) that serves as a cummerbund around their kimonos. The figure serves as a pull as well as an ornament roughly equivalent to our lapel clips.

In addition to his other duties, Ty was also entertainment officer, which meant that he lined up both the live and the projection machine shows for his particular group. Because their projector was sixteen millimeter, they were on an army movie circuit; because of the number of customers enjoyed by the theatre, the image was beamed from 110 feet. And, finally, because of these handicaps, any movie scene originally shot in low-key lighting was almost invisible to the audience, which was not too grimly disturbed; some literate observer always took up the narrative, when action faded into background, and gave it some fillips that would have turned the Hayes office green.

One evening Ty got the projectionist started, then withdrew to the Officers' Club. He was unhappy about the quality of the evening's motion picture, so confided this apprehension to a few fast beers.

Somewhat later the projectionist reported. "I don't think they cared much for the picture tonight, sir," he said softly.

"No? What did they have to say about it?" inquired the entertainment officer.

"They didn't say much, sir," sighed the projectionist. "They just STONED the booth."

It is Tyrone Power's solemn intention to do all in his power, now that he is back in Hollywood, to prevent that sort of picture from being made. He has acquired no soap box, and he intends no crusade, but—having done time on a such-and-such island, and having attained the G.I. viewpoint—he is eager to make only those pictures guaranteed to preserve the paint on a projection booth.

Twentieth is cooperating nicely; "The Razor's Edge" will bring Tyrone Power back in a fine vehicle. Incidentally, he wants everyone to know that "The Razor's Edge" is NOT a sequel to the advertisements for "Spellbound."

THE END

THE PAY-OFF!

See page 43 to find out how you can earn some extra money just by sending in some questions relating to your favorite star.

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CLASSIC, open-throat **BLOUSE** of Rayon. Notched lapels. White **$2.98,** Maize, Light Green, Baby Pink **$3.98.**

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Summer comfort and smart styling are combined in this well built sandal. Open toes. Wedged heels. Eye-catching colored nailhead decorations on White, Green, Red, Brown or Beige. Narrow sizes 5½ to 9. Medium sizes 3 to 9. **$3.79.**

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THANKS DOC, PAZO BROUGHT PROMPT RELIEF

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Pazo ointment tube has a specially designed, perforated Pile Pipe, making application simple and thorough. Ask your doctor about wonderful Pazo ointment and the soothing, blessed relief it gives for simple piles.

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Some persons, and many doctors, prefer to use suppositories. So Pazo is also made in handy suppositories. Same soothing relief! Get Pazo in the form you prefer, at your druggists today.

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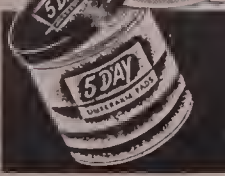

5 DAY
UNDER ARM PADS
PAT ODOR AWAY IN 2 SECONDS

REMEMBERING . . .

(Continued from page 46)

ranch in Nevada and two fine sons. Rex ran unsuccessfully for a political office in 1944 and says he won't run again. Clara, after one trial return, has given up all thought of the screen.

Years ago, while a guest at a mountain ranch, Anna Q. Nilsson fell from a horse, broke her hip, lay undiscovered for hours and suffered agonies jolting over rough roads to a doctor. She spent months in casts and still walks with a slight limp. During the war, Miss Nilsson worked on regular shifts at Fort McArthur for the Voluntary Army Canteen, and since V-J Day has continued to work for servicemen at hospitals.

Former First Lady of the Screen Norma Shearer retired from the movies when she married Lieutenant Martin Arrouge. She lives quietly, making a home for him and bringing up Irving Thalberg, junior, and little Katharine.

The Great Garbo hasn't completed her MGM contract because she cannot find an appealing story. She plays tennis, makes trips to New York and unglamorous appearances at Beverly markets. It is rumored that she would like to do the heroine in Erich Maria Remarque's "Arch Of Triumph." The character is said to have been written about Marlene Dietrich, who would also like to play it. Remarque has the choice and so far has not spoken. Time marches on; a generation is growing up who has never seen Garbo. Marlene's inspiring services to the troops have given her front-page notice.

Ruth Chatterton was recently in town with a play. She continues her stage career.

Janet Gaynor married Adrian, famous coutourier, and they have a small son, Robin. Adrian designs wonderful wardrobes, creates lovely homes and gives magnificent parties for Janet. He has just bought the Barbara Stanwyck-Robert Taylor ranch and is turning it into an "estate."

According to your age, you've probably asked: "Whatever became of Ella Hall, May Allison, Anita Page, Elissa Landi, Jean Muir or Priscilla Lane?" I can tell you.

Ella Hall is the head of a department at Magnin's exclusive Wilshire Boulevard establishment.

May Allison married Carl N. Osborne, wealthy steelman of Cleveland, Ohio. Mr. Osborne is prominent in civic activities, president of the state organization for the blind, and sponsor of opera. May takes an active part in all his interests. Since her marriage, May, who never used to be able to tell a cookie sheet from a bread board, has become expert in the kitchen. The Osbornes prefer to give intimate parties when their cook has her day off, so May can prove her skill.

Anita Page married a naval officer and lives in San Diego. Elissa Landi recently published a book called "The Pear Tree." Jean Muir married attorney Henry Jaffe, has two beautiful children and writes for national magazines. Only Priscilla Lane, who married and has a baby, toys with the idea of returning to the screen.

Perhaps you've been wondering about J. Warren Kerrigan, Eugene O'Brien, John Roche, Charlie Farrell, Richard Barthelmess or Jackie Coogan.

Mr. Kerrigan sold the home on Cahuenga Boulevard that used to be a Hollywood Landmark and bought a place in Sunland, where he and sister Kathleen (Coddie) continue their unheralded charities. He was always generous, but also prudent, and unlike some fellow-stars kept his fortune.

Eugene O'Brien invested wisely while he was making money and lives comfortably on annuities. He is still so attractive that people turn to look after him as he walks his home hilltop; his charm is as potent as ever.

A veteran of World War I, John Roche has devoted himself to entertaining G-Is of World War II. He has just returned from an 8 months' tour of 11,000 miles, mostly by jeep, through occupied areas of Italy, Belgium and France. He lost fifteen pounds, has some gray in his crisp dark hair, but is better-looking than before. The GIs have requested John's return, saying he understands their viewpoint, and the former star is signing up for another three month tour of Germany or the Far Pacific.

Fresh out of the Navy, Charlie Farrell has returned to Palm Springs where he is expanding his Racquet Club.

Richard Barthelmess, Full Commander in

Marlene Dietrich, who has been entertaining American soldiers abroad for the last few years, is interviewed by a writer in the Bois de Boulogne about a proposed French film.

the Navy, was Aide to Admiral Leahy during the war. Now discharged, Dick is closing his New York apartment and building a home in Beverly Hills. He is considering several offers to return to the screen.

Jackie Coogan returned from flying a plane in China and is quite bald. He acts as master of ceremonies at Slapsy Maxie's.

There may be sad tales to tell of some former stars, but "she lived happily ever after" can be written of these one-time favorites:

Gertrude Olmsted married Director Robert Z. Leonard. Marion Nixon married Director Bill Seiter. Both quit films for wifehood.

Corinne Griffith married millionaire George Marshall. She owns the "Corinne Griffith Buildings" in Beverly Hills, and has had such success with her investments in real estate that she's known as "Queen of Escrow."

Millionaires have claimed Julanne Johnston, whose husband is David Rust of Grosse Point, Michigan; Billie Dove, who married Robert Kenaston; Colleen Moore, bride of Homer Hargrave of Chicago; and Doris Kenyon, whose second husband, Albert Lasker, settled a million on her before she said "I do." Billie's hair is snow white, but her lovely face hasn't a line in it. Colleen is cute and funny as ever; she still exhibits her famous doll-house for charity. Doris' first husband, as maybe you recall, was Milton Sills, who died suddenly on a tennis court. Their son, Kenyon Sills, is in the navy. Doris is divorced from Mr. Lasker.

Remember Eleanor Boardman? Divorced from King Vidor, she married Director Harry d'Arast. The couple lived in France until 1940 when they got out just ahead of the Nazis. She's a queen in Los Angeles society now and still beautiful.

Another eternal beauty, Claire Windsor, seems to have money and friends. She's always either going to New York, Florida, Mexico, or just coming back.

Leatrice Joy, whose romance with and marriage to John Gilbert ended in divorce, married and divorced a Mr. Hook while her daughter fell in and out of love. Now Leatrice junior is of legal age, Mamma Leatrice has handed over the residue of the trust fund left by Mr. Gilbert and married again. Her third husband is wealthy Ken Westermark, on whose yacht Leatrice gives delightful parties.

Carefully kept from movie cameras are John, Junior, and Dolores Ethel Barrymore, whose lovely mother Dolores Costello Barrymore has married Dr. John Vruwink and taken her place in society.

Recently returned from London, where her husband, Irving Asher, produced pictures, Laura LaPlante has done a few small parts for MGM. Now she is a popular society hostess.

Society columns frequently list such names as Louise Glaum, former "spider woman" of silent pictures; Kathleen Williams, now married, who has an estate in Santa Barbara; Anita Stewart, separated from former husband George Converse, who divides her time between New York and California; Enid Bennett, who married Director Fred Niblo and has three children, and Leila Hyams, who married agent Phil Berg. David Selznick once coaxed Enid out of retirement and she worked five weeks in "Intermezzo." The final film showed only the tip of the Bennett nose, so Enid retired again. Leila was the unconscious bait attracting Ray Milland to Hollywood. Ray had admired Leila on the screen and came determined to marry her. But she was Phil's wife.

In spite of continuing offers, Louise Fazenda refuses to come back to the screen. Married to Producer Hal Wallis, she has a son, a beautiful home and a small but complete ranch in the valley. During the

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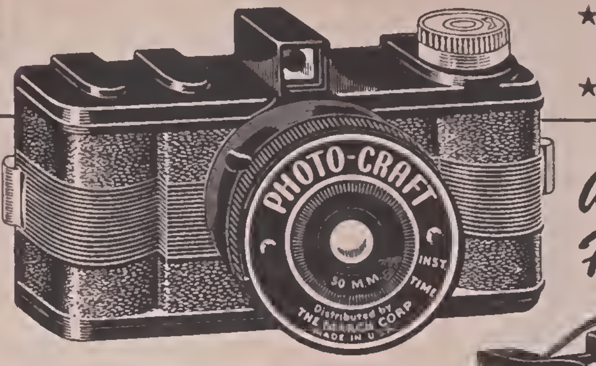

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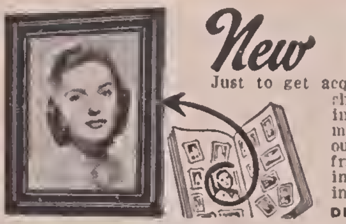

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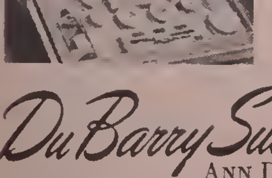

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war, she took in two young refugees from London, and did valiant war work along unusual lines. She is still absorbed in problems of human reconstruction.

The Motion Picture Country Home has as guests old-timers Mary Alden, Virginia Pearson and Sheldon Lewis. There also is Helene Costello, suffering a nervous breakdown. All stories can't be glad ones, and so I must tell you that Lila Lee is at Saranac Lake, New York.

Sessue Hayakawa, only Japanese actor to become a Hollywood star, returned to Japan years ago and is supposed to have been caught in a spy net, but the story was never confirmed.

Actors have become decorators, as did Bill Haines and Jetta Goudal, who run rival shops. They are writers. Patsy Ruth Miller has plays on stage and screen; David Manners has published two novels and conducts a column for a Victorville paper; Estelle Taylor passes her time between concert tours writing the life of former husband, Jack Dempsey; Adrienne Ames writes for New York magazines and has a radio program; and George K. Arthur heads a New York magazine. Mr. Arthur was captain in the 8th Air Forces in England, stationed at Teddington (later Eisenhower headquarters), where bombs fell in showers while the actor put on shows. During his service he was considered a great factor in Anglo-American friendship, and I have yet to meet a man who isn't keen about him.

Bobby Agnew now heads the Special Effects Department at Warners'. Creighton Hale is assistant manager of Glendale's Alexandria Theater. Evelyn Knapp's in real estate in Beverly Hills. Bebe Daniels is a producer at Hal Roach Studios, after a gallant radio and stage career with husband Ben Lyon in stormbound Britain. Jack Mulhall is a drawing card in the "Blackouts" with Ken Murray. And Stanley Smith is now Bette Davis' representative at Warners'.

Look and you'll see former stars in current pictures. Lillian and Dorothy Gish in leading roles, Bryant Washburn doing characters at $150 a day, Lewis Stone with a lifetime contract at MGM. Francis Ford, matinee idol of 1916, played a lead part in "Ox-Bow Incident." Maurice Costello's latest was in "Notorious" with Ingrid Bergman and Cary Grant. Mae Marsh and May McAvoy have stock contracts respectively at 20th Century and MGM.

New York is the scene of triumph for Mitzi Green, who's done hit shows; and for Noah Beery, still playing in "Up In Central Park." Recently arrived in the Big Town are Alice White and Wynne Gibson, looking for an opening. And Alison Skipworth lives in a theatrical hotel and goes about, picturesquely dressed, being a "character."

Erich von Stroheim lived in France from 1934 to 1940, directing and producing films. War drove him to Hollywood, where he played in "Five Graves To Cairo." Now he's back in France under long term contract to Cinema Productions.

We have war heroines Madeleine Carroll, recently given France's highest honor for war work, and Mary Brian decorated by General Mark Clark for her longtime efforts on every front. Let's see them on the screen.

William Farnum gave selections from "The Robe" for the hard of hearing organization last week. He can always be depended on to serve for charity, to read at Hollywood Bowl for Eastern Sunrise Services or memorials.

Remember Madge Bellamy. She has a chicken ranch near March Field. Her ranch manager protested that student pilots were scaring the chickens which directed attention her way. At Palm Springs last week, a group of pilots who were long familiar with her pretty and profitable ranch, saw Madge at last in the lobby of their hotel. She's still pretty enough to be whistled at.

You've heard Irene Rich on the air every Sunday for years, but did you know she has a ranch near Santa Susanna Pass where she raises cork trees for Uncle Sam?

William S. Hart owns a ranch at Newhall, California. His Hollywood home, presented to the city, has just been dedicated as a park. Bill's former leading lady, Enid Markey, had a role in "Snafu."

"I was never an actor," confesses Charles (Buddy) Rogers, "so when I got my discharge from the Navy I decided to get behind a desk and become a producer."

Head of Comet Productions, Buddy plans to produce six pictures a year, beginning with "Little Iodine." Whatever fortunate youngster wins the title role may be headed for stardom in a series. Buddy's second picture, "Nightingale", will endeavor to make a star of a 15-year-old girl with a voice. Each film is designed to carry young talent to fame. Buddy and wife Mary Pickford have adopted two children.

Well known on the screen when she married Western Star Bill Russell, Helen Ferguson tried the stage shortly before Bill's death, to be prepared for talking pictures. Some time later she married Richard L. Hargreaves, banker, and retired from the stage. Depression swept away their combined fortunes and Helen had to build a new career. With the idea of building reputations rather than getting enormous coverage, she signed clients to contracts for publicity. To date her idea has brought excellent returns, and Miss Ferguson now has her own building across the street from LaRue's.

Vilma Banky married Rod LaRocque in the most widely publicized wedding of the time. That was nearly twenty years ago, and they're still married. Rod's in real estate and Vilma plays golf.

Glenn Tryon and Jane Frazee hope to duplicate their bliss. They have a new baby and Glenn is in the production end of "Sinbad" at RKO.

Norma Talmadge sold her 5-acre estate to Cornel Wilde, and lives with sister Natalie at the beach house. Rex Ingram and Alice Terry, director and leading lady with Valentino in "Four Horsemen" long ago, are seen dancing together at their favorite night club. Still married, still in love, and Alice still looks lovely.

But it's grand not to have to starve for a figure, contends Sue Carol, who has taken on weight as a successful agent. Married to Alan Ladd, she has two daughters. Former husband, Nick Stewart, is now an orchestra leader at a Long Beach night club. Somewhat too well-nurtured-looking is another former beauty, Alice Joyce, lately divorced from Director Clarence Brown.

Lois Wilson was here in "Junior Miss," playing the mother. She's had an uninterrupted stage career. Buster Collier, who gave up acting to be an agent, went to London last year to produce plays. And Conrad Nagel, now a Big Name in radio, married Lynn Merrick of Republic just a few weeks ago.

Where are they now? . . . When Florence Vidor divorced King Vidor she married Jascha Heifetz, famed violin virtuoso. They had two children, now 15 and 13, respectively, and for many years were pointed out as examples of happy marriage. Charging extreme cruelty, he's now asking divorce.

Jane Novak, ingenue of older days, plays grandma to daughter Michel Novak Seltzer's little girl, while Mamma Mickey writes.

An early day leading lady was Marguerite Snow. Her husband, Neely Edwards, plays in "The Drunkard," which has been running at the Theater Mart almost since Time was.

There must be dozens more . . . Where are *they?*

THE END

LOVELY DEVIL

(Continued from page 36)

Riding the rails in her Hollywood home is Peggy Cummins, 20th Century's newest star.

she was there a series of storms made return to Ireland impossible, so Miss Cummins' initial dialogue was cast upon the Welsh air. The date was December 18, and the welcome was tremendous, as the little girl had two older brothers, William and Harry.

The influence and example of these older brothers not only inspired in Peggy a healthy respect for and an agile participation in muscular activities, but also established a basis of realism for her earliest dramatic roles: Peggy started her acting career as a male impersonator. The authors of her initial characterizations were of the best (Chekov, Shakespeare, and Shaw), so she turned out portrayals to match. She was a boy in "Month In the Country;" she was MacDuff's son in "Macbeth," and she was the young Prince Albert in "Victoria Regina."

Her eleventh and twelfth years were distinguished by more trousered appearances. As a matter of fact, for awhile she was appearing as a boy in two plays at once: at the Gate Theatre (Dublin) she was enacting the page boy role in "A Comedy of Errors;" that done, she would hop into a taxi with her mother, change her costume and makeup en route, and march out onto the stage at the Abbey Theatre in Yeats' great play, "On Bailie's Strand." It is probable that, by keeping up this arduous routine, the very feminine and durable Miss Cummins added considerably to the ageless legend of masculine stamina.

She was still doubling in baritone for her roles in "The Infernal Machine," "Henry IV," and "Joan of Arc," but when she was cast in "Judgment Day," she was allowed to assume the part of a sixteen-year-old girl. That did it. Theatrical casting brains came to the concluson that Peggy was now as good an actress as she had been an actor.

It was at about this time that she lost her trousers—literally as well as figuratively. Her mother had just made Peggy a pair of handsome grey slacks, which Peggy wore on a visit to the home of a girl friend. Having remained with her friend until an hour so late that she couldn't catch the last bus home except by expenditure of exceptional speed, she borrowed the girl friend's bicycle.

"I'll take Elsa (the maid) along on the back of the bike," Peggy suggested. "Then she can bring it back after I've caught the bus." This was a fine idea except that Peggy wasn't accustomed to managing a bicycle with a double load. Once they got started down the steep hill leading to the bus stop, there was no stopping the avalanche of wheels and girls. They smacked into a stone fence.

To this day Peggy doesn't understand the special dispensation of Providence that set aside their breakng more bones than a ski tournament. The impact ribboned Peggy's new trousers and lacerated her hands, arms, knees and legs. The maid, tossed off before the point of impact, was loudly bewailing the fate of her fine black stockings as Peggy streaked for the bus. She made it, but her knees and her dignity carry scars to this day.

When Peggy was thirteen, her mother took her to London where Miss Cummins secured a part in a revue called "Let's Pretend." Like the successful operation whose patient died, Peggy was worth rave notices although the revue promptly flopped. After that experience, there were several plays in Dublin, then radio work in London, some picture work, and finally she was cast as Fuffy in Firth Shepherd's London production of "Junior Miss."

If you saw the 20th Century-Fox cinema version of the New York stage play, you probably remember that Barbara Whiting enacted the picture rendition of Fuffy. That both Barbara and Peggy (who are as much alike as tin is like chiffon) could succeed in the same part proves one sustaining fact in an unsubstantial world: triumph is for everyone who will work for it.

Peggy's triumph was complete when the great dramatic critic, James Agat of *The London Times,* wrote about her characterization, "Miss Cummins gives an enchanting performance." *That* went into her scrap book. Oh yes, she had a scrapbook by that time, kept sometimes by her mother, sometimes by herself. Her stamp album had preceded the scrapbook as a means of satisfying her collector's instinct; its development ran parallel with the addition of happy notices about her plays, and both books will arrive in Hollywood for added entries as soon as such parcels are accepted for transatlantic shipment.

Between March, 1943, and November, 1944, Peggy Cummins played Fuffy one thousand times without missing a single performance. There were times when she didn't expect to be Fuffy for another minute, to say nothing about another matinee, because those were the days of The Blitz. If it hadn't been for what Peggy describes as "the true magnificence" of the audiences, she would have been terrified. As it was, she would hear a buzz bomb coming in the distance—and so would every person in the theatre. Since the line she was to speak next was supposed to get a great laugh, she would hold it . . . listening. Smack! The building would shake. She would think, "Someone got it, God help him," in reverence and profound sympathy.

Then she would deliver her comedy line. And the audience, determined to get on with both play *and* war, would respond with laughter. Several times each month the audience consisted entirely of wounded veterans brought from nearby hospitals. After the performance, either the cast would join the veterans or the veterans would join the cast—whichever was the most convenient under the circumstances.

One night Peggy talked for nearly an hour with a boy who had lost both hands, his sight, and his facial contours in battle. He was undergoing extensive plastic surgery and making plans for his future. Having witnessed courage on so sublime a level, Peggy is convinced that all those who went through the Blitz will forever after view discouragement or frustration as mental luxuries to be indulged only by egotists.

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During the run of "Junior Miss" Peggy worked at service canteens, went on with her education, and managed to sandwich in two films, "English Without Tears" which you may see before you see "Forever Amber", and "Welcome, Mr. Washington."

After "Junior Miss" closed, she appeared in "Alice In Wonderland" for eight weeks, was signed by 20th Century's London representative, and began the long negotiations necessary to get to Hollywood. For ten weeks, she told all her friends goodbye two and three times a week. Report would come through that all the passports, visas, quotas, and baggage tags were in order, and she would ring up everyone she knew, meet them for a farewell luncheon, tea, or dinner. Promises to write would be exchanged, advice given and accepted; and two days later, Peggy would meet the entire farewell party at the Savoy, where she was honored guest at yet *another* farewell party.

Arriving in New York in October, 1945—as a wide-eyed subject of nineteen—she was overwhelmed by the color, abundance, and splendor of the clothing, and by the prodigal loading of the American table.

Swept away by the sight of lengths of chiffon in a yardage section, she bought enough for a Lady Macbeth nightgown, and hastened to her hotel where she cut the garment according to pattern, and settled down to its seaming by hand. An hour of this exhausted her eyesight, so she put the work aside, presumably until the next morning. So much has happened since, that she hasn't touched the incomplete handicraft.

Her reaction to the mountains of food was not quite so headlong. Each time she sat down before the heaping servings customary in American restaurants, she found herself biting back tears. "If only I could send all this to England," she told herself repeatedly. And she couldn't eat.

Instead of no meat, two huge lamb chops would appear on her plate. Green vegetables enough for seven people appeared in deep dishes. And orange juice! Fresh fruits! Ice Cream! Eggs! She always hopes that all of this good food is eaten and enjoyed. Waste appals her.

Instead of gaining weight, as would be expected, Peggy lost. She worried herself away to a wraith. Nowadays she has hit upon a solution: she orders ONE pork chop, or ONE lamb chop. She orders only one vegetable, and that in miniature size. She eats meagerly, and is back to her normal ninety-eight pounds.

In addition to meeting up with great quantities of groceries, she is making friends in wholesale lots. Sometimes this embarrassment of riches proves to be merely embarrassment. She has trouble remembering all the names. One afternoon Peggy was set to meet a pubilicty representative and a writer at a certain restaurant at a given time. Competent Peggy had all the details established in mind, with one exception: she couldn't recall the name of the publicist.

Feeling very diplomatic, she called the office in which there were normally four girls. A cheery voice answered, and Peggy asked, "Is this T......?" The voice said no, that T. had gone out. Peggy wanted to know if it were M. No, M. had gone out.

Very confidentially, Peggy said, "Well, never mind. Perhaps you can help me. Can you tell me the name of the pretty girl who. . . ." and she described the girl's office.

"That's me," said the cheery voice, adding name, occupation, and address at which they were to meet that afternoon.

"Oh, dear . . . now you'll think me untactful," moaned Peggy.

"Not at all—I think you're wonderful," said the publicist. And meant it.

Peggy is also having a little difficulty with American terms. In order to get a prescription filled recently, she told a friend that she wanted to stop at the "chemist's." When enlightened, she stuck to the view that "chemist's" is easier to say than "pharmacist's," and more exact than "the drug store."

She says "shed-yule" instead of the American version of "schedule," and she gets kidded in the 20th Commissary for the way she says "very." She doesn't exactly say "veddy" nor "vayrrry," but the sound she achieves is about halfway between the two. Her fan mail is accumulating in stacks, despite the fact that she hasn't yet made an American picture; recently she delighted the girls in the fan mail department by asking, "Is there any *post* for me?" When she brings a letter to the studio to be mailed, she is likely to ask timidly, "Would it be convenient for you to put this in the outgoing post for me?"

But her greatest difficulty was encountered when, wanting to use the telephone in a restaurant, she asked "Where might I find the ladies' cloak room?" She was directed to the check stand. It required several tries before someone said, "Oh, you mean the powder room! First door to your right."

The fact that American traffic keeps to the right, rather than to the left—British fashion—has caused her some humiliation. What it has caused the chap who was teaching her to drive may be imagined by the following hair-raising story: Peggy, at the controls in a not-too-busy section of upper Beverly Hills, and her instructor swung around a corner and started up a rather precipitous hill.

Peggy promptly shifted into second. The instructor said, "You must learn the power of your car. There was no need to shift at that point because this engine has enough momentum to carry you to the top of this rise without difficulty."

At which point he glanced up to find that they were on the wrong side of the street, moving toward the brow of the hill over which some innocent vehicle was likely to skim at any second. "Wrong side of the street!" shouted the instructor.

"What ought I to be doing on this side?" demanded Peggy.

"The only legal thing you could be doing in this position is backing," he said.

So Peggy released the brake and coasted backward down the hill to the intense confusion of several beholders.

Don't let this merrie escapade give you the impression that Peggy Cummins doesn't know where she is going in Hollywood. She does, and so does her studio. She is going to be one of the biggest (in brilliance rather than size) stars in Hollywood. She has absolutely everything required: a flexible and melodious voice, a facile intellect, a wonderful face, and a will to win.

More than that, she has charm and a heaven-sent gift of laughter. You'll probably be telling your children about Peggy Cummins, and they will tell their children. That's how legends are made.

THE END

TRIANGLE:

Carnel Wilde awns an absurdly arragant black French paodle named Punch. Far a lang time, Mr. Wilde has asked araund Hallywaad in hape af finding a temparary wife for Punch. Object: puppies.

One day Carnel caught sight af Zachary Scatt driving dawn Wilshire Baulevard. Seated laftily beside Mr. Scatt was a white French poadle. As saan as passible, Cornel telephaned Mr. Scatt, saying, "I see yau have a French paadle. Sa have I."

"Wanderful," said Mr. Scatt. "We've been wanting ta mate Jinga."

"Then we're set," jubilated Carnel. "That is . . . your dag is female, isn't she?"

"No—male," said Mr. Scatt.

GLENN FORD

(Continued from page 43)

much flattered, I took up smoking. I've still got the pipe I had at that time. Later on, I often used pipes in pictures and on the stage and kept them afterwards; people send me pipes; I see odd ones and buy them. I have about 150 now.

Q. *How do you get a break in pictures?*

A. It's 90% luck if you get a break, plus 10% talent. There must be dozens of men who've never been heard of who could play the part I'm testing for today—that of John Montgomery in "Gallant Journey"—but I'm playing it because I'm under contract at Columbia Studios and they know me and think I can do it.

Once in, though, the percentage is in reverse: you must have 90% talent and 10% luck if you stay in.

Q. *If a girl comes to Hollywood on a visit, what are her chances of meeting a star?*

A. I think that's 90% luck, too. You may know someone who knows a star, or go to a party where you'll be introduced to guests who are stars. It isn't that Hollywood celebrities are so aloof, but they're hard-working people and most of their time they are shut up inside studios.

There are lots of places where visitors can see their favorites, such as Hollywood Bowl concerts, famous restaurants or night clubs, premieres, radio broadcasts and so on, but unless you know someone, chances of meeting stars aren't any better than meeting strangers in other towns.

Q. *What do you do on a Hollywood date? They sound so glamorous!*

A. Whatever the girl wants to do. I used to know a girl who loved horseback riding, so that's what we did when we had dates. Other girls are music-mad—then you go to the Philharmonic, Hollywood Bowl, or wherever there's good music. If she likes dancing, you go where there's a band or a good orchestra. You do whatever your girl chooses, just as all American men in other towns do.

I grant you that sometimes on a Hollywood date you're in more glamorous company than you might be in a small town. Eleanor and I may go out with other couples; Ronnie Reagan and Jane Wyman, say. Toscanini is a great friend of Eleanor's, too. Famous artists, writers, musicians and actors do add glamour to the mildest date.

Q. *Do you like girls to wear hats?*

A. I hate hats myself. If a girl has nice hair, why should she hide it?

Q. *What wardrobe does a man need for pictures?*

A. An extensive one. Unless he's fortunate enough to be cast in a period picture—that means a costume picture—where the studio provides his wardrobe, he must be prepared to fit himself out with whatever is called for in his role, sports clothes, tailored or evening things, casual, lounging or riding outfits, overcoats, sweaters, everything. And very difficult they are to find these days. Of course a man can wear the same suit in several films.

Q. *Do you believe in share-the-check dating, when both boy and girl are in school and not earning money?*

A. Not if you take the girl out only occasionally. It's not good for a man to let a woman pay the check or any part of it. It may be a little different if the two of you are going steady, and both understand the state of your finances and you want to go somewhere expensive for the thrill of it. Then if the boy's resources won't stretch that far, the girl may chip in. That's up to you.

Q. *How did you get your break?*

A. I worked in seven little theaters in Santa Monica, after school. I was carpenter in one, assistant stage manager in a second, property man in the next, actor in the fourth—oh, I did whatever had to be done for each of them. I learned about building sets, lighting, music cues, prompting, advertising, all the backstage stuff. On the road, I started out as assistant stage manager with Herman Shumlin's production of "The Children's Hour," also playing the bit part of grocery boy. Later I handled the same chore for Francis Lederer's "Golden Boy." You see, as assistant stage manager, you are also understudy for all the actors. In "Golden Boy" there were many male roles and I played most of them during our tour. When I realized how much easier it is to go out on the stage and speak a few lines than to manage a show with all its headaches, I decided to become an actor.

Q. *You're a veteran, too. Do you find your outlook on life much changed?*

A. No, except that I'm much more appreciative than I used to be. I used to take too much for granted. Now I know I'm lucky to be here alive and well, instead of out in some desolate spot like Iwo Jima being shot at by Japs . . . I was in the Marine Corps for three years.

Oh yes . . . the Marine Corps taught me to recognize phonies when I see them!

Q. *What's the most dangerous scene you ever played?*

A. Swimming a horse across a stream in "Texas." Director George Marshall said to me: "Are you scared to do it?" Naturally, I said, "Of course not!" I didn't know any better until I got 'way into the water and the horse began to rear up high and start plunging. If he'd fallen back on me, that would have been the end of Ford.

Q. *How to you like a girl to dress for a date?*

A. Remember you are talking to a happily married man with a child. . . . It depends on where you are going. Eleanor has wonderful taste and I don't put my oar in when she's dressing. I like perfume—really good perfume—and glamour gowns for glamour dates, simple outfits for simple dates, like going to a movie or driving.

Q. *How much make-up should a girl use?*

A. I like a little light lipstick, no mascara—a girl should look as if she wasn't made up at all. After a long day in the studio with girls who are slathered in make-up for the cameras, it's wonderful to go out with one who looks fresh and natural.

Q. *How should she wear her hair?*

A. I don't care. Eleanor usually wears hers down, but brushed behind her ears. I like hair behind the ears, whether up or down.

Q. *Do you have any advice to give to actors?*

A. Yes. If I had my way I'd have every actor in the business sit down once a week for a solid hour and read ten-year-old fan magazines. I've been doing it lately. When you look through them and see who was important ten years ago and realize what those same people are doing now, you know that Fame is fleeting. You know that it's not so vital to get items put in the paper as you thought it was. . . . Maybe you see that Jim Murgatroyd has the first Dusenberg car in town. . . . No doubt Jim got a thrill out of that item. But now you can't remember who Jim was . . .

Q. Do you imagine yourself in love with your leading lady (briefly, I mean) in order to play a love scene sincerely?

Mr. Ford clamped his teeth down over his pipe and looked at me, enigmatically.

A. No answer.

THE END

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CHARLES BOYER

(Continued from page 55)

Paterson would prefer directness and sincerity to a devious, drawn-out proposal.

But then, Boyer is classic.

On the screen he may say, in a slumbrous near-whisper, "Meet me in the Casbah," and know that his entire feminine audience of several millions will accompany Hedy Lamarr on her assignation, delightfully titillated by the danger of it all. He may have a thousand loves, through the camera's eye, winning and losing them a thousand times; but the one time he ever fell really in love, he married the girl. They are still married—after ten years.

That is not the Hollywood pattern, but Boyer is not of Hollywood, except professionally. People will tell you that no one knows him because he is secretive, jealous of his personal life and of his past. That is unfortunate, since his personal life has great charm and his past great excitement.

When he was twelve he set a forest afire in Figeac, France. When he was in his teens he was arrested for introducing a lion into the streets of Paris without a permit, in order to observe the reaction on the faces of passersby. During his twenties he lost, in one three-year period alone, 3,000,000 pre-war francs at the casinos of Europe; simultaneously developing the habit of smoking 200 cigarettes a night and never arising until cocktail time. In that same period he managed, with incredible artistry and vitality, to become the foremost star of the French theater, and to lead off-stage the kind of life you read about in French novels or the earlier books of Louis Bromfield.

This is not the kind of man who, at 45, could fit too well into the goldfish-bowl of Culver City and Beverly Hills. He is bored with talking to writers on sets because he cannot think easily in English and his head is full of lines in a language still unfamiliar to him. He is a conscientious workman and doesn't like blowing a scene, so he is a little ungracious during his work-day, pacing about between shots chain-smoking and glowering.

But I have talked to him at meetings where he spoke to raise funds to feed the starving children of his homeland, and there he was voluble and relaxed. I have spent an afternoon in a house that was the personification of his personality; aloof on a hilltop, among hills that he said reminded him of Switzerland. A beautiful house with great walls of glass that gave a feeling of space, and a spiral staircase that wound up into a tower library and study. It was a subtle house, enormously sophisticated, but as simple in design as his proposal to his wife had been—and as knowing. There were cats in the courtyard, and he explained they were there because his mother liked cats, but which with their lounging grace and implacable assurance seemed to fit the house and its master.

He is an adult, integrated, worldly man, this Boyer. He knows perhaps too much. Those inscrutable eyes are authentically weary with experience. But they were wearier, once; and for many years they were inscrutable not because he chose to block out the world from his personality but because he was afraid to let it in.

Award winner Peggy Ann Garner celebrated her 13th birthday at home with her mother.

In the small village of Figeac, where he was born, there was not much to be afraid of. In the early 1900's Figeac was even more provincial than it is now. The schools not only separated the sexes but were established as far across town from each other as was geographically possible, with all the boys in one establishment and the girls in the other. Sons of respectable families did not meet or speak to daughters of similar families except when adults were present—and the Boyers were eminently respectable. They manufactured farm implements, *machinerie agricole,* were comfortably well-off, and were extremely annoyed when their son nearly drowned in the river (where he had been forbidden to swim), set fire to the forest and got stuck in the chimney of the village's haunted house. They would have been horrified had they known he also was carrying on a violent love affair with a pretty jeune fille whose first name was Jeanne.

This affair, of necessity, did not allow opportunity for genuine adventure since his passion was expressed in billets-doux written at school, passed around for the admiration of the other boys, and then slipped into her hand on a street corner as she passed with a forbidding, heavily mustached aunt always in attendance. Jeanne never answered the notes, but she took them—she took them, and, he heard later, pined away for almost a week when he was old enough to leave Figeac and go to the Sorbonne in Paris.

The Sorbonne was his mother's idea (Charles had long since determined to become an actor) and he earned his license there in order to please her. That done, he was free.

In those years, Paris was decadent, magnificent, gay, the glamour capital of the world. Charles spent part of his time studying at the Conservatoire de Drame, the rest exploring the city and its vital, secret life. It was during this phase of observing human behavior at first hand that he and the gendarmerie met head on, with Charles the loser. "It is so seldom one sees a person really afraid," he told a couple of fellow students one day, "and yet on the stage we are always being asked to show fear. I have an idea . . ." Thus, that afternoon, the three young men stood in the shadows of a narrow alley, with a tame, somewhat mangy lion on a leash behind them. They had borrowed the beast from a friend's menagerie.

At a given signal from Charles, they pushed the reluctant lion out onto the sidewalk, and thereafter observed many emotions indeed: incredulity, first, and then terror on the faces of three women, who promptly fainted; anger on the face of a nearby butcher, whose best leg of mutton the lion ate; and mingled impatience and amusement on the face of the magistrate, who put them all in jail for the night.

It was a small price for the lesson learned. Charles took second prize at the Conservatoire that year and later, when the leading man of Le Jardin du Murci became ill, he learned a difficult role in twelve hours went on that night, stole the part and the show, and thereafter was "made" as an actor. Success comes that way, sometimes, to those who are born for it.

Within a year he had gone as far as he could go, save only one place. This was the pinnacle and it was already occupied by Sascha Guitry, star of Henri Bernstein's theater. For four more years, Boyer determinedly patterned himself after Guitry, learned the art of patience, worked hard—and the incredible happened! One afternoon his servant announced Bernstein while Charles was breakfasting on his terrace at three in the afternoon.

"Guitry and I are through," said Bernstein. "I need a new star."

Before evening they had signed a five year contract. Charles was in his middle twenties, he had just achieved the highest reward of the acting profession in his own country, and he was magnificently happy. It was almost the last happiness he knew for the duration of that contract.

Bernstein, a great artist and a greater entrepreneur, had one sure formula for success. He always found a sensitive, intelligent, fairly neurotic star who, like himself, was eternally torn between the love of a woman and the love of art, of work. Bernstein wrote plays around such a character, using anecdotes from his own and his star's life. The star could not be anything but great in his performance, nor the plays anything but crashing successes. It was merely up to Bernstein to make sure that his actor remained neurotic enough to give a convincing performance.

He would go to any lengths to achieve his purpose. When a play called "The Poison," a study in jealousy, opened, Bernstein observed that Charles was suspiciously content with life. He was even heard humming in his dressing room. This would not do. Bernstein investigated and discovered to his horror that the young actor was delightfully *en rapport* with a Parisienne of much talent and beauty. He had a word with her that very night. Whatever it was he told her, she left immediately for Cannes, leaving her lover desolate and his work so improved that "The Poison" ran for two years.

The determined producer did not have to work too hard to keep his most important property miserable. Charles was naturally moody, introspective, given to long intermittent periods of melancholy. But he found one release—the gaming tables. He played whenever he could, and consistently lost. Finally, in desperation for his pocketbook, he asked his agent to book him for a tour—which, unfortunately, turned out to include every spa and gambling hell on the Continent.

Furious, he asked the troupe's manager to withhold his salary until they were on the train leaving any stop that contained a casino. That was the end of his friendship with the manager. He asked his fellow actors not to lend him money, then berated them bitterly for their stinginess when they reminded him of his bargain. In the end, of course, he got his salary and borrowed the extra money too losing both.

He knew one thing, anyway. He must never team again with Bernstein once his contract was finished. He must get away from Paris. He was nearly thirty, bored with himself and the world. He wanted to see the dawn again through clear eyes. So, he quietly signed for a world tour and on the day his agreement with Bernstein ended he sailed for Egypt.

The next five years were a kind of kaleidoscopic nightmare, full of indecision and attempts to find peace. He made films in Paris and in Hollywood; he went to New York, found the whole place drinking too much just because there was prohibition, and drank too much because everyone else did. Tired of hangovers, he went to Berlin, and to Paris again, and at last once more to Hollywood. Here he found what he was seeking. She was slim and blonde and English—her name was Pat Paterson

It was "Private Worlds," finished after he had married Pat, that made him a star. You will remember his pictures after that: 'Conquest," "Love Affair," his portrait of Napoleon with Garbo; and, more recently "Flesh and Fantasy," "Gaslight," "Together Again," "Confidential Agent," the new and enchanting "Cluny Brown."

He has successfully portrayed a Corsican, a Czech, an Italian and a Russian on the screen—all with the same accent—so that it's said around Hollywood that all foreigners in films have to sound like Boyer or no one will believe them. He himself has to watch his screen voice carefully to preserve its suave foreign flavor, since his English has improved along with his emotional life. He is too busy, now, and too happy to play with matches, lions or Chemin-de-fer. He has two great interests besides his wife and his work: one is his son, the other his French Research Foundation, which he started during the war. Soon to move into a new building which he is personally financing, the Foundation already contains 15,000 volumes.

For his son, Boyer has begun a rare stamp collection which one day will be in a class with that of the late President Roosevelt's. When the boy is of age, the collection will have so increased in value that it probably can be sold for every sou his father once lost at roulette.

The Boyers live simply; have a limited circle of friends. They play tennis with the Ronald Colmans and toss coins with the Tyrone Powers to see whose pool they will use. With the Powers they speak only French.

It is perhaps significant that Boyer's finest work was done only after he had found peace and happiness and the beauty of simple things. On the screen, he is a mirror of the past he constructed with such anger and misery; but now he can recapture that past with a humor, with a fidelity unmarred by a dependence on what it represents.

He is still the greatest lover the screen has ever known, including Valentino, who flared his nostrils and panted; and Van Johnson, who is doubtless desirable if you are very young. As one extremely famous woman remarked the other evening, when asked with which male actor in all Hollywood she would prefer to be ship-wrecked on a desert island: "I'll take Boyer, especially in a full moon. We'd probably starve to death—but what a way to die!"

THE END

LETTUCE LAUGH:

As you probably know, Joe E. Brown recently appeared in Los Angeles in the stage play "Harvey." On opening night, some anonymous Hollywood friend sent him a crate of baby rabbits to which a note was attached to wit: *"Our lady rabbit hasn't been near another rabbit for a year, therefore Harvey must be responsible for this progeny. We'll thank you to keep him chained hereafter."*

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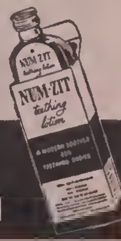

MOVIELAND'S CROSSWORD PUZZLE

ACROSS

1. Faye Emerson in "Danger Signal"
6. Rod Cameron in "Frontier Gal"
10. "Night Must - - - -"
14. Sharp and harsh
15. Like a wing
16. Matinee - - - -
17. Movie characterizations (anag.)
18. Rosalind Russell in "She Wouldn't Say Yes"
19. William, Nelson, Irene and Merle (inits.)
20. Direction (abbr.)
21. "Song of the - - - - Road"
23. "The - - - - - - of Decision"
25. "Clint Maroon" in "Saratoga Trunk"
26. "Kitty"
27. "Sunset in El - - - - - -"
30. "Jim Bender" is - - - - - role in "Dakota"
31. He's in "The Kid From Brooklyn"
32. Reluctant
34. "- - - and Bill"
37. Ore deposits
38. Subside
40. "Watch on the - - - - -"
42. Frances - - -
43. Of this
46. So. American wood sorrels
47. Grinding
48. "Marion Hargrove"
50. Esteems
53. "- - - - to Hold"
54. "Kim Walker" in "Because of Him"
55. May Whitty's title (anag.)
56. Ginny Simms in "Shady Lady"
59. "Kenny" in "Whistle Stop" (anag.)
60. "Ben Dalton" in "The Daltons Ride Again"
62. Hawaiian salutation
64. "Ellen" in "Leave Her to Heaven" (anag.)
65. Odd (Scot.)
66. "Mr. - - - - - Goes to Town"
67. "Stage - - - -" (anag.)
68. "Chris Maule" is - - - - role in "The Harvey Girls"
69. A boarder at "Miss Susie Slagle's"

DOWN

1. Alan - - - -
2. Sacred image
3. "Michael Kent" is - - - - role in "She Wouldn't Say Yes" (anag.)
4. Anagram for Mr. Skelton
5. "- - - - - - - With Two Yanks"
6. "Pinky Wilson" in "People Are Funny"
7. Joseph Cotten in "Love Letters"
8. Operated
9. "Lilah" is - - - - - role in "Johnny Angel"
10. "Emmyline Quayle" in "Paris Underground"
11. Feminine name
12. "Rainsford" in "A Game of Death"
13. "Inspector Briggs" in "The House on 92nd Street"
22. Malayan outrigger canoe
24. Snake
25. She's in the "Swing Parade of 1946"
26. "Anna Karenina"
27. "Salty O'Rourke" (anag.)
28. Hautboy
29. "Sandy" in "They Were Expendable" (anag.)
30. - - - - - and Fields
33. "Madge Stevens" is - - - - - role in "Snafu"
34. "Of - - - - and Men"
35. Early Irish frock
36. Cozy retreat
38. Deprived
41. Fireplace projections
44. "Ruth Hartley" in "Pride of the Marines"
45. Ex-GI in "Pardon My Past"
47. Coined
49. Mountain nymphs
50. "A Bell for - - - - -"
51. Procrastinate
52. Screen and stage actress born in Mexico
53. Sunk fences
55. Rita Johnson in "Pardon My Past"
56. Author of "Blithe Spirit" (anag.)
57. Stuart, Cedric, Olivia and Pola (inits.)
58. "- - - - Come, - - - - Go"
61. Mouths (Latin)
63. "Esteban Guzman" in "Mexicana"

(For Solution See Page 86)

1	2	3	4	5	■	6	7	8	9	■	10	11	12	13
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64				■	65				■	66				
67				■	68				■	69				

NEW PICTURE GUIDE

(Continued from page 23)

The Glass Alibi **(Rep.)**—Paul Kelly, as Max Anderson of the Homicide Squad, again proves that crime doesn't pay. Douglas Fowley, Anne Gwynne, Maris Wrixon, and Jack Conrad help him prove his point.

Gentlemen with Guns **(PRC)**—A wild and woolly Western with Buster Crabbe, Al (Fuzzy) St. John and Patricia Knox.

The Dark Corner **(20th Century-Fox)**—Another "perfect" crime, with the murder-motive made to order. Mark Stevens is the guy who's being framed; Lucille Ball, the beauteous gal who helps with the sleuthing. Chief suspects Clifton Webb, William Bendix, Kurt Kreuger, and Cathy Downs.

Badman's Territory **(RKO)**—A spectacular outdoor picture depicting Oklahoma's history during the 1859-1899 period. Randolph Scott is the fearless Texas sheriff who aids beautiful newspaper woman Ann Richards to rid the badlands of the lawless James Boys (Lawrence Tierney and James Tyler), the Dalton Brothers, and other notorious baddies of that period.

The Devil's Mask **(Columbia)**—Suspense and murder involving five shrunken heads from a South American Indian exhibit. There's added mystery with the appearance of a sixth head which definitely is *not* part of the gruesome collection. Jim Bannon, Barton Yarborough, Anita Louise and Mona Barrie help keep you scared in this one.

Passkey to Danger **(Republic)**—A blackmail and murder mystery in the advertising business involves Kane Richmond, Stephanie Bachelor and Adele Mara.

Phantom Thief **(Columbia)**—Stolen pearls in a spiritualist setting form a background for murder. Boston Blackie (Chester Morris), crime detector de luxe, is assisted by George E. Stone, Dusty Anderson and Jeff Donnell in his pursuit of the killer.

Romantic comedy "Without Reservations" stars John Wayne and Claudette Colbert.

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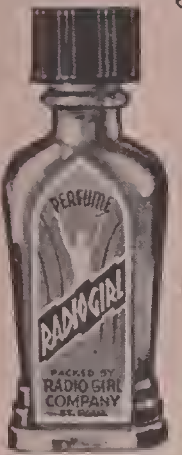

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JUNE ROMANCES

(Continued from page 51)

held up a bit of shiny porcelain. "Tooth," she explained then, aggrievedly. "Just a cap, but it'll stop production if I don't connect with a good dentist tomorrow. Who's the best?"

The pal was Dick Haymes. He began to chuckle. "I'll do something nice for you," he said. "Go see Dr. John Duzik." He mentioned an address in Beverly Hills. "You're in for a surprise; don't say I didn't warn you."

"Well, as long as he doesn't hurt *too* much," said June from deep experience, and scribbled the address on a menu. The next day she went to Dr. Duzik's office. She exchanged vague pleasantries with the receptionist, maintaining that far away gaze of people who look upon their own immediate destruction on the rack. She was told to go in now, please, and went in, and closed the door behind her. She stood waiting until he turned around.

That, of course, was the most exorbitant double-take June Haver has ever done, even before cameras. Dr. Duzik, to put it mildly, did not look like the popular conception of a dentist. He looked like a Jon Whitcomb illustration, as a matter of fact, with blond hair bleached by the sun above a deep tan, and a pair of shoulders to there. It was all six-feet two inches off the floor, and despite the white Mother Hubbard dentists affect, the waistline was obviously all that it should be.

"Now, little girl?" said this vision.

It didn't hurt a bit.

For several weeks, after that, Mrs. Haver's prettiest daughter had an inexplicable amount of trouble with her teeth. It was just one appointment after another, and Mrs. Haver was thoroughly puzzled about it. "I don't *get* it," she said to June's oldest sister. "She's always had the healthiest teeth of any of you. And now, all of a sudden . . ."

"Calcium deficiency," Sis explained.

That was no vitamin deficiency on June's part.

She saw him next, of all places, as she was coming out of early mass at the church of the Good Shepherd. That did it—naturally. She had known from their conversations around the drill that he seemed to like all the things she liked, that he had a ranch, that he knew horses, and played golf at the same country club she belonged to, but it had never occurred to her that they might have the same religious interests.

So when he recognized her that morning on the church steps she showed him the gorgeous smile he had spent so many weeks helping to perfect. He asked her to breakfast, and over the coffee cups there came that subtle change from doctor-patient relationship to something a bit more social. By the time they had finished breakfast she was able to sigh happily with the certain knowledge that her tooth trouble could be over at last.

Speaking of romance—and when you speak of June Haver that's the inevitable corollary—John Duzik represents the basic, the solid man in her life. He is the sort of fellow she will one day marry, when she is ready for marriage: charming, respectable, a good Catholic, outside the picture industry so that there could be no conflict of their two careers, but enough on the fringe of it to understand and tolerate the strange demands it makes of its slaves.

For instance John knows, as no dentist practicing in St. Louis or New Haven or Deadman's Gulch could possibly know, that little blond movie stars with careers on the sharp incline have to have a thing called publicity. That publicity is defined as having your picture and your name in the public prints more or less constantly. That to get your picture in magazines or newspapers you have to go where photographers are: the nightclubs, smart restaurants and premieres. And, finally, that the proprietors of the classier joints frown upon young ladies appearing on the premises without an escort.

Gallant Rory Calhoun seats fair lady Cathy Downs after a dance at Mocambo. Rory's next pic is "Duel in the Sun."

Well, why not one Dr. John Duzik for the escort? Simple. Nobody, outside his own circle of friends and June Haver, is much interested in a Beverly Hills dentist; whereas if the little blond movie star shows up on the arm of a big blond movie star, that is double news and doubly photogenic. It's also a break for the guy, who by all rights ought to be under contract to the same studio, preferably working in the same picture.

Then *everybody's* happy.

Knowing these things, Dr. Duzik does not get all involved and wave his arms and speak in strong language when he sees by the papers that his favorite actress dined at La Rue's Saturday with Rory Calhoun, and watched the parrots at Mocambo last night with Frank Latimore, and is going on a picnic with her old beau, Farley Granger, the minute he gets out of service. Dr. Duzik does not even blow his top when something like *l'affaire* Haver-Mature happens, although that would be enough to try the patience of any young suitor, even one named Job.

It was like this: you may remember that about a year and a half ago the forthcoming nuptials of Rita Hayworth and Victor Mature were announced, only to be cancelled suddenly by Miss Hayworth, who then promptly married Orson Welles. Vic was in Chicago at the time, and on the day he learned that his light o' love preferred genius to hunk-of-man, he ran into June, who was also in Chicago doing location scenes for "Home In Indiana." Vic looked very young and hurt and sad in his Coast Guard uniform, and was obviously so cut up about the Perfidy of Women that June had lunch with him, listening sympathetically to three hours of woeful reminiscence.

She did not see him again until he had

been discharged and was back on the Twentieth lot, asking her to go places. Mindful of the reputation Vic had so carefully constructed for himself, June repeatedly turned him down. Like the girls from the Institute, she does not smoke nor drink nor chew, and she'd just be a washout from his point of view, rooty-toot, rooty-toot! "But I'll tell you what," she assented finally, "you can come to see me at the house, if you want to." She could not imagine his wanting to, under the circumstances. She lives with her mother and two sisters, with two dogs and a colored mammy standing guard.

But it was about time for the unpredictable Mature to be unpredictable again. He not only accepted her invitation; he chose a Sunday, went to mass with her, played gin rummy with the whole family, loped cheerfully about managing the record changer and helping with dinner, and went off early leaving what is generally spoken of as a Good Impression behind him.

"After all I've read about that young man," said Mrs. Haver, "I must say I am pleasantly surprised. Not to say amazed."

"Gosh, me too," said June.

So that was the beginning. In the vast, modern, air-conditioned caverns of Twentieth's publicity department the inmates looked at the printed pictures of Haver and Mature, read the sheaves and sheaves of clippings about Haver and Mature, and did little solemn dances of joy, for this was the Works. What people didn't print, they whispered. They even said that one day June went to her bosses saying she had it in mind to marry Vic Mature come all the high water anyone wanted to furnish, and that there was quite a bit of excitement, up there in the executive offices.

As for Vic, there was certainly no doubt that he had it bad—again. He was never a one to suffer or love in silence: reticence just isn't his forte, and he told the world how he felt about June.

The whispers got louder, too. People hardly bothered to lower their voices when they explained that it was a miracle—plain and simple—that had caused little Junie to turn back at Palm Springs that time she and Vic were headed for Nevada and a minister.

You begin to see what I mean about Dr. Duzik and the patience of Job?

But it is June herself who gives the final word on it, now that the flame has flickered and the Don't-be-silly-Vic-and-June-are-just-good-pals announcement has gone forth.

N. Y. visitors, Linda Darnell and Dick Conte, ran into each other at the famous Stork Club.

LOOT:

Not long ago June Haver came home from a party and was escorted to the door by her boy friend. Having extracted the key from her purse she fumbled over the door in search of the knob. After a few resultless moments, she said, "This sounds silly, but I think the doorknob is gone." Her escort struck a match. Keerect. The doorknob was gone. Marks indicated that burglars had tried to jimmy the lock, had given up and had broken off the knob in pique, or in a frenzy of souvenir-hunting.

"Marriage," says she, "is not for me for at least five or six years. Then I'll marry according to my religious training, and I'll have children, and I'll probably have to quit work, because it doesn't look as if you can work in the movies and be a good wife too. When I marry I have to *stay* married."

This June says with satisfaction and just a trace of grimness. It is no idle phrase to her. She has worked hard at her career since she was a little girl. Before she was eight she had played with the Cincinnati Symphony and had done a radio show sponsored by an ice cream company. Back in Rock Island she had wangled singing spots with Dick Jurgens, and had come out to California as a featured singer with Ted Fiorito. Impatiently, she had taken time out from work to go to high school—there's a law about that—and then, at fifteen, she crashed the movies.

Now, with her twentieth birthday still before her, she is on top—a star.

It takes a shrewd, wilful girl with intelligence and guts as well as beauty to cut a path like that for herself, in such a short time. Such girls do not bump into a handsome man, go suddenly all dewy-eyed, ignore the advice of mother and studio, and depart for Las Vegas in a cloud of dust.

Instead, they cut things off when they are on the verge of going a little too far; they plod right along at their work, as June is doing in "Three Little Girls In Blue"; they buy ground and interview architects for the big, gracious, Georgian house that is to be built on the same plans a little girl once drew for herself at her desk in a Rock Island grammar school . . .

"What's that?" the boy at the next desk had asked, inquisitively, and she had answered, "Oh, just a house I'm going to build some day."

The boy had observed the plans appraisingly. "My Gosh, why don't you grow up?" he'd said. "Stables! And a swimming pool! It's too cold to swim here most of the year, anyway."

. And she had smiled a little, secret smile. "But it's never too cold in California."

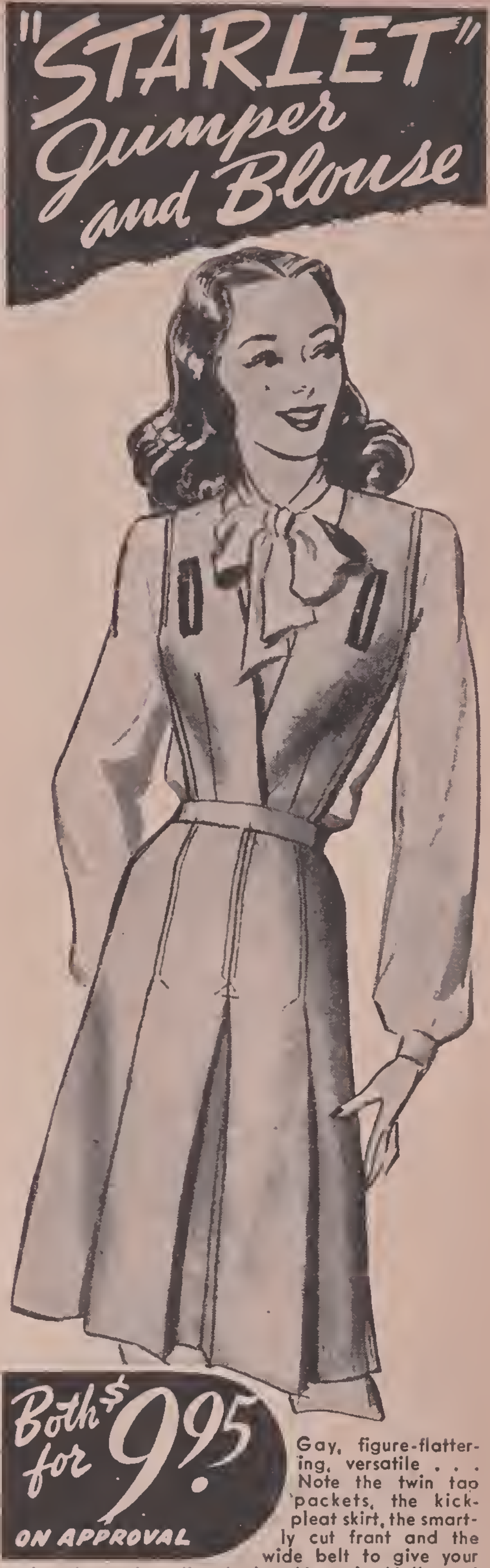
June will have her house. As a rule, she gets what she wants. She wanted an apartment for her oldest sister and her husband to live in; so the last time I talked to her, June was meeting her business manager and a real estate broker at five, to buy an apartment house on Bedford Drive, in Beverly.

She wants to fly, because this is the air-age and America is a big land and she is curious to see it all. June already has had three hours of instruction by Lowell Thomasen (who used to pilot Churchill and Roosevelt) in his own two-motored Cessna.

She wants gaiety and romance and fun, and she will have all of that. There is Dr. John, with his tolerant grin and his kind voice and his terrific technique on a dance floor. Vic still drops by sometimes for Sunday supper and a game of gin rummy. And Farley Granger will be back any day now.

Some little blond movie stars are pretty smart, when you come to think of it.

THE END



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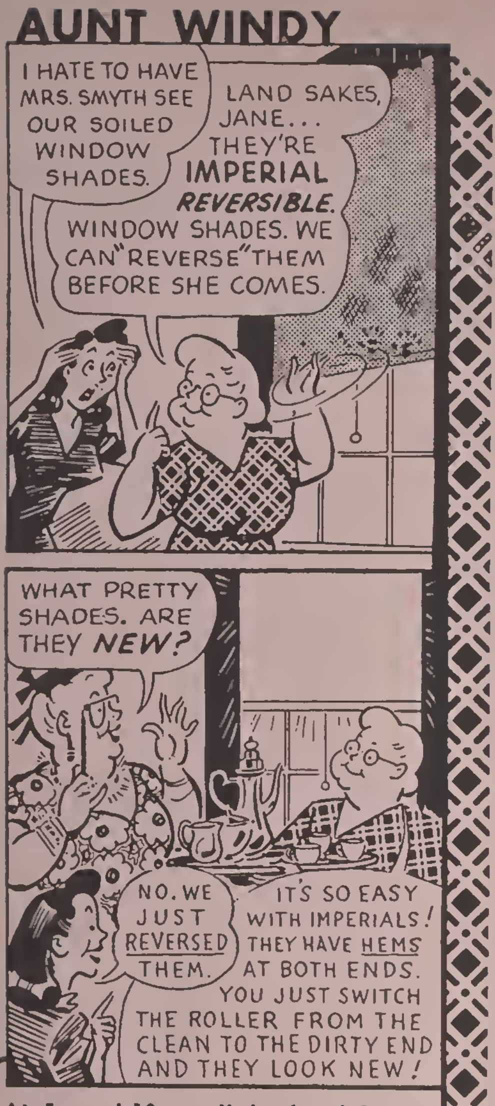
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Lydia E. Pinkham's TABLETS

ON HER TOES

(Continued from page 31)

rather by accident. When she was a tot in Cincinnati her father was a piano dealer and her ambition was to be a pianist. She worked so hard at this that by the time she was nine, her mother thought she was beginning to look a little peaked. Since she couldn't persuade her child to skate, swim and play basketball with other children, she enrolled her in dancing school. "Perhaps if she can exercise to music it won't seem so dull to her," thought her parents. And she was right. Dancing was exactly what Vera-Ellen had been waiting for.

The double name, by the way, is the result of a dream her mother had before she was born. Her parents' names are Martin F. and Alma Westmeyer Rohehut but they have both advised her to think nothing of it. Just to stick to her "dream name." It seems to have worked very well! But then, let's face it! Nearly everything has turned out very well for Vera-Ellen. She did all right when she tried out for the Major Bowes amateurs and went on tour with one of the units. Her luck held later when she was studying in the Sonia Soroval dancing school in New York and someone sent her with a message to Ted Lewis who was auditioning in the same building. That astute showman had one glimpse of her dancing—and she was touring with his show.

Later on she tried out for a Billy Rose show in New York where she found pretty little girls showing off a "time step and a high kick." She was disgusted. "If *that's* all you want," she told the startled Rose, "I don't think I'd be interested. I've been dancing for *years.*" Rose barked, "Well, what do you think *you* can do?" to which Vera-Ellen replied, complacently, "A specialty." And she proceeded to do a very complicated routine. You gather that she wasn't a bit surprised when Rose presented her at his Casa Manana night club soon afterward. Vera-Ellen had her start on Broadway.

She is sure, you see, of her dancing feet. I don't think she is really sure of anything else in the world. But she likes to experiment. Recently, for instance, she has given her studio some bad moments by attempting to learn (1) to pilot a plane (2) to ride horseback (3) to ice skate backward. Her bosses have been so appalled at her risking her valuable pedal extremities, and have forbidden her so many activities, that she says she imagines her next contract will contain clauses forbidding anything more interesting than concocting a cup custard!

"I never had a chance to do these things before," she mourns. "And besides, if I should fracture some of my dancing apparatus . . . why couldn't I just go ahead and *act?*"

She made up for some of this frustration, however, by bullying her father and mother into learning to ride bicycles. This really took some doing on her part, but now that it is accomplished she feels sure that life is fuller and more pleasant for both of them.

She lives with these reluctant cyclists in a small Hollywood apartment which she describes as a "one-bedroom-and-couch-in-the-living-room dwelling." She recently separated from her husband, Robert Hightower, formerly a lieutenant in the U. S. Air Forces. She met Hightower while she was dancing in "Higher and Higher" and they were married on March 7, 1943. Because of the war they had very little time together.

She has kept herself from boredom by taking up activities which certainly surprised Hollywood when it found out about them. For one thing she attends public night school twice a week to study French. She says, "We don't seem to get along very fast in my class but we certainly *try.*" And she sings in the choir of the Lutheran church near her home. Of that she remarks, cheerfully, "There must be a lot of better choirs whose members have more time than we do to rehearse, but at least, we are earnest and *energetic* singers!"

Her dance routines are so strenuous that she had little time off when she first came to Hollywood. But when she did, at last. have a whole day to herself, guess what she did! Devoted the entire precious time to shopping for shoes. These are her passion and chief extravagance and she thinks that perhaps, being a dancer, she is a trifle "foot conscious." Stockings concern her, too, and she has never hated anything in the world as she has hated the baggy rayon horrors of wartime.

A moment later, though, she will quirk a dainty eyebrow at you and admit that she has never been actually ill in her life. She has never had a headache or a cold, and even as a child, she reports, "I never had one small measle!"

She had, with some dismay, accustomed herself to the idea that she would always be too thin, so it was a distinct thrill to her, after she came to California, to find herself putting on weight at a great rate. The fantastic gal avers that it's interesting, it's even *fun* to have to watch her diet! Mostly, though, she eats pretty much what she likes and the things she likes are meats (rare, if possible) and salads and a few cooked vegetables.

She makes fudge like crazy, though, and is always taking pans of it to her friends with the gleeful expression of a small girl taking an apple to the teacher. She has a dozen treasured recipes and if you can give her a new variation of this sweet she will be your friend for life. Her mother is an expert at deep dish apple pie with homemade ice cream a-top and this made a great hit with the servicemen they entertained at Sunday night suppers during the war.

However the entire family likes to "eat out," and Vera-Ellen says she is sure no people in the world move quite as fast as the Rohehuts do when one of them suggests, "Let's go!" They enjoy odd, small, out-of-the-way restaurants, preferably serving foreign dishes.

She isn't at all sure that it's a real superstition, but Vera-Ellen feels a strong attachment to practically anything that is heart-shaped. She wears heart-shaped jewelry (one antique ring is a real treasure) and uses heart-shaped soap! Ash trays, candy and cake dishes, salad plates in her home

Answer to puzzle on page 82

H	I	L	D	A	■	H	A	R	T	■	F	A	L	L
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N	E	G	E	■	O	R	R	A	■	D	E	E	D	S
O	R	O	D	■	R	A	Y	S	■	S	O	N	N	Y

follow the heart motif and any gift, however modest, is sure to delight her if it comes in a heart-shaped package. She even has a heart-shaped mirror in her dressing room at the studio.

"I can't remember how it started," she says. "But perhaps it is because my birthday, February 16, comes close to Valentine's Day and when I was a small child I was always entranced at the Valentine decorations at my birthday parties. Anyhow, it means something strongly and mysteriously important to me now."

She likes to wear frilly, feminine, "happy" clothes. Austere or tailored things depress her. One day she dropped in to see me, having hastily thrown on a blouse and slacks at the studio, and after a bit she exclaimed, "I forgot to change my shoes!" Sure enough, peeping from the tailored slacks were two diminutive frivolous blue satin ballet slippers. "I'll bet my forgetting was psychological!" she declared. "I just wouldn't have felt 'right' in these tailored things. . . ."

She likes definite colors—chartreuse, red, yellow, tempered with accents of black. Pastels depress her and high-heeled shoes give her what she calls "an *artificial* feeling." She feels almost indecently underdressed if she hasn't a necklace of some sort that fits closely to her throat, preferably with a heart-shaped locket dangling from it. She likes to buy hats, but almost never wears them. She still recalls her discomfiture on the day, soon after she arrived on the Coast, when she dressed up in formal attire—wool dress, fur jacket, hat, gloves—and boarded a bus. The girl who sat next to her wore a trunks-and-bra bathing suit and most of the other women were either in shorts or slacks. "I never felt so conspicuous in my life!" she recalls laughingly now. "People *stared* at me!"

Her favorite perfume is "Blue Hour." But she also enjoys toilet waters, especially if they come in bottles with atomizers. "I love to squirt them!" she remarks. "I sometimes go around the set squirting toilet water at people—and then I wonder whether it breaks up any families when people go home smelling of lilacs!" She doesn't seem much disturbed about this possibility, however, one notes.

Aside from rayon stockings, she hates parsnips, kale, reckless drivers and rain if she is dressed up.

She would like to go touring across the country and stop and talk to everyone who seemed interesting. Farmers seem particularly interesting to her and so do truck drivers and the people who operate small, roadside sandwich stands. She would like to meet a railway engineer, for purely academic reasons, of *course!*

She would also like to try a week—but only *one*—at a health resort "where simply everything is good for you! You know—sun baths, balanced diets, rest periods, exercise and all that!" She is sure that she would hate it but she would like to experiment sometime. And you can bet on it—she will!

And some day she wants to take a "secret cruise." "It would be so exciting," she thinks, "to be 'way out on the ocean and realize that absolutely no one knew where you were. People," she adds, wistfully, "always seem to know where *I* am."

In addition to these ambitions she still nurtures the desire to resume those interrupted piano lessons. "Maybe it's too late, and maybe I'll never be good at it," she defies you. (And you haven't said a *word.*) "I just have to try it. I shan't be really complete until I do!"

Well, Vera-Ellen has been good at everything else she has tried. Maybe we'll be discovering a new concert pianist in Hollywood. If we don't, it won't be because her efforts have not been genuine!

The End

PICTURES IN PRODUCTION

(Continued from page 16)

have some thrills *and* some laughs. Aiding Mr. Muni and Mr. Rains are Anne Baxter, Onslow Stevens, George Cleveland, Hardie Albright, Chester Clute, Marion Martin and Jonathan Hale.

MR. ACE AND THE QUEEN is the story of the ambition of a talented woman politician (Sylvia Sydney) who aspires to become governor of her state. She becomes involved with a big time racketeer and political boss (George Raft) whose partisanship, against the advice of men in his ring, can guarantee her election. Naturally, these two widely separated people fall in love, and then the gunfire begins. Also cast are Sid Silvers, Jerome Cowan (one of the ablest actors in the business, who should get twice the breaks he does get), Stanley Ridges (so good in "Because Of Him"), Sara Haden, and Alan Edwards.

* * *

At International:

THE DARK MIRROR is the first picture Lew Ayres has made since his separation from the service, and it is also the first picture that Olivia de Havilland has made in ages. She really gets a dramatic chance with this one, in which she is cast as twins, one of whom is a homicidal maniac. The story opens with the murder of a prominent physician, and one of the twins is suspected. Detective Thomas Mitchell is baffled, so calls upon a young scientist (Mr. Ayres) for assistance. Both girls show marked interest in the scientist, and the audience knows that one of the twins is going to destroy the other before the picture's problems are resolved. As this picture is being produced by Nunnally Johnson and directed by Robert Siodmak, who directed "The Spiral Staircase," you are guaranteed your money's worth of thrills. Also cast are Richard Long, Damian O'Flynn, Regis Toomey, Gary Owen and Lester Allen.

* * *

At Universal:

FANDANGO is the new title for Shehrazad, but it is still the story of an episode in the life of Rimsky-Korsakov when the composer was a sailor. Yvonne de Carlo dances of course, Brian Donlevy, as a brutal captain, is the menace, Jean Pierre Aumont is the composer and others in the Technicolor cast are Eve Arden, Theodora Lynch, Philip Reed and Terry Kilburn.

LESSON IN LOVE is a comedy about a celebrated New York dress designer (Lucille Ball) who is married to a foreign correspondent (George Brent). When Lucille notices the intense interest with which a lady photographer, also assigned to cover the overseas situation, hangs on every word that Mr. Brent utters, she decides to awaken her husband to her own attractions again. Vera Zorina is the lady photog, Carl Esmond (of whom we don't see nearly enough) is a lurking romantic interest, and others in the cast are Elizabeth Risdon, Wallace Ford and Louise Beavers.

INSIDE JOB is a dramatic picture in which Alan Curtis and Ann Rutherford are young married people down

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on their luck at Christmastime. They take jobs in a large department store, Ann in the manikin department, and Alan in the window as part of an animated display. There he is recognized by a big-time racketeer, Preston Foster, in whose employ Alan was when he was convicted on a felony charge and sent to prison. The racketeer reveals his plan of robbing the store to Alan, and suggests that—in order to remain opaque—Alan lend assistance. At this point, Alan breaks down and tells Ann about his past, adding that he is going to doublecross the racketeer; he intends to go through with the plot, but means to steal the money himself, and somehow escape the racketeer. Clean your rifle, pop, thar's feudin' in them thar aisles. In addition to Mr. Foster, Mr. Curtis, and Miss Rutherford, the picture is using the abilities of Joe Sawyer, Johnny Berkes and Jimmy Moss.

* * *

At Paramount:

THE PERFECT MARRIAGE is now in its second month of production, and marks David Niven's return to celluloid after having spent six well-acquitted war years in Britain. This is the story of a marriage that, after ten years, appeared to have gone flat. How it is revived constitutes the picture's plot line, and you'll have to see it to get the recipe; Paramount wouldn't tell us. In addition to Mr. Niven, Loretta Young (so beautiful) is cast, plus Eddie Albert (in his first picture role since he donned civies), Nona Griffith, Virginia Field, Rita Johnson, Charles Ruggles, Jerome Cowan, Louella Gear and Nana Bryant. A goodie.

OSS is the super-secret picture about that super-secret service, the Office of Strategic Services. No one is allowed on the OSS set except the cast, the crew, and enough technical experts to fill Madison Square Garden. Hiding behind cloaks, daggers, pillars and guileless expressions are Alan Ladd, Geraldine Fitzgerald, Patric Knowles, Richard Webb and Onslow Stevens.

SUDDENLY IT'S SPRING is the story of the adventures of a WAC Captain (Paulette Goddard) who has been the Corps Marital Relations Expert dubbed Captain Lonely-hearts. When she returns to this country she learns that her estranged husband (Fred MacMurray) is trying to find her in order to serve her with a divorce summons. Applauding this action is a gentleman who would like to marry the WAC Captain as soon as she is free, an ingratiating character played by Macdonald Carey in his first post-Marine Corps picture. The patter is fast and furious, with comedy action to match. We won't tell you who wins. In addition to the three principals already named, the picture employs the talents of Arleen Whelan, Lillian Fontaine (mother of Joan and Olivia), and Georgia Backus.

PERILS OF PAULINE is being shot in Technicolor with Betty Hutton, John Lund, William Demarest, Billy De Wolfe, and Constance Collier. It is the free translation of the biography of thriller-star Pearl White.

* * *

At Columbia:

THE JOLSON STORY is now in its fourth month of production in Technicolor with Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, and Scotty Beckett. When Mr. Jolson came on the set one day to see how things were going, he was persuaded to appear in some of the long shots, so—although the Mammy Singer will not be given billing—you will see him, instead of Larry Parks, in some of the distance shots.

Jinx Folkenburg gets set for a kiss from Forrest Tucker in "Talk About A Lady" (Col.)

GALLANT JOURNEY is a fairly accurate biography of John J. Montgomery, the first man ever to fly heavier than aircraft in controlled flight. This power-propulsion experiment took place in 1883, several years before the Wright Brothers attempted their soaring experiments. It is told in flashback form, and includes a charming love story. Glenn Ford is the ozone pioneer, Janet Blair is the love interest, and other members of the cast are Henry Travers, Charles Ruggles, Arthur Shields (Barry Fitzgerald's brother), Selena Royle, and Jimmy Lloyd.

* * *

At Monogram:

DON'T GAMBLE WITH STRANGERS tells its story in its title; the subsequent sequences simply give reasons. Cast includes Kane Richmond (sooo handsome), Bernadene Hayes (who is just out from her triumph in "School For Brides" in New York), Peter Cookson, Addison Richards, and Phil Van Zandt.

THE FIGHTING TEXAN is a west-run pitchur with Johnny Mack Brown, Raymond Hatton, and Reno Blair.

* * *

At Republic:

THE FABULOUS SUZANNE has a wonderful plot idea: it deals with the experiences of a girl who possesses the coveted faculty of lowering a pin point on a racing form, and spotting winners. Naturally there are three men (out of a possible three million) who are eager to marry this potential goldmine. Naturally, the complications are endless. Barbara Britton is the financial lode, Rudy Vallee, Richard Denning and Bill Henry are her suitors, and Otto Kruger, Veda Ann Borg, Iren Agay, and Grady Sutton are among the also ran.

THE TWISTED CIRCLE is a murder mystery. Warren Douglas, head of an agency called Action, Incorporated, is called in to solve the killing of a radio commentator. (It had to happen some time!) The radiorator's secretary, Adele Mara, is suspected.

SANTA FE UPRISING is another in the Red Ryder series. This time The Duchess (Martha Wentworth) inherits a very profitable railroad. Unscrupulous men decide to take it away from her, but little do they know that Red Ryder (Allan Lane) and Little Beaver (Bobby Blake) are not to be outwitted, out-pummeled, or out-shot. Jack LaRue and Barton MacLane are the menace men.

MY PAL TRIGGER is another Roy Rogers story with Trigger, Dale Evans, George Hayes, Sons of the Pioneers, Jack Holt, Roy Barcroft, and Leroy Mason.

* * *

At Warner Brothers:

HUMORESQUE is a sort of "Pygmalion" in reverse. A domineering woman (Joan Crawford) guides the career of a gifted violinist (John Garfield), and smothers him with her authority. When he revolts, the plot thickens . . . and you won't want to miss an instant of it. Also cast are Oscar Levant, Ruth Nelson, J. Carrol Naish, Richard Gaines, Paul Cavanagh, Craig Stevens and Tommy Cook.

THE SENTENCE is a picture being made upon the framework of a celebrated short story called "The Man Who Died Twice." Kent Smith, a wealthy and respectable heart specialist who has grown weary of his life, bored with his wife and children, happens to meet a honky-tonk nightclub singer (Ann Sheridan). When a patient, strongly resembling the doctor, dies in the doctor's office, the doctor sees a ready made chance to escape his own life. He changes clothes with the dead man, places him in the doctor's car, and sets fire to same. Then the doctor and the night club singer go to New York to establish new lives for themselves. There is only one hitch: police decided the 'doctor' was murdered, and—by fingerprints—trace the real doctor to the east. It would be unfair to spoil the picture for you by continuing with this story of a really exciting plot line. Robert Alda and Bruce Bennett are also in the picture. James Wong Howe, one of the greatest of all cameramen, is photographing the story.

A VERY RICH MAN deals with the adventures of a millionaire automobile manufacturer who is told that he must retire or die because of his heart condition. He retires, incognito, in a small town and goes into partnership with a boy struggling to make a success of a filling station. When the magnate's daughter arrives and gives the show away, there is really Hades to pay. Sydney Greenstreet is the magnate, Dane Clark his partner, and Martha Vickers the daughter.

* * *

At 20th Century-Fox:

THREE LITTLE GIRLS IN BLUE is a Technicolor musical which you won't miss, starring June Haver, Vivian Blaine, George Montgomery, Frank Latimore (who is so impressive in "Shock"), Celeste Holm, and Vera-Ellen.

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MARGIE is a Technicolor musical with Jeanne Crain, Alan Young, Glenn Langan, Lynn Bari, Hattie McDaniel, Esther Dale, Hobart Cavanaugh, Don Halden, Barbara Lawrence, Hazel Dawn, and Vanessa Brown. Under Henry King's vivid direction, the story is done in flashback style, and deals with an event that took place in 1928.

CLAUDIA AND DAVID is the second in the dramatizations of Rose Franken's delightful stories of a pixie wife and her indulgent husband. When this story opens, Claudia and David have been married four years, and have a three-year-old son. Marital mixups are caused by the son's illness, by the appearance of a handsome widow (Mary Astor) who is impressed by David's knowledge of ways in which to make farming pay, and by the attentions to Claudia of her brother-in-law. John Sutton and Gail Patrick are the in-laws, and other characters are Harry Davenport, Florence Bates, Jerome Cowan (playing the part of a psychic, whose predictions motivate some of the plot action), Roy Roberts, Frank Tweddell, Else Janssen, and Anthony Sydes, the adorable youngster who plays the role of Claudia's son.

* * *

At MGM:

YOU WERE THERE is the Robert Taylor-Katharine Hepburn picture about which everyone on the Metro lot is enthusiastic. The plot involves the mental transitions of a man whose life is affected by his jilting at the hands of a girl he has loved desperately. When Miss Hepburn comes along, she is much the same type of person as the first girl in the Taylor character's past, and she reaps the accumulated years of bitterness.

THE SHOWOFF is the pictorial rendition of the famous stage play about a man who can't tell the truth if a picturesque lie would be more fun. When this latter day Ananias smites a cop, because of an accumulation of fantastic circumstances, and is fined a thousand dollars—there is *really* trouble for Red Skelton. In addition to the Dood-it boy, the cast includes Marjorie Main, Marilyn Maxwell, Leon Ames, Jacqueline White (a good little actress getting her first break), and Marshall Thompson.

FIESTA is in its fourth Technicolor month of production. The story of twins, a boy and a girl, whose matador father has his heart set upon the boy becoming a bull-fighter, this colorful epic employs the services of Esther Williams, Cyd Charisse, John Carroll, Ricardo Montalban, Mary Astor, Carlos Romeros, Akim Tamiroff, and Fortuno Bononova.

THE END

CUB CAPERS:

When Cathleen Crosby, Bob's six-year-old daughter, overheard her father making plans to tour the Los Angeles metropolitan dailies, spreading news about his new band, she begged to accompany him. At the first stop, after Bob had made his pitch, the junior miss piped, "Excuse me, sir, but have you any extra funny papers?" Seems that they did. After the tour was finished, the turtle-back of the Crosby car was stacked with a month's homework for Bob to read aloud.

BOYISH BOB

(Continued from page 33)

charming double apartment in a town where mayhem, murder, and other forms of skullduggery are perpetrated in the pursuit of residence.

Despite his tender years (not so tender at that, come to think of it; he's 26!) his public has long considered him an expert on problems of young marriage—possibly because he has been through one sortie with sorrow and because he has twice played the role of a husband—in "Too Young To Know" and "Janie Gets Married." Peculiarly taking him for a male Dorothy Dix, the short-skirted portion of U. S. audiences have begun writing him about their marital problems. These he tries to solve the best way he can, although he considers himself far from an expert on any subject.

"It's hard to dole out advice," he says, "especially via the mails. But I try to help whenever I can. Most of the pleas I get concern girls who were married for only a month or so before their husbands shipped overseas. Now, with men being borught home in such wholesale lots, and with these men still comparative strangers to them, the girls are getting panicky. My advice is just plain horse sense, and I know it works. I suggest the girls get to know their husbands before they get home. I suggest they consult the people who were closest to the men; their families and their friends. Under the circumstances, it is the quickest way I know of having some sort of understanding on which to base a marriage. It's sort of a short-cut to happiness—that is, if you consider, as I do, that a successful marriage depends upon complete sympathy, understanding, and give-and-take."

This level head, set on well-squared shoulders, becomes Bob well. And the horse sense, let us add quickly, stays in place, doesn't flavor his personality with self-seriousness. His humor is good, and he is generally liked. One of the few actors in town that directors like to fraternize with after six o'clock, he numbers Delmer Daves and Fred de Cordova among his best friends. His completely un-actorish traits undoubtedly account for his popularity with *them.* Daves, a screenwriter of note as well as head-man on the set, is currently at work on a new script, the third to co-star Bob and Dane Clark. Casting about for character names, the witty Daves decided on the actors' real monickers, and it pleases Bob to know that Dane will be cast as Bernie Zanville, while he will be Bruce Winne, which name he was born with back in Kingston, New York.

From a non-professional family (his father is a hardware merchant), Bob is able to trace his ancestry back to Robert Bruce of spider-and-oat-cake fame. Not planning on a stage career for their scion, his parents nonetheless took the long view when he began cavorting through high school plays. Nor could they find it in themselves to put parental thumbs down when he later pursued theatrics at Blair Academy in New Jersey. By the time he'd entered the Feagin Dramatic School in Manhattan, they'd begun to take his dramatic bent for granted. For two seasons after schooling, Bob emoted with the Woodstock Playhouse stock company, exchanging lines with such luminaries as Sinclair Lewis, Elissa Landi, Clare Luce, Julie Hayden, and Kitty Kelly.

Arriving in Hollywood, prepared for any setback in his new hoped-for career, Bob found himself with a Warner Bros. contract before he'd even had time to unpack his trunks. He's made six pictures since then. His ambition in this celluloidal direction is to become first, a "big star," next, a director, finally a producer. To further his ends he spends every spare minute on the set scrounged down in a borrowed director's chair, following the machinations of the cameraman as he lights the set, watching the technique of the director, and the action in general.

In the meantime—until he cinches that directorial deal—he amuses himself with all manner of devices. He enjoys numerous sports—tennis, swimming, badminton, golf—if he doesn't have to participate. He claims he burned up all his energy on the Blair track team. He'd much rather sit around with a piece of charcoal in his hand, and a sketch pad on his knee, than lick Big Bill Tilden. He is addicted to gin rummy, which he plays for laughs, his eyes popping at movie bigwigs who win and lose everything but their film factories in an evening of deadly play.

He devours books as fast as his local library can supply them. He isn't being perverse when he avoids joining the weekend parade to Palm Springs. He just doesn't like the desert. The fact that this dislike isn't chic at the moment, doesn't disturb him a bit. He's a winter sport man, and if the local crowd doesn't approve, it doesn't have to watch when he enters a slalom race or begins sharpening his ice skates up Lake Arrowhead way.

The past year proved a bumpy one for Bob, dating from the time his marriage to Natalie Thompson first began ailing and finally just curled up its toes and died an unnatural death. He dislikes failure—which is probably why he began feeling so unsure of himself after the divorce—getting that lost, it's-six-o'clock-and-what-do-I-do-with-myself-now? feeling. Then the most popular gal in town began going with him (Miss Turner, remember?) and his morale soared a couple of hundred points overnight. He won't talk about it, but it's obvious that he is now a singularly happy guy. He smiles a lot. He laughs at himself. He's good company.

He even had fun furnishing his new apartment, although hardier souls have contemplated suicide at the thought of trying to corral a room-full of furniture in this barren post-war era. He began his spree at the five-and-ten with the selection of an egg-beater, and worked himself up to an exclusive cabinet maker, who turned out a headboard (for his out-sized bed) that is the answer to every prayed-for-convenience he ever made. This contraption houses a reading lamp, a radio, countless books and magazines, cigarettes, a never-fail lighter, an ashtray of mammoth proportions, and the inevitable telephone. During the day the bed congeals into couch proportions and makes a den of the bedroom. It's all very glenplaidish and masculinely smart.

The dining room, which he seldom uses as such, has become a bar, gay with red leather, but the living room has retained its original form. The kitchen is practical, since Bob is addicted to broiling steaks and chops for almost anybody who's game enough to try his fare.

Because he socked his bank account into the apartment, he temporarily drives what he lovingly refers to as "the most unreliable car in Hollywood." Being a Buick of recent vintage it looks just dandy, but unless it is oiled, watered, and curry-combed every morning, it sits sulkily at the curb and refuses to budge, 8:00 A.M. studio call notwithstanding.

This temperamental manifestation doesn't bother Bob at all, since his own temperament is bland, his blood pressure normal. He didn't even mind having his telephone number in the Beverly Hills phone book until his tailor's assistant's daughter (are you following?) began calling him for cozy little chats. When other chicks followed suit, Bob discovered the gal was selling his number at 15c a throw. He promptly had the number changed and his name stricken forever from the pages of the public directory. Bobby socks at three in the morning can be a little trying after a hard day.

When he's in a lone-wolf mood, he sits up at his bar and beats out short whodunits on an 1890 model portable typewriter. No tyro at this writing game, Bob has a trunk full of hair-raisers that he's going to try to peddle when he works up the nerve. He haunts the local newspaper morgues for the latest in murder technique, and has several times had long, involved and technical discussions with the city toxicologist to determine the most diabolical poisons to try on his literary victims. A little timid about using his legitimate name, Bob has concocted a good nom de plume. If and when he attempts publication of his creative babies, you'll be reading them under the byline of Richard Kingston.

We recommend, however, that you keep his Bob Hutton alias in mind, because all signs point to his remaining in pictures for umpteen years more. His film future is assured. Warner Bros. recently picked up his option, although they have kept him idling for almost a year. When he asked if he could fly East to see his mother, during the production lull, studio bosses said "no." When RKO and David O. Selznick waggled an inviting finger his way for loan-out purposes, studio bosses said "no." The only conclusion to be drawn from this recurrent head-shaking is that studio bosses have big plans for Our Boy.

This thought, of course, pleases him tremendously. He'd love to be a *big* success if for no other reason than to justify his remarkable craving for caviar. But justification or no, he still makes daily trips to his favorite market to see what Moscow imports are clinging to their shelves. He has made friends with the butcher, too, which came in right handy during the meat shortage—and continues to pay dividends.

One of his favorite stories on himself concerns this meat purveyor, a florid man with cuffs of neatly folded butcher paper and a spotless white apron.

"How," said that worthy one day to our hero, "would you like a big, thick steak?"

A beatific smile lighted the Hutton pan. "I'd love it," he murmured.

"Okay," grinned the butcher. "We'll call it a deal if you'll give me an autographed picture."

Bob blushed becomingly and lowered his eyes. "That's real nice of you," he said.

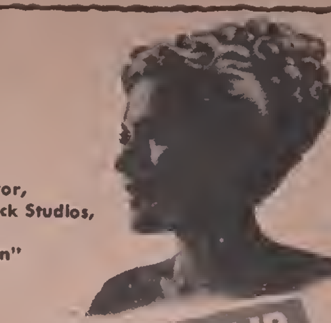
"Wait a minute," the butcher barked, "I'm no glutton for Hutton! My daughter wants a picture of Humphrey Bogart!"

THE END

FROTHY ITEM:

Harry Lewis, promising young Warner actor recently discharged from the army, had a date with Joan Loring one recent night. It proved to be something from the pages of a romantic novel: the dinner was perfect, orchestra all strung up, a number of friends dropped by the table. Afterwards, the exterior scenes provided a full moon, daphne bushes in bloom (their scent is the headiest since "Tabu" and a warm spring breeze. Unfortunately Joan said she had to go into the house at once, as she had an early call; when Harry parked before the Loring lawn, however there was a dog obviously in the throes of a fit. He was racing in circles, rolling around, snarling and frothing. "We'll wait here until he runs away," said Harry. "It wouldn't be safe to try to pass him in that state."

Well, maybe the dog was mad. But Harrrrrrry wasn't.



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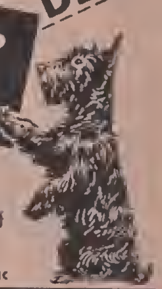

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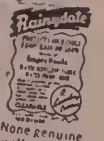

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IVAN THE TERRIFIC

(Continued from page 49)

well-witted (he slyly refers to himself as "The Nose"), possessing the souls of four separate artists rolled into one neat package, Ivan emerged into the world via Newark, New Jersey, with the astonishing handle of Kashkevich, which name his father trotted over from Russia. No dullard himself, Papa speaks eighteen languages, topping his only son's mastery of six, German, French, Italian, Spanish, Russian and Lithuanian. A well-known physician and surgeon, Papa Kashkevich is also poet, writer and translator. Mrs. K., a former Texas ranchwoman, "has become completely Russified," according to Ivan, and kid sister Lucilla, whom he adores, sings, dances, and is a competent comedienne. Alongside the K's the genius-ridden characters of "You Can't Take It With You" pale into insignificance as a family of utter morons.

Ivan (Eevahn, that is) is well thrown together, soars six feet plus two inches above his ballet slippers, and likes to be called Johnny. As Johnny Kaye (the two-bit version of his real name) at the University of Southern California a few years back, he set three world's records in backstroke swimming; the 400 meter, the 220 meter, the 220 yards.

Water wasn't his only element. He majored in Geology and still casts an inquisitive blue eye over rock formations whenever he disappears on one of his interminable hikes along the Pacific's palisades, or ventures into the hills of Hollywood or into the mountains that ring the state. He walked off with his Geology B.S. in 1938.

It was just about that time that a dance-addicted crony lured him to a performance of the Ballet Russe, where Ivan scrunched in his seat ready to jeer the dancers right off the stage. Then, when Stravinsky's powerful *PRINCE IGOR* music blasted out, Ivan almost took off the handles of the seat in his excitement.

The tempo of the lively ballet and Ivan's Russian enthusiasm mounted simultaneously. The flowing movement, the magnificent muscular discipline of the dance excited him. He suddenly realized in ballet a kinship between what he was as an athlete, and what he was as a music lover. He turned to his friend.

"This," he said, "is for me."

"You're too old," brushed the crony.

"I'm an athlete," Ivan said firmly. "What those dancers can do I can do!"

It was patiently pointed out that ballet artistes must begin their intense training at the age of eight, or thereabouts, and must continue studying until they drop in their tracks. It was highly improbable that a 21-year-old giant weighing 208 pounds could achieve technique during his remaining dance-able years, even if he practiced in his sleep. Ivan fell back on Russian stubbornness at this point and ran, did not walk, to the Theodore Kosloff School of Ballet, where he promptly enrolled as a pupil.

He executed his first plié in a class of spindly-legged potential ballerinas who eyed him with distrust and giggled self-consciously at his attempts to master fifth position.

"The kids thought I was some sort of ogre," Ivan says. "Then Rem Olmstead joined our class and saved me from the indignity of an inferiority complex. Rem was a Phi Beta Kappa and All-American at UCLA, and for some reason or other he wore a full beard. As a curiosity he completely eclipsed me. He continued his studies and recently partnered Riabouchinska in the late Broadway show 'Polonaise.'"

Ivan worked feverishly, cramming into twelve brief months all the knowledge of ballet technique that Kosloff had learned in many years as soloist of Russia's Imperial Ballet. At the ballet master's suggestion, Ivan joined dancer Flower Hujer in concert at the Pasadena Playhouse.

Not an outstanding success, the program at least proved to him that he had ability. Too, he found a wonderful exhilaration in expressing himself through movement, all of which strengthened his determination to pursue a belated dance career. When Hujer went on to perform at New York's Town Hall, Ivan went with her.

S. Hurok, much-publicized impresario for Ballet Theatre and umpteen other long-hair shows, expressed keen interest in him, but suggested another ten years of intensive study before assailing the unassailable doors of a legitimate ballet company. This advice, however, appealed neither to Kirov's patience nor to his purse, and he decided to tackle musical comedy to gain

Gene Tierney listens in on Fred MacMurray (L.) and Randy Scott at Gracie Allen's party.

Viola Essen tries to escape the clutches of Ivan Kirov in "Specter of the Rose."

experience plus a name.

As Gertrude Laurence's dancing partner during the Boston run of "Lady In The Dark," Ivan scored a personal success. He was promised he could understudy Danny Kaye when the show hit Broadway. This was the break he'd been waiting for. Then came the first tragic setback in a string of physical mishaps; one of his knees completely collapsed!

Specialists declared the joint, unused to the strain it had been under, could no longer support his weight in strenuous ballet leaps. The patellar tendon in his left knee was torn and he was forced to undergo a major operation which laid him up for a year in a full leg cast.

Afraid he would never dance again, but still stage-addicted, Kirov began dramatic lessons with Lee Strassberg, now a Hollywood director. The coach's confidence in his latent talent, and his unending encouragement smoked out the ham in Ivan, and with the removal of the leg cast he joined a stock company and concentrated on reading lines for his public. In eight months he played in "Our Town," "Petrified Forest," "What A Life," several O'Neill plays and did the title role in "Golden Boy." Not content with the leisurely life, he began studying voice, too!

When medicos announced that his knee was ready to support him again he limbered up at the barre (not to be confused with a hard drink dispensary; he never touches the stuff) and became actor-singer-dancer in the Olson and Johnson show "Sons O' Fun." Time lay heavy on his hands between performances, and he started working on pastels in his dressing room.

"What you can do as a dancer," he says, "is limited by your body—to your physical endurance. But the horizons are limitless between a musician and his notes, a painter and his paints, a sculptor and his clay."

Ergo, he began working with clay and paint. He had become accomplished in both artistic media by the time he was forced out of the show with the collapse of his second knee!

Another operation plus complete rest finally had his leg joints working smoothly. He celebrated this recovery by taking an acting role in "I'll Take The High Road." Then, in 1943, with his doctor's okay, he tackled the dance for a third time. It was ballet—but a less classically-restricted concept of it—in Vincent Youman's Concert Review, starring dancer-choreographer Leonide Massine. Ivan found in this assignment a fresh approach to the art of ballet. He was eager for more work and happy in his association with the great Massine, from whom he learned valuable lessons in technique.

Unfortunately managerial trouble forced the troupe to disband after a two months tour. Ivan went back to drama, touring with Eddie Dowling in "Petrified Forest." He had another fling at ballet via Television, played the Roxy and Loew's with gentle satires on the dance, and finally took the Marc Platt role in the Chicago company of "Oklahoma!"

His knees gave out again!

Even a seasoned gambler would shudder at such consistent bad luck in just one run of the cards, but Ivan merely shrugged philosophically. If his physique was going to be temperamental, he could go along with the gag. He'd dance just as long as his knees would support him, then he'd resort to acting, to painting, to wood-carving or to his clay. The only thing that really mattered was being able to express himself through some form of art.

Despite the philosophy, however, he found himself discouraged and a little disgusted with the knees that wouldn't long allow him the pleasure of the dance, plagued with summer asthma on top of *that,* he slammed his hat on his head and trained West.

Eager for rest after his hectic Eastern years, he mentally shelved a couple of offers to do geological research for California oil companies, although he was well-equipped for anything they could offer in the way of a lab job. His knees didn't matter at a microscope.

But ballet master Kosloff changed his early-to-bed ideas. "Kirov!" he shrieked one day. "You're the answer to a prayer. Mia Slavenska has been searching for a partner-and you are it!"

Slavenska and "Song Without Words" held his interest about two weeks. He wasn't used to the thankless job of partnering a ballerina; he wanted to dance. He left the company and went home one night to find a platoon of Western Union boys waiting patiently at his door. The wires had at least one thing in common: Ben Hecht's signature. Ivan, confused by the sudden attention, trundled the wires off to Kosloff to read and found himself corraled by an alert Hecht man who flourished a script and a gilt-edged contract under "The Nose's" nose. A week or so later Ivan was practicing his tours en l'air with ballerina Viola Essen for "Specter Of The Rose."

Ivan's big scene was filmed on the last day of production; his fabulous death leap through a closed window, with a ten-story drop to doom. "Me," says Kirov, "I was scared silly!" The window glass looked like glass and *not* like the "breakaway" dried rosin they told him it was. The sound stage was jammed with cast and crew waiting for the end-of-the-picture party to be hosted by the Boss. Ivan looked nervously around for the nearest exit. Then Hecht called "Action!" and Ivan, taking off like a jet-propelled plane, soared magnificently through the window—"glass" and all. The spontaneous applause that shook him out of the stunning ten-foot drop on the other side of the window came from cast and crew members, who rose to their feet to pay sincere tribute to a great artist.

To say that Ivan deserved his break would be the classic understatement of the decade. He has worked doggedly and honestly and unceasingly against great physical handicaps to become the screen's potential No. 1 actor-dancer. Kirov has what it takes—and it's about time he took it!

THE END

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WHERE THE WEST BEGINS

(Continued from page 53)

pays his price and Lyon puts the money aside to buy more unusual antiques for his extensive collection.

Overlooking the beautiful grounds of famed Santa Anita race track at Arcadia, Calif., stands the Lyon Pony Express Museum. From this vast assemblage of historical memoirs it is possible to recreate within a few hours an old time barroom, a gambling hell, a bank or a barber shop. More than a million dollars worth of relics are on display, including a fully-equipped general store, newspaper plant, assay office, Chinese Joss house and a funeral parlor. The movies are willing to pay for these things—particularly those producers who demand authenticity in their pictures.

Lyon, however, is the first to disclaim any profit-seeking motive in his "service" to the picture biggies. And he's first to point out that everything that comes in from picture rentals goes out "quick-like" to buy more unusual items tucked away in isolated sections of the west. In the first place he doesn't need the money; the museum is a hobby. And while he doesn't own the museum any more (he gave it to his son and daughter), he still runs it. Lyon, who started out without a red cent, made a few million buying and selling furniture; then he added to his bankroll with a one-horse trucking concern which now operates coast-to-coast as the Lyon Van and Storage Company.

Interested in pioneer history since he braved the rigors of the Barbary Coast as a young man, Lyon started collecting things after the San Francisco fire when he was mayor of Fresno, Calif. His interest in preserving Americana, circa 1845-1900, began when he learned that the Wells-Fargo archives had gone up in flames.

He gets his relics any way he can. On one occasion he stumbled onto a liberal gold mine of valuables when he bought out a country store at San Andreas, Calif., for fifty dollars. The store, which had been closed for forty years, now stands intact within the walls of the museum. On several occasions he has been offered ten thousand dollars for this single collection of ancient clothes, foods and remedies. Another time he spent a week in Phoenix, Ariz., but the only thing he found there was an old brass cuspidor. He got it for thirty-five cents.

Bit by bit the collection grew. It filled first one building, then another. More than 1000 visitors and tourists go through the labyrinthine passages of the Pony Express Museum each month. When the ponies are running at Santa Anita, the figure is larger. Each visitor is charged a forty-cent admission.

"Costs a dollar to show the stuff," he says. "But why charge 'em that much. I want 'em to see it."

Daily the spry old man is asked the price of this or that article as he sits in his little ticket booth and watches the visitors roll by. (The booth, by the way, is the original railroad station at Promintory, Utah, which stood there when the Union Pacific and Southern Pacific railroads were united in a nation-spanning achievement.) He refuses to sell any part of his Wild West treasure trove.

Lyon got into the rental business by a peculiar coincidence. A few years back George Sawley, then head set decorator for Paramount Pictures, happened to pass by the museum. In search of a kettle to use over an old-time fireplace, he paid his forty cents and entered. He found the kettle, and offered to rent it for fifty dollars. Inasmuch as the item in question had cost Lyon only fifteen cents, he buried his pride and

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acceded. Sawley told others, and within a few months Lyon was in business—the business of supplying important "props" for many of Hollywood's most important productions.

Always a sharp horse-trader (he made his furniture fortune that way), Lyon kept at it. Rental on such items runs about ten per cent of the insurance value of same. He's taking in a lot of money and he's buying a lot of new items for his collection. The picture makers, in turn, are getting authenticity they never had had before. Everybody's happy.

More than once Lyon has been called in at the last minute to pull a picture out of the fire. The DeMille epic, "The Plainsman," had been completed and previewed. It was a swell picture, but there wasn't a good laugh in it. DeMille contacted Lyon. The veteran westerner scratched his head, combed through his archives, and came up with an old-fashioned cocktail mixer—a gadget that was turned by a crank and jounced the beverage up and down until it was well stirred. An entire new comedy sequence was built around this little item which became one of the high spots of the film. The gadget, found in a Virginia City, Nevada junk yard in 1930, cost Lyon exactly fifty cents.

For David O. Selznick's current "Duel in the Sun," Lyon was called upon to provide whisky, champagne and wine glasses, as well as beer steins, for the one hundred foot bar used in the film. In two hours Lyon had turned the trick. The aged mahogany desk Lionel Barrymore uses in "Duel" is one which the president of the Southern Pacific Railroad used in 1868.

Speaking of railroads—Lyon collects them. His prize is a locomotive which was there when the S.P. and U.P. were united at Promintory. He also is president of the "W.P.L. Narrow Gauge R.R." which consists of one old locomotive, still operative, and three passenger coaches. A. T. Mercier, president of the Southern Pacific, holds the dubious title of vice president.

Lyon likes to kid everybody, particularly office holders. Not long ago he wrote to congress seeking a five hundred million dollar subsidy for his narrow gauge railroad on grounds that he was keeping it out of active competition to protect the solvency of other lines. Representative Bertram W. Gearhart (R) Calif. replied that the matter had been taken under advisement, but that no immediate action could be contemplated since the railroad, affiliated as it is with a museum, might possibly be outlawed due to antiquity. Not to be outdone, Lyon replied: "I'll be reasonable. My road can get by with the narrow gauge sum of twenty thousand in cash if necessary."

Right now, Lyon is thinking seriously of entering the medical profession. The other night the caretaker who maintains sundown to sunup vigil at the museum was called at three o'clock in the morning by his wife who was desperately ill. Unable to find a doctor at that hour, the caretaker entered the ancient country store in the museum, selected a bottle of patent medicine guaranteed to cure everything from worms to hog cholera, and rushed to the rescue. He swears his wife was well by morning.

"She should have been cured," Lyon grinned. "That particular bottle of stuff was valued at five hundred dollars!"

Virtually every one of the million and a half items in the museum have at some time or other been rented out to a motion picture company; everything from old crystal chandeliers to the gun Billy the Kid used in his most famous holdups. But there's one collection on the premises that Lyon staunchly refuses to let go to anybody at any time. It's an entire showcase full of cigar butts that were alleged to have been found when the cleaning woman finally got around to sweeping out the room in a Virginia City hotel where General U. S. Grant had spent a month.

"I know darned well I wouldn't get those back," Lyon chuckled. "Everybody north of Mason-Dixon claims to be a descendant of General Grant."

THE END

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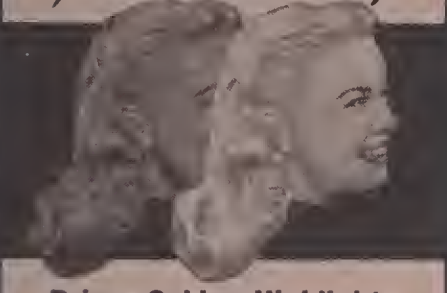

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Name..
(Please Print)

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READING FROM WRITING

(Continued from page 21)

Miss Amena Peacock
Tampa, Florida

Dear Miss Peacock:

Your letter tells me that you are a legal secretary, but your handwriting tells me you are capable of following half a dozen lines of work, as you are an exceedingly versatile young lady, able to handle others, to do executive work, and to sell an idea or object. Your personality is definitely an asset, therefore others take to you immediately.

The sprawly effect seen in your writing reveals an affable, generous nature which takes in most of your acquaintances. Sometimes you're a bit too generous for your own good. The few variations in the slant of your writing give that all-important clue that you're still trying to arrive at an emotional decision. You're a smart young woman, so you will think twice before acting once.

Those who underscore signatures usually rate attention and recognition, or have had it. And those who semi-print capital letters usually have good taste and judgment, both in possessions and choice of friends.

Sincerely,
Helen King

* * *

Miss Margaret Black
Monticello, Utah

Dear Miss Black:

You ask if you have any special talents. Yes, you have talents in your capable hands. You can make things grow, can raise almost anything in the gardening line, and can make many things through needlework, etc. Some of us work with our hands, some with our personalities, some with people. You are fortunate in being able to make use of your talents.

An active individual, you should be "on the go" most of the time. Since you are more than willing to do your share, you're probably called on a great deal to help at all sorts of gatherings.

Your keen sense of humor ought to help you over the rough spots in life. That shaded portion of your writing tells me that you are impatient with those who are insistent or intolerant.

Others of your characteristics include goodnaturedness, a tendency to be reserved about your innermost feelings, loyalty, generosity, and honesty.

Sincerely,
Helen King

● ● ●

Mr. Clifford M. Gordon
Jackson, Mississippi

Dear Mr. Gordon:

It's always interesting to receive a letter from one interested in graphology. If you want to read an interesting research report, check your college's back numbers of Character and Personality, published by Duke University, the spring of 1934. There is information in it of a series of graphological tests at Harvard, conducted by Allport and Cantril.

Your handwriting shows that you have an analytical, sometimes critical mind, and that you are able to dig to the root of a subject. You have a mind of your own and usually know what you want. There is a little impatience present, especially at those who question your word. Too, you like to do your own thinking and resent those who endeavor to direct your thoughts.

The tall capitals tell that you have rather high ideals and that you strive to live up to them. The comma-shaped i-

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California

dot tells of your sense of humor; and the long t-crossings reveal enough determination and will power to insure getting your own way most of the time. You have good judgment, equipoise, and are a well balanced individual.

Cordially,
Helen King

* * *

Miss Audrette Cuchette
Detroit, Michigan
Dear Miss Cuchette:

No, it isn't possible to tell sex from the writing. Some of us think we have a masculine or feminine looking writing, but that is just guesswork. Graphology denotes character, and neither sex has the monopoly on that.

Possibly the fact that you have much strength of character, and your writing reflects this strength, may be the reason some say yours is "masculine looking." I find it denotes a pleasing personality, ability to work with others, and ability to handle others. The rather long line at the end of each of your names show that you have a sense of caution. The fact that you put off crossing your "t" tells that you'd put off doing other things, too!

A large "I" is indicative of one who likes attention, and who usually gets it. Little hooks on the end of your letters indicate your tenacity of purpose, and your tendency to hang on to your own ideas and beliefs no matter what happens. Finally, I see that you are usually logical; quite enthusiastic; affectionate; most generous and friendly.

Cordially,
Helen King

* * *

Miss Ruth Whisler
McFarland, California
Dear Miss Whisler:

The fact that you are a small girl and have a large handwriting has no special significance. Large handwriting in any size person has the same meaning—love of life, people, variety of interests. You are a rather peppy person and resent those who are too slow and inclined to be "pokey."

The rapidity with which you write shows that your mind is traveling quickly and your pen has a hard time keeping pace. This, combined with the size, also reveals your enthusiastic nature and your tendency to bubble over.

Writing which travels up the right hand side of the paper shows an optimistic spirit. Writing which is rather generously spaced shows a generous, sometimes extravagant nature. The uneven size of the small letters tells that you are somewhat sensitive and inclined to be hurt much more than others realize. An affectionate person, one who is sincerely sympathetic, you should not find it difficult to make friends.

Cordially,
Helen King

* * *

Mrs. Wm. Helms
Charlotte, N. C.
Dear Mrs. Helms:

You analyzed yourself correctly, for you are somewhat moody. But when you wonder what to do about it, I'd say develop more will power and keep busy. A little more will power would force you to become absorbed in a hobby, or work, when you felt moodiness coming on. Your writing shows much energy, much ability to work and to keep busy. But it should be at things which interest you. A hobby which allowed you to use your capable hands might be the answer—a hobby such as craft work, or gardening.

The rest of your writing shows that you keep your innermost feelings to yourself. This adds to moodiness, so why not loosen up a bit? You are sincere, friendly, loyal and always willing to do more than your share of work. Your sense of humor is keen and a help in overcoming life's dark moments. Too, you have rather high ideals and you try to live up to them. You are enthusiastic, like the nicer things in life, are innately refined, impatient for results, conscientious and a nice person to be—as well as to know!

Cordially,
Helen King

* * *

Miss Pat Burch
Electra, Texas
Dear Miss Burch:

Your rather large sprawly writing tells of one who is bighearted, goodnatured, and friendly. You take on not only your own troubles but also those of your friends and associates. You allow your friends to use up a little too much of your energy and income, however. You enjoy life, and take it as it comes, without fighting fate. Your keen sense of humor should help you to pull out of any difficult moment.

The manner in which you separate your words tells of your intuitive power—that sense which allows you to judge by a first impression, or "have a hunch" and find that you're usually correct. The way you eliminate unnecessary strokes in your writing shows that you eliminate unnecessary acts in your life; that you dislike anything cheap, shoddy, or anyone too fussy. Also I see that you're a bit impatient at times, have a rapid mind, and that you are sincere and honest.

Best wishes,
Helen King

* * *

Miss Phyllis Goshin
South Bend, Indiana
Dear Miss Goshin:

So you want a vocational and emotional analysis! Well, those are two subjects dear to a girl's heart, and two which should be studied seriously—even though you are still a student.

You are a versatile individual who can do several lines of work. Yes, you can teach, but if you do I'd suggest it be a "lively" subject such as gymnasium, dancing, or affiliated lines. You need physical activity, contact with others, and can handle responsibility. You could also handle the nursing profession; for in addition to the traits mentioned, you also have a sympathetic nature but would not allow it to color your judgment. You are also conscientious, sincere and a willing, able worker.

You should be popular with the opposite sex as you have a pleasing personality, would not willingly hurt them, and have an understanding nature. Those who are older than you would interest you most, as your mind is well developed, and your interests more matured than most girls your age.

Sincerely,
Helen King

* * *

Mrs. John C. Craven
Newark, N. J.
Dear Mrs. Craven:

Yours is an interesting letter for both content and handwriting. You do have some ability in the literary field but, like all others, it requires WORK. It means hours of actual concentration of thought just as though you were working in someone's office. But, you have some ability and that world-cruise on a cargo vessel ought to give you plenty of time, plus material for your attempts. I'd suggest notifying the various local newspapers and syndicates of your planned trip and trying to see if you cannot make a contact that way.

Your writing also shows that you have plenty of determination; that you have a

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variety of interests; and that you have a love of people in general. All of these should be invaluable in your chosen field. Your tastes are much better than average; your energy is unusual; and your ambitions commendable. Too, you have a fine sense of values and good mental balance. You're not easily fooled, either, unless approached on an emotional appeal. Rapidity of thought, sincerity and honesty are also present.

Cordially,
Helen King

* * *

Rudy Horn
Los Angeles, Calif.
Dear Rudy Horn:

Your difficulty in holding pen and in various letter formations isn't because of school pressure—it's because you have lots of nervous energy, and are developing mentally. Your brain reflects this, and your hand has a tough time trying to keep pace. The open "o" shows that you are generous; the uncrossed "t" shows that you are inclined to procrastinate (probably when it comes to homework). And the little circle you make instead of an i-dot tells that you have an artistic appreciation and some interest in the line, even if only as a hobby.

There is much originality present, enough to make me feel you could follow a literary career. You are also attentive to details; conscious of things going on about you; and have a vivid imagination. For one who is only 16 you have a very well developed writing, a constructive manner of thinking, and a matured vocational trend.

Cordially,
Helen King

* * *

Miss Evelyn Vidler
Buffalo, N. Y.
Dear Miss Vidler:

Since you have never had a graphological analysis before I'll show you how it's done, as I study your writing. First, the size—that tells of your activity, liking for "going places and doing things." No sitting at home and enjoying your solitude for you! You like people, fun, and plenty of action. The pressure of your script tells that you are a bit impatient at times, that you dislike those who are "bossy."

The tightly closed D tells of your innate reserve, dislike for discussing your innermost feelings. The way your writing travels uphill shows that you are ambitious and active, and that you usually look on the brighter side of life. And the wide margins tell that you are a bit extravagant in your desires. Little hooks on the beginning of letters tell of your tendency to hang on to your own ideas and beliefs. And the loopless-f always shows a mind that is absorbing, developing constantly, and usually a credit to its owner.

Best wishes,
Helen King

* * *

Mrs. C. W. Sprouse, Jr.
Washington, D. C.
Dear Mrs. Sprouse:

Writing which is semi-printed, like yours, and which is angular and clear, always tells of a person who is constructive in thought and action. Instinctively you plan and build for the future. Instinctively you analyze a situation and try to find out what is wrong.

A backhand tendency shows that you are not overly demonstrative, but that you are affectionate. Large writing shows a variety of interests, a liking for going places, learning new things.

Those who write "m" and "n" like "u" and "w" are adaptable, willing and able to fit in under all sorts of circumstances; those who make the best of conditions.

Cordially,
Helen King

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THIS WAS HOLLYWOOD

Award winner Joan Crawford, as she appeared in "Letty Lynton," in 1931.

ONE YEAR AGO: Donna Reed and agent Tony Owen decided to marry . . . Judy Garland, Robert Walker, and "The Clock" rang the bell . . . Dick Powell gifted June Allyson with a gorgeous mink coat . . . Hollywood saddened by the tragic death of Gloria Dickson . . . John Hodiak down with the mumps . . . Hedy Lamarr and John Loder parented a baby daughter.

Paulette Goddard and Burgess Meredith celebrated their first wedding anniversary . . . Bad man Peter Lorre married Karen Verne . . . Van Johnson was grinning his way through "Thrill of a Romance" . . . Cary Grant and Betty Hensel holding hands . . . Marlene Dietrich arranging to make pictures in France with Jean Gabin.

Tyrone Power heading a marine radio program in the South Pacific . . . Bogart and Bacall became Mr. and Mrs. . . . Ruth Hussey searching for a play to do on the Broadway stage . . . Errol Flynn-Nora Eddington divorce stories constantly circulating . . . Betty Grable had "Diamond Horse" doing glittering business at the box office . . . Carole Landis off to Reno for another divorce . . . Dale Evans started her tenth consecutive Western role opposite Roy Rogers . . . Merle Oberon divorced Sir Alexander Korda . . . "The Enchanted Cottage" was the best sentimental picture of the month . . . Joan Crawford and Philip Terry looking so devoted and happy.

FIVE YEARS AGO: Laurence Olivier and Vivien Leigh made "That Hamilton Woman" a truly great film . . . Myrna Loy a completely happy woman after reconciling with husband Arthur Hornblow . . . Lana Turner, appearing in "Ziegfeld Girl," was labeled "an ingratiating little personality" . . . Hollywood whispering that the Ann Sheridan-George Brent romance was off . . . Ann was on suspension from her studio for refusing to be "The Strawberry Blonde" . . . Nancy Kelly and Edmond O'Brien eloped . . . Jimmy Stewart answered the call of his draft board . . . The courtship and marriage of Deanna Durbin and Vaughn Paul looked upon as one of the town's greatest love stories.

Joan Crawford gave a startlingly dramatic performance in "A Woman's Face" . . . Carole Landis flitting from one beau to another . . . Ida Lupino shed her glamour for an ugly duckling role in "The Sea Wolf" . . . Tyrone Power followed in the footsteps of Rudolph Valentino as a matador in "Blood and Sand."

TEN YEARS AGO: Clark Gable, Jeannette MacDonald, and Spencer Tracy made "San Francisco" a wonderfully exciting adventure . . . Cary Grant romancing Mary Brian, and the grapevine rumored marriage . . . It was predicted that Rochelle Hudson would go high and far in her career.

Question of the month was *"Will Margaret Sullavan re-marry Henry Fonda?"* . . . Warner Bros. planning stardom for promising Carole Hughes . . . Ronald Colman and Benita Hume seeing so much of each other that Hollywood was shouting "romance" . . . Jean Hersholt celebrated his 30th anniversary in motion pictures . . . Louis Hayward courting Ida Lupino . . . "Mr. Deeds Goes to Town" was the most talked-about picture of the month . . . Barbara Stanwyck won her divorce from Frank Fay and said she was through with marriage . . . It looked like wedding bells for Loretta Young and Director Eddie Sutherland . . . Radio star Don Ameche was selected to play opposite Loretta in "Ramona" . . . Allan Jones put an engagement ring on Irene Hervey's finger . . . The town was still talking about the man who stole "The Petrified Forest"—Humphrey Bogart.

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BOBBY DRISCOLL

(Continued from page 14)

agreed that there was really no need for this particular barber to butter up his customers. So Bobby kept going to the same barber, in spite of the fact that each week he began to sound more and more like a broken record.

Then one day the barber's son, Earl Kent, was visiting from Hollywood. He talked to Bobby and asked him to read a few lines. In five minutes Mr. Kent was making with enthusiastic sounds and had set up an appointment for Bobby to see his agent. Mr. and Mrs. Driscoll were still skeptical. When the day came for the interview, they decided that gas (it was rationed then) was too scarce for a wild goose chase.

Mr. Kent, a patient man, set up another appointment for them, and this time he issued the ultimatum, "You *must* go!" So Mrs. Driscoll and Bobby made the long jaunt from Altedena to the agent's Westwood offices. Bobby talked to the agent, read a few lines, and was dismissed. Mrs. Driscoll returned home feeling very foolish but wiser for her experience. Bobby had enjoyed the ride.

Ten days later came a phone call to report to MGM, where Bobby distinguished himself and embarrassed his mother by asking the director why there wasn't any water under a boat on the set. Because of this, he won a small part in "Lost Angel."

From then on Hollywood producers regularly found work for Bobby. Remember Al in "The Sullivans"—the little fellow who took communion with a shiner on his left eye? Then there was "Sunday Dinner for a Soldier" in which Bobby, again the showoff, took top honors for whistle blowing while standing on his head. After that came "Identity Unknown," "The Big Bonanza," "Miss Susie Slagle's," and "From This Day Forward." About this time, Walt Disney discovered Bobby and put him under long-term contract. His first picture with the animated animals was "Uncle Remus;" after that he was lent to Universal to play with Don Ameche and Myrna Loy in "So Goes My Love."

In this last picture Bobby has many dramatic scenes in which he must actually cry, and his mother has the task of putting

(Continued on page 103)

Seems like Bill Eythe's long distance romance with hit singer Margaret Whiting is over. Above, with steady date Buff Cabb.

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Editor's Note: In answer to the many, many Movieland reader requests for addresses of this or that fan favorite, we give you this star-studio directory.

Col—Columbia Pictures Corp.
1438 North Gower
Hollywood 28, Calif.

DOS—David O. Selznick Prod., Inc.
9336 West Washington Blvd.
Culver City, Calif.

Int—International Pictures
1041 North Formosa Ave.
Hollywood 46, Calif.

MGM—Metro-Goldwyn-Mayer Studios
Culver City, Calif.

Mon—Monogram Pictures Corp.
4376 Sunset Blvd.
Hollywood 27, Calif.

Par—Paramount Pictures Corp.
5451 Marathon
Hollywood 38, Calif.

RKO—RKO Radio Pictures, Inc.
780 North Gower
Hollywood 38, Calif.

Rep—Republic Studios
4024 Radford Ave.
North Hollywood, Calif.

SG—Samuel Goldwyn Studios
1041 N. Formosa Ave.
Hollywood 46, Calif.

SL—Sol Lesser Prod.
9336 W. Washington Blvd.
Culver City, Calif.

20—Twentieth Century-Fox Films
10201 West Pico Blvd.
West Los Angeles 24, Calif.

UA—United Artists Studio Corp.
1041 N. Formosa Ave.
Hollywood 46, Calif.

U—Universal Pictures Co.
Universal City, Calif.

WB—Warner Bros. Studios
Burbank, Calif.

A—Abbott & Costello—U; Alda, Robert—WB; Allbritton, Louise—U; Allyson, June—MGM; Ameche, Don—20; Anderson, Mary—20; Andrews, Dana—20; Arden, Eve—WB; Arthur, Jean—RKO; Astaire, Fred—MGM; Astor, Mary—MGM; Aumont, Jean Pierre—RKO; Autrey, Gene—Rep.; Ayres, Lew—MGM.

B—Bacall, Lauren—WB; Bainter, Fay—MGM; Ball, Lucille—MGM; Bankhead, Tallulah—20; Bari, Lynn—20; Barnes, Binnie—RKO; Don (Red) Barry—Rep; Barrymore, Lionel—MGM; Baxter, Anne—MGM; Beery, Wallace—MGM; Bellamy, Ralph—U; Bendix, Wm.—20; Bennett, Bruce—WB; Bennett, Constance—UA; Bennett, Joan—U; Benny, Jack—WB; Bergman, Ingrid—DOS; Bey, Turhan—U; Bishop, Julie—WB; Blaine, Vivian—20; Blair, Janet—Col; Blondell, Joan—20; Blyth, Ann—WB; Bogart, Humphrey—WB; Bowman, Lee—Col; Boyer, Chas.—Col; Bracken, Eddie—Par; Bremer, Lucille—MGM; Brent, Geo.—Int; Britton, Barbara—Par; Brown, James—WB; Bruce, David—U; Bruce, Virginia—Rep.

C—Cagney, James—UA; Calhoun, Rory—DOS; Canova, Judy—Rep; Cardwell, James—UA; Carroll, John—UA; Carson, Jack—WB; Clark, Dane—WB; Clayton, Jan—MGM; Coburn, Chas.—Col; Colbert, Claudette—Int; Colman, Ronald—MGM; Conte, Richard—20; Conway, Tom—RKO; Cook, Donald—U; Cooper, Gary—Int; Cotten, Joseph—DOS; Coy, Johnny—Par; Craig, James—MGM; Crain, Jeanne—20; Crane, Dick—20; Crawford, Joan—WB; Cronyn, Hume—MGM; Crosby, Bing—Par; Cummings, Robt.—Par; —Cummins, Peggy—20.

D—Dall, John—WB; Daniels, Hank—MGM; Dantine, Helmut—WB; Darnell, Linda—20; Davis, Bette—WB; Davis, Joan—U; Day, Laraine—RKO; DeCarlo, Yvonne—U; DeCordova, Arturo—Par; DeFore, Don—Par; DeHaven, Gloria—MGM; DeHavilland, Olivia—Par; Donlevy, Brian—Par; Douglas, Kirk—Par; Drake, Tom—MGM; Dunn, James—20th; Dunne, Irene—Col; Durbin, Deanna—U; Duryea, Dan—U.

E—Edwards, Bill—Par; Emerson, Faye—WB; Erroll, Leon—U; Evans, Dale—Rep; Eythe, Wm.—20.

F—Falkenburg, Jinx—Col; Faye, Alice—20; Field, Betty—UA; Fields, Gracie—MGM; Fitzgerald, Barry—Par; Fitzgerald, Geraldine—U; Fleming, Rhonda—DOS; Flynn, Errol—WB; Fontaine, Joan—DOS; Ford, Glenn—Col; Foster, Preston—20; Foster, Susanna—U; Francis, Kay—Mon; Freeman, Mona—Col.

G—Gable, Clark—MGM; Garfield, John—WB; Gardner, Ava—MGM; Garland, Judy—MGM; Garner, Peggy Ann—20; Garson, Greer—MGM; Gifford, Frances—MGM; Gish, Lillian—Par; Goddard, Paulette—Par; Grable, Betty—20; Grant, Cary—RKO; Granville, Bonita—U; Grayson, Kathryn—MGM.

H—Hale, Barbara—RKO; Hall, Jon—U; Harding, Ann—WB; Harens, Dean—U; Harrison, Rex—20; Hasso, Signe—MGM; Hatfield, Hurd—MGM; Haver, June—20; Hayward, Louis—UA; Hayward, Susan—Par; Hayworth, Rita—Col; Heather, Jean—Par; Heflin, Van—MGM; Henie, Sonja—Int; Henried, Paul—RKO; Hepburn, Katharine—MGM; Hodiak, John—MGM; Holm, Celeste—20; Hope, Bob—Par; Horne, Lena—MGM; Hunt, Marsha—MGM; Hunter, Ross—Col; Hussey, Ruth—UA; Huston, Walter—MGM; Hutton, Betty—Par; Hutton, Bob—WB.

J—Jaeckel, Richard—20; James, Harry—20; Jenkins, "Butch"—MGM; Johnson, Van—MGM; Jones, Allan U; Jones, Jennifer—DOS.

K—Karloff, Boris—U; Kaye, Danny—SG; Kelly, Gene—MGM; Keyes, Evelyn—Col; King, Andrea—WB; Knox, Alexander—Col; Kreuger, Kurt—20; Kyser, Kay—MGM.

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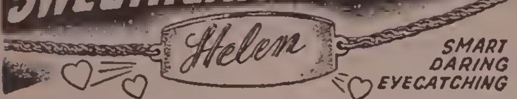

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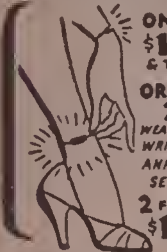

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L—Ladd, Alan—Par; Lake, Veronica—Par; Lamarr, Hedy—RKO; Lamour, Dorothy—Par; Landis, Carole—RKO; Langford, Frances—RKO; Lansbury, Angela—MGM; Latimore, Frank—20; Laughton, Charles—U; Laurel and Hardy—MGM; Lawford, Peter—MGM; Leslie, Joan—WB; Lloyd, Harold—UA; Loder, John—Mon; Loy, Myrna—MGM; Lukas, Paul—RKO; Lund, John—Par; Lupino, Ida—WB; Lynn, Diana—Par.

M—MacMurray, Fred—20; Madison Guy—DOS; Marshal, Alan—RKO; Marshall, Herbert—MGM; Marshall, Wm.—Rep; Mature, Victor—20; Mayo, Virginia—SG; McCallister, Lon—20; McCrea, Joel—Par; McDonald, Marie—Int; McDowall, Roddy—MGM; Maguire, Dorothy—RKO; Milland, Ray—Par; Miranda, Carmen—20; Mitchum, Bob—RKO; Montez, Maria—U; Montgomery, Robt.—MGM; Moran, Dolores—WB; Morgan, Dennis—WB; Morris, Chester—Par; Muni, Paul—Col; Murphy, George—RKO.

N—Neal, Tom—RKO; Niven, David—SG; Nolan, Lloyd—20.

O—Oakie, Jack—U; Oberon, Merle—U; O'Brien, Margaret—MGM; O'Brien, Pat—U; O'Hara, Maureen—RKO; O'Keefe, Dennis—Rep; O'Shea, Michael—20.

P—Paige, Robt.—U; Parker, Jean—Par; Parker, Eleanor—WB; Patrick, Gail—UA; Payne, John—20; Peck, Gregory—MGM; Peters, Susan—MGM; Pidgeon, Walter—MGM; Powell, Dick—RKO; Powell, Jane—MGM; Powell, Wm.—MGM; Power, Tyrone—20; Price, Vincent—20.

Q—Quine, Richard—MGM.

R—Raft, George—RKO; Raines, Claude—WB; Raines, Ella—U; Ralston, Vera Hruba—Rep; Rathbone, Basil—U; Reed, Donna—MGM; Reynolds, Joyce—WB; Richards, Ann—RKO; Rogers, Ginger—RKO; Rogers, Roy—Rep; Romero, Cesar—20; Rooney, Mickey—MGM; Russell, Andy—Para; Russell, Gail—Par; Russell, Jane, UA; Russell, Rosalind—RKO; Rutherford, Ann—UA; Ryan, Peggy—U.

S—Sanders, Geo.—MGM; Scott, Randolph—RKO; Scott, Zachary—WB; Sheridan, Ann—WB; Shirley, Anne—RKO; Shore, Dinah—Int; Sinatra, Frank—RKO; Singleton, Penny—Col; Skelton, Red—MGM; Slezak, Walter—RKO; Smith, Alexis—WB; Sothern, Ann—MGM; Stanwyck, Barbara—Par; Stewart, Jimmy—MGM; Sullivan, Barry—Par.

T—Taylor, Eliz.—MGM; Taylor, Robt.—MGM; Temple, Shirley—DOS; Thaxter, Phyllis—MGM; Tierney, Gene—20; Tone, Franchot—UA; Tracy, Spencer—MGM; Trevor, Claire—RKO; Tufts, Sonny—Par; Turner, Lana—MGM; Tyler, Beverly—MGM.

W—Walker, Bob—MGM; Wayne, John—Rep; Welles, Orson—Int; Wilde, Cornel—Col; Williams, Bill—RKO; Williams, Esther—MGM; Wooley, Monty—MGM; Wright, Teresa—SG; Wyman, Jane—WB; Wynn, Keenan—MGM.

Y—Young, Gig—WB; Young, Loretta—Int; Young, Robt.—MGM.

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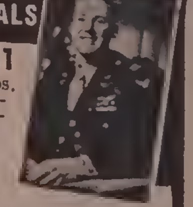

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(Continued from page 100)

him in the mood for these scenes. An insight to Bobby's character is the type of story Mrs. Driscoll tells him to bring forth the genuine tears. Just before a particularly dramatic scene of "So Goes My Love," when the lighting had been set and the camera ready-to turn, Mrs. Driscoll called Bobby off the set into his dressing room. While Don Ameche, the director, the cameraman, and some 30 odd members of the crew waited in silence, Bobby's mother told him a story. A few minutes later he emerged, tears streaming down his face. The director called "Roll 'em." The scene was shot once and printed.

The story? Bobby's mother explained to him that his stand-in (who's been with Bobby on every picture so far) *may* not grow just the same height as Bobby and there was a *probability* that *perhaps* on Bobby's next picture they just *might possibly* have to get another stand-in. That did it. The floods were unleashed, for Bobby is the soul of loyalty and his stand-in is his best friend.

Bobby's loyalty even extends as far as his eating habits. What else but corn on the cob could be the favorite food of an Iowan? Bobby was born in Cedar Rapids just nine years ago last March, the only child of a school teacher mother and a businessman father. Because of Mr. Driscoll's ill health, the family moved to Altedena, California, when Bobby was about three. Then came the fateful haircut that changed the lives of these three people. Bobby's picture career started, the Driscolls necessarily had to move to Hollywood, where Mr. Driscoll is now in the insulating business, and Mrs. Driscoll spends most of her time on the set with Bobby, when he is working. When not making pictures Bobby's attending public school, where he is in the fourth grade.

The Driscolls are anxious that Bobby should have the same type of life enjoyed by other children of his age. They are careful to see that he develops interests outside his picture work. They don't want him to be set apart by his schoolmates as being "different." So far, they have no worries on that score, for Bobby's inquisitive mind is eager to eat up knowledge in all fields of endeavor. Right now his class at school is studying astronomy, and every clear night Bobby has some "new" constellation to show his dad. Boxing and pool playing are also enjoyed by father and son alike, and like most boys, during his quieter moments, Bobby collects stamps and does clay modeling.

Saturday afternoon usually finds him at the Hitching Post Theatre cheering his favorite western star, "Wild" Bill Elliott. Incidentally Bobby receives $1.00 a week allowance, and out of this he usually takes his girl friend, a school chum, to the show. He admits she isn't too much company in the theatre, however, because "she keeps her eyes closed when the shooting starts."

Bobby's favorite actress is Peggy Ann Garner, with Roddy McDowall taking honors in the male division. His idol? Bing Crosby. It's his fervent desire to be in a picture someday with Bing.

He's also an avid radio fan. On his list are such thriller-dillers as "Dick Tracy," "Buck Rogers," and "Superman." His favorite show, however, is less on the blood curdling side. It's "Let's Pretend," a Saturday morning children's show.

Right now, Master Driscoll is awaiting his Tom Mix magic ring, for which he has sent in one box top and a dime. And to prove further that he's just all regular boy, he does *not* aspire to become the Van Johnson of 1960. His ambition? To get a steady job with the FBI.

The End

LITTLE WOMAN

(CONTINUED FROM PAGE 64)

It is Sharon's first dance recital, and she is wearing an air of insouciance. Mrs. McManus thinks that Sharon is not paying attention, that surely she has forgotten her steps. But as Sharon approaches the middle of the stage, she is transformed from the three-year-old tot that mother sang to sleep last night to the polished performer.

Father Flanagan was in the audience that day. Having recently returned from Hollywood, the good father was in a talent conscious mood. He saw the spark of something near to genius in Sharon's dancing, and persuaded her mother and father to let him do something about it. Consequently, when Sharon's family moved to California a few months later, she was immediately placed under long-term contract to Metro-Goldwyn-Mayer.

Short subjects, such as "A Great Day Is Coming," "Little White Lie," and "Amber Returns," were Sharon's first assignments—to get her accustomed to the intricacies of movie-making. By the time she became Gene Kelly's dance partner in "Anchors Aweigh," she had become so adept that she all but stole the scene right out from under the educated Kelly tap shoes. When a Hollywood movie critic was asked if she remembered the little girl of the dark pigtails, the critic replied, "A little girl? I thought she was an angel dropped from the sky, on order of Gene Kelly."

And that's how Sharon impresses most people. There is an ethereal quality about her delicately formed face and her large, expressive brown eyes. Sharon is very much of this world, however, when she turns her piquant little face your way and sounds forth on her views of life, love, and careers for women.

She is serious when she talks to you about her school work and her classmates in the studio school (Maggie O'Brien, "Butch" Jenkins, Elizabeth Taylor et al). When questioned about her favorite class period, however, she replied, unhesitatingly: "Recess." Though her voice be grave and her eyes wide and deep, you know there's a twinkle just below the surface.

She's much too fond of fun to take her schoolwork too seriously. Until recently, she had a great deal of trouble with her arithmetic. That is, until "Butch" initiated her into the mysteries of "take-aways"—subtraction to you. She is now attacking them with a vengeance, trying to beat him at his own game. For if "Butch" gets to feeling too superior, he might rescind his statements of affection rendered under a Texas moon. (They were making "Boys' Ranch" together then.) At that time Sharon's reply to the $64 question was "Murder!" But upon thinking it over in the cold light of day, she decided that here was a man with a future, and besides he could help her with take-aways. It remains to be seen if the romance lasts through logarithms.

When Sharon isn't in school or before the cameras, you're apt to find her at a riding academy, mounting a standard size horse (despite her 47 inches). Her father has promised to give her a pony, but so far none has been found with the necessary requisites—gentle but fast.

The End

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GET HEP TO HUNTER

(Continued from page 40)

En route to Rio and a well-earned rest, Mr. and Mrs. Ray Milland stop off at N. Y.

gets more fan mail than any other male player on the Columbia lot. Sounds unlikely? Just check "Rex" in the mailing room at that studio.

Yet with all his popularity, you couldn't meet a more unaffected, pleasingly modest fellow. His success, his talents, his complete ease at becoming the center of attraction in groups, have not gone to his head.

How come a young chap of such prepossessing qualities remains unspoiled in a town like Hollywood, where fans curry favor and fawn over their idols like mad? Ross answers the question easily enough, though it was not actually put to him. "I am always working at finishing my education. Perfection is a state of becoming." He refuses to close his mind on a subject, especially if that subject is himself. Ross doesn't ever want to feel that he has "arrived," for then there would be no room for improvement and growth.

He has a deep sense of humbleness—that true humility that is admirable in a person, not the irksome, martyr-like humility of a Uriah Heap that brings forth loathing. You see it in the things he does and says. Like his giving gifts. He doesn't pick out a lavish hunk of glittering jewelry in an attempt to impress a girl. He makes a point of giving something that really brings joy and a warm closeness of feeling and understanding. As witness his birthday gift to Jane Withers, who is one of his closest friends. Jane adores animals, numbering among her four-legged friends, two goats, a cow, a deer, a calf and several dogs and cats. So Ross searched the town over and finally came up with five baby ducks.

How well his plans for a career were formulated at that early age, he can't say—but by the time he was six years old, Ross could play a piano, banjo, guitar, saxophone and harmonica—"at least well enough to receive the plaudits of the kids in the neighborhood," he comments.

In three years, at the age of nine, Hunter had perfected his talents to the point of professionalism. As a young song and dance man, he toured the R.K.O. and Loew's circuits. For the next seven years, the theater was his home and his school. Then, at sixteen, he won a scholarship in Spanish and German to Western Reserve University.

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new-found interest, psychology, he applied himself to formal education with all the diligence he had hitherto given to the field of entertainment. His studies in abnormal psychology called his attention to the causes of speech defects. True to the Hunter approach, he called on Professor Amy Bishop and discussed plans for a speech clinic. Before long, financially aided by the college, the first speech clinic in Cleveland was opened. To this day, corrective speech remains Ross's greatest outside interest.

While earning his A.B. degree in college, Ross continued acting in summer little theaters and the Cleveland Playhouse, where he played leads in such well-known plays as "The American Way," "Journey's End," "Dark Victory," "Rocket to the Moon," "Green Grow the Lilacs," and "Our Town."

At the same time, he worked on a Cleveland newspaper as a sports editor and movie reviewer. He was known as the Cleveland Movie Encyclopedia. Selected nights would find him in front of a theater prepared to answer the public's various and sundry questions on Hollywood. His failure to correctly inform interrogators meant a free pass to the movie. The common complaint was that Ross rarely was tripped up and customers had to plunk down their shekels for tickets.

Ross completed his college requirements in three years, then earned his Master's Degree in drama and speech. He accepted a position at Glenville High School, teaching his four major college subjects, and subsequently taught at West High and Rawlings Jr. High. When 21, he joined Uncle Sam's Army, and was honorably discharged after serving eighteen months in the intelligence and special service divisions. He returned to his teaching profession, but his first love—the theater—again began to haunt him. It took a sister's joking bet "he couldn't make the grade on $100" that sent him off to New York to do or die in the theater.

"I ran through my cash in short order," says Ross, "and starved for weeks like hundreds of other thespian aspirants. But I finally landed a modelling job. Boy! Dough for the rent! Dough for a meal—so round, so firm, so fully packed! Ha! That's what *I* thought. Instead of a snazzy Esquire-looking suit, I was given a pair of long woolen underwear to model. They itched and scratched so, I couldn't stand still. And my face turned every shade of the rainbow. I was dismissed as a model, but I still think I could have won a jitterbug contest in that outfit!"

One day Ross heard that an actor with a German accent was needed for a part in a radio serial, "Portia Faces Life." He tried out, but didn't get the role. However, another radio producer heard him and promptly signed him for two air-ers, "Living World" and "School of the Air."

It wasn't long before his dramatic ability brought stage offers. But before Ross could be set for a Broadway production, Max Arnow, Columbia talent scout, beat four other major film studios to the punch and signed him to a picture contract.

Ross loves sport clothes, especially in brown and yellow combinations. He hates to wear ties. He loves meat—practically burned and no fat on it. He hates jellos or puddings—because they shake and make him nervous. He loves to dance. He hates to shave—'though he does twice a day. A good rhumba will send him. But Chopin is his favorite composer. He loves dogs. He hates cats (both kinds). He loves tennis and swimming.

And speaking of marriage, Ross has definite ideas about the subject. "Children are the most important thing in a marriage. A child is always the needle that weaves the harmony in a home." Ross, himself, wants to have two boys and two girls—the boys to come first and girls later, "so the boys can take care of the girls," he explains.

EVER SEE A SCREAM

(Continued from page 63)

she was very small to Denver. At twelve years of age she was appearing at the Denham Theatre in Denver, was seen by Carl Laemmle (then head of Universal), and was brought to Hollywood. She grew up to be a promising ingenue. While passing one of the cutting rooms one day, she noticed that the place was on fire. Without hesitation, she plunged into the holocaust and rescued a great deal of precious footage while suffering serious burns. She was hospitalized for many months, but when she was able to return to the studio, a grateful Mr. Laemmle gave Sara promise of a lifetime job with Universal.

Naturally, when Sara was asked to render a burning-building scream, even though it was several years later, she almost lifted the roof off the sound stage. Thus a career was born—with appropriate cry.

A smart woman, Miss Swartz promptly set to work to analyze and catalogue the range of human outcries. Today she has as fine an assortment of sound as New Year's Eve in Times Square. Her top-blower is now called "The Atomic;" during the war it was known as "The Blockbuster," and it represents the ultimate in dramatic vociferation. Her Weird Scream comes in two varieties: comedy and tragedy. Her Choked Scream is guaranteed to pull patrons six inches nearer the screen. Her Sinatra Yell would put the enrollees of four large High Schools to shame; it was used, incidentally, in "Because Of Him" when Charles Laughton emerged from the stage door.

Each of Miss Swartz' screams, in addition to being plot worthy, is also age-dated; she can express precise, if subtle, differences between a teenster hullaballoo and an old crone's puling yipe.

Upon occasion, directors have made a mistake in dealing with Miss Swartz that is roughly equivalent to asking Iturbi to run a few scales: they have asked The Screamer to toss off a few assorted yells in order to make a selection. Miss Swartz is polite, but firm, on this matter. Having read the script, she has already decided—before coming onto the set—what number in her repertoire will best serve the picture's dramatic

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David Niven, having coffee on the set for his first postwar picture, "The Perfect Marriage," said that he certainly remembered his first cup of American coffee, enjoyed many years ago. Down to his last half dollar, he went to the automat for some java. Unfamiliar with the routine, he dropped a nickel in the slot, and rested his coffee cup on the splash board, instead of holding it under the spigot. Automatically, five cents worth of coffee splashed all over Mr. Niven and the automat floor.

The second nickel deposited, David held his cup properly, secured a full measure; whereupon a shabby stranger asked with hungry eagerness, "Do you mind if I dunk?"

Never having heard the term before, and having no idea what the gentleman meant, David said, "Not in the least, old boy." Whereupon the man dunked a doughnut in Mr. Niven's coffee, soaking up about half.

Mr. Niven gave him the remainder of the contents of the cup and secured another for himself. Total price of a satisfactory cup of coffee: 15c. Said Mr. Niven, "So I stopped eating at the automat. It was too expensive."

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purpose. She gives one rehearsal scream, then the official, recorded scream, and collects her thirty-five dollars.

If, at some time, you have been given a permanent "straight" (instead of a permanent wave), and lifted fifteen inches off your seat by one of Miss Swartz' blockbusters, you are in good company. Others, too, have suffered.

It would be presumed that Bela Lugosi, the Sheik of Shudders, would remain oblivious to a leaping larynx. Yet, during the filming of "Frankenstein Meets The Wolf Man," he lost his poise entirely. The plot action called for him to skulk down a stairway; in the midst of this action, Miss Swartz was scheduled to scream, which she did to such effect that Mr. Lugosi jumped perceptibly and allowed both consternation and dismay to cross his face. Since the implacable camera recorded these reactions—entirely out of character for Mr. Lugosi—the scene had to be shot over again.

Even Miss Swartz has fallen victim to herself. For "Murders In The Rue Morgue" she executed ten different sky-splitters. By the time the picture was released, she had forgotten at which points the screams occurred, so she was sitting placidly in the theatre like every other patron, when the first of a series of goose-bump yells cut loose. Startled, Miss Swartz screamed. (Non-professionally, of course.) Whispered the admiring stranger who was lifted off the next seat, "You matched the sound track."

It may seem to the uninitiated listener that all screams are alike. However, just as a connoisseur, with one sip, can determine a wine's vintage, Sara Swartz can identify a recorded scream. One night she dropped into a neighborhood movie to catch a showing of the Paramount picture "The Hitler Gang." If you saw the film, you may recall the scene in which Adolf Hitler ascended a stairway, at the termination of which was the room of his niece. Once Hitler had closed that room's door, the camera remained on the panels until a throat-splitting scream indicated that the niece had been killed.

"That was *my* scream," gasped Miss Swartz, in instant recognition. While the rest of the audience was preoccupied with murder, Miss Swartz was mulling over this example of scream-stealing. Since she worked for Universal, how had Paramount secured that scream?

Somewhat later she remembered her work in "The Uninvited." In that picture she did the housekeeper's yell of horror, the gypsy laugh of the evil ghost, and the plaintive sighing of the sweet ghost.

Investigation disclosed that Paramount had picked up Miss Swartz' practice scream for the housekeeper, and had used it in "The Hitler Gang." Observed Miss Swartz, "It was all right with me since *no one* could be more 'Uninvited' than Hitler."

Much as she would like to do radio work, Sara Swartz has appeared on only one program, and on that occasion she was guest of honor. Gabriel Heatter, for his "We, The People" program, made arrangements for Miss Swartz to fly round trip to New York, in order to make a personal appearance. During the interview, Miss Swartz was asked to demonstrate her rare accomplishment, so shattered the welkin with a siren-howler ending in a piercing shriek. A dissolved citizen, seated on the aisle, promptly slid to the floor. No one laughed, and he was restored to his place as soon as possible by members of the unnerved and sympathetic audience.

Miss Swartz' screaming ability has served her well in private life. Returning very late from a party one evening, she surprised a burglar crawling under her bed. Quickly she opened the door leading to the apartment house hallway, then returned to the bedroom where she addressed an ultimatum to the interloper. "The outside door is open," she said. "Leave at once, or I shall scream."

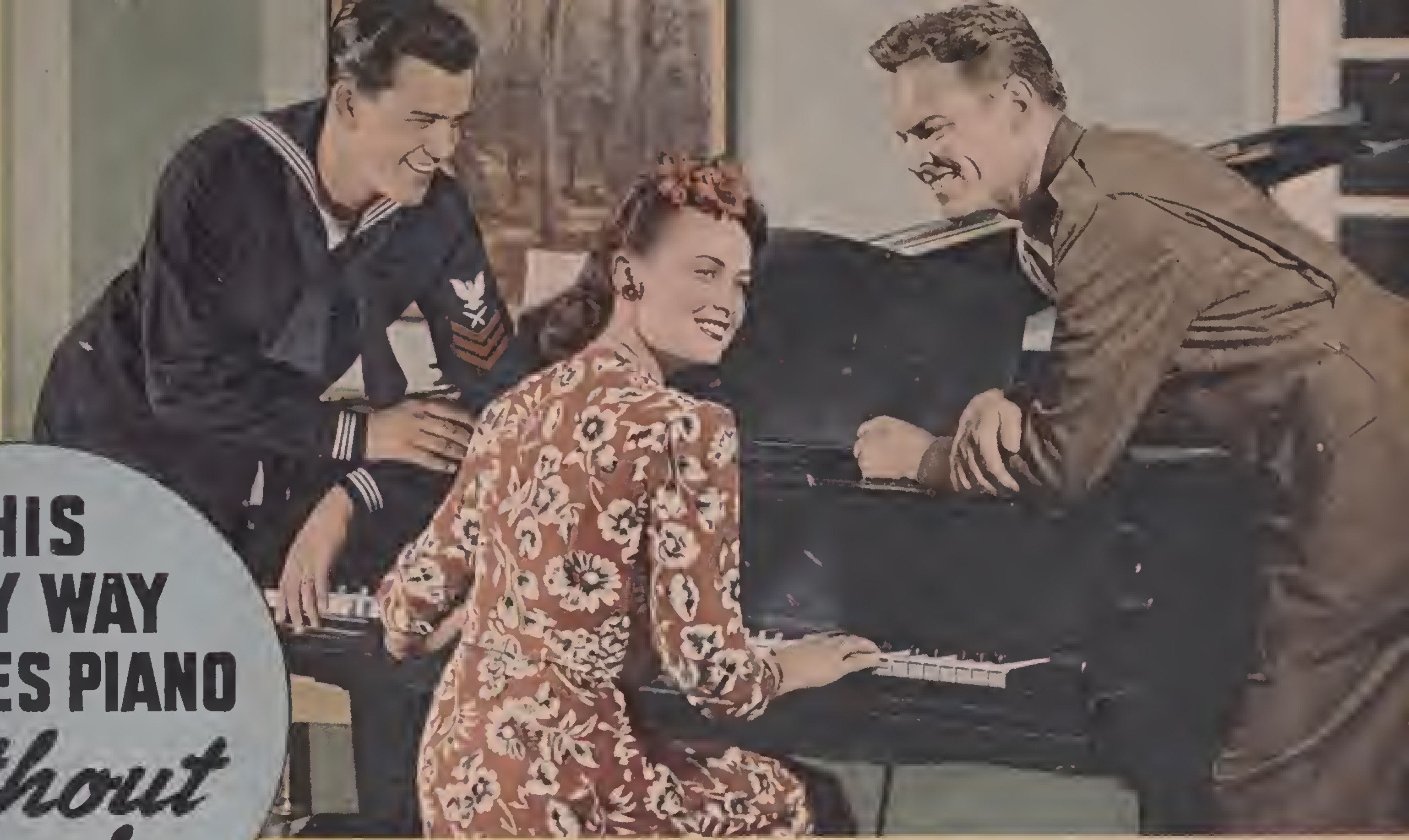
The burglar, without realizing that he had met the champ, chose to remain incommunicado. Miss Swartz took a deep breath and let go with her blockbuster. Every light in the building snapped on; every door opened. The burglar went through the glass entrance portal without opening it, and—although police responded within thirty seconds—the man was never caught. Probably just disintegrated.

An unmarried woman, Miss Swartz sometimes wonders whether her career has inhibited her matrimonal chances. During the filming of "Tangier," Preston Foster said, after listening to one of Sara's vocal detonations, "You'd be an awful problem for an eager guy to take out on a date."

Responded Miss Swartz, "If *you* were the guy, Mr. Foster, I'd agree not to scream."

THE END

The Henreid family at home: Lisl, Paul, Mimi, aged one, Monica Elizabeth, aged three, and Vicki, the cocker spaniel. Austrian-born Paul is now a full-fledged U. S. citizen.



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your favorite theatre.

2 to 3 Hours
12
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Know the joy of *natural looking* curls and waves by tonight. With the New Charm-Kurl Supreme Cold Wave kit it's done in *2 to 3 hours at home*. Contains the same ingredients used by beauty salons giving *Cold Waves costing up to* $15.00 or more. A famous beauty editor says: "Some of the loveliest Cold Wave permanents are not done in beauty shops, because more and more glamour-gifted girls are doing their own permanents at home."

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Movieland

JULY • 15 CENTS

The Men in
Diana Lynn's Life

This is Myself...
by Cary Grant

Esther Williams

HILLMA

MAY 3 [illegible] 1946

Where Beauty "reigns"

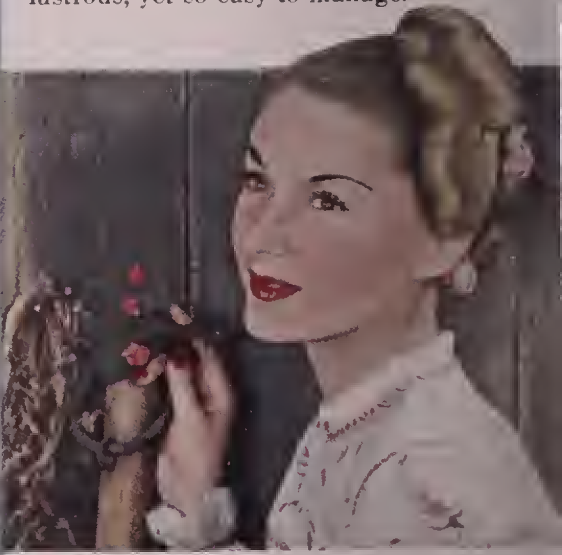
No other shampoo leaves your hair so lustrous, yet so easy to manage

IT'S SHINING BRIGHT! It's beautifully behaved! It's Drene-lovely hair! Yes, you bring out all the natural beauty of your hair, all its alluring highlights . . . when you use Drene with Hair Conditioning action.

"I always use Drene," says glamorous fashion model and Cover Girl Lisa Fonssagrives, "because it reveals far more sheen than any soap or soap shampoo." As much as 33 percent more lustre! Drene is not a soap shampoo. It never leaves any dulling film on your hair as all soaps do. And the very first time you use Drene, you completely remove unsightly dandruff.

Here you see Lisa at the shore with her gleaming hair in a practical, fetching topknot. Below she shows you another favorite hair-do you can try at home or ask your beauty shop to do.

Your hair is far silkier, smoother and easier to manage when you use the wonderful improved Drene with Hair Conditioning action. No other shampoo leaves your hair so lustrous, yet so easy to manage.



▲ **AT THE SUMMER PLAYHOUSE,** you're the evening's star with lovely, lustrous hair. "This dramatic hair-do is so easy to fix," Lisa says, "right after shampooing with Drene with Hair Conditioning action." Just comb all hair back to point below crown, tie firmly and form three large buns. Don't forget the rosebuds!

drene
SHAMPOO
drene
SHAMPOO

Drene

Shampoo with Hair Conditioning Action

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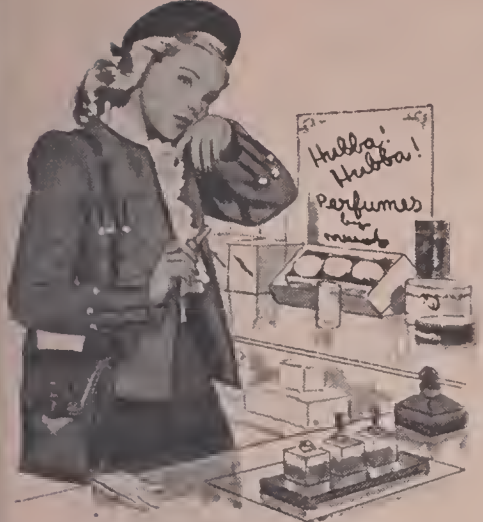
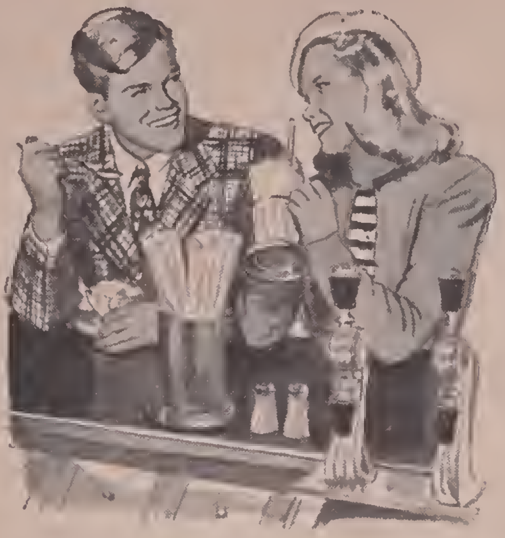
Are you in the know?



Which make good scents for summer?

- ☐ *Atomic aromas*
- ☐ *Fragile fragrances*
- ☐ *Swoon-perfumes*

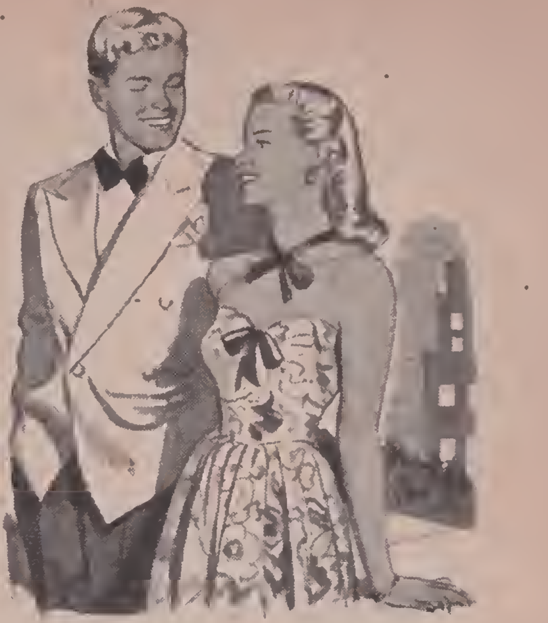
Bewitched by nose-bait? Ixnay on heady or powerhouse varieties. You can find yummy "matched" scents in bubble bath, powder and cologne (matched to a teen's budget, too). Fragile fragrances are especially good for summer. That's when you must stay particularly petal-fresh; bathe more often. On "certain" days, above all. Remember, Kotex contains a *deodorant*. Locked inside each Kotex napkin, *this* deodorant can't shake out! See how sweet it can keep *you*.



How to rate on a first date?

- ☐ *Sling a sharp line*
- ☐ *Be a listening-post*
- ☐ *Learn his interests*

Being a dumb bunny, or too-too clever, can scare your new squire away! Learn his interests. Talk them over . . . and he'll soon be mighty interested in *you*. It's all a matter of forgetting about yourself: an art you can master on "problem days," as well. Just count on Kotex and the extra protection you get from that special *safety center*. An exclusive Kotex feature that gives you poise . . . protection *plus*. There's no fear of accidents to heckle you!



This fetching neckline's for you, if—

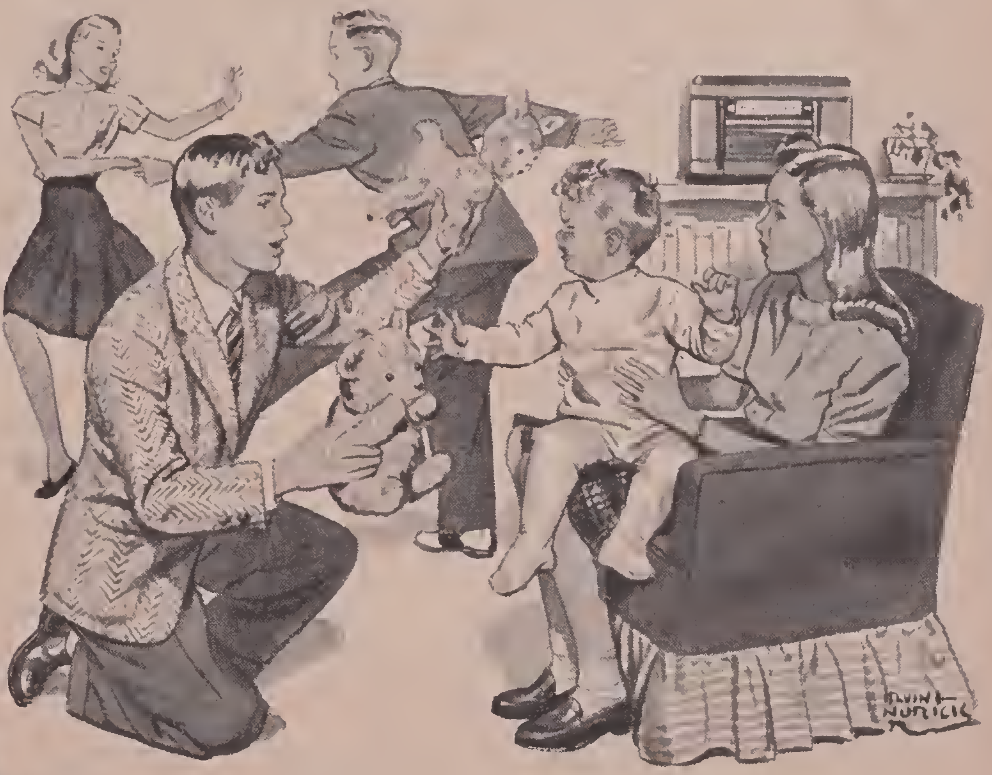
- ☐ *You're the tomboy type*
- ☐ *You shun a suntan*
- ☐ *You watch your posture*

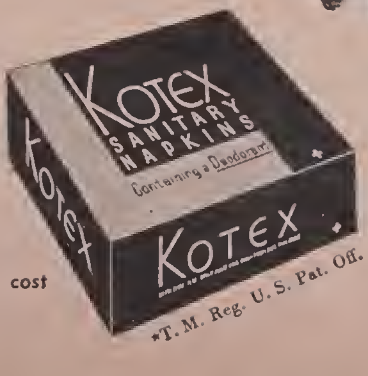
Your shoulders are showing! Or will be, when you see the swoonsation this new neckline creates! It's for you, if you watch your posture. So bone up on workouts that square droopy shoulders, correct "hat-rack" shoulder blades. And you needn't let down on "those" days; for exercise—and Kotex—help you keep comfortable. You get lasting softness with Kotex, the napkin made to *stay soft while wearing*— put chafing trouble on the double!

What's smart strategy for "baby-sitting"?

- ☐ *Pack junior off to bed*
- ☐ *Be a stand-in for his Mom*
- ☐ *Ask your gang over*

Minding the neighbors' small fry can be good business. If you have "savvy"! Ask your librarian for leaflets on games, stories, play materials. In short, take a real *interest* in junior: be a stand-in for his Mom. You can get together with the gang some other time . . . and even at "trying" times you'll feel fluster-free, with Kotex. The special, *flat tapered ends* of Kotex don't show. They prevent revealing outlines, so forget those fears . . . choose Kotex!





A DEODORANT in every Kotex napkin at no extra cost

*T.M. Reg. U. S. Pat. Off.

*More women choose KOTEX**

than all other sanitary napkins

METRO-GOLDWYN-MAYER'S
The
LION'S ROAR

Published in this space every month

The greatest star of the screen!

Last month, we said "The Green Years" was a wonderful motion picture.

★ ★ ★ ★

We used such words as "magnificent" about the M-G-M picturization of A. J. Cronin's brilliant new book. (Mr. Cronin, you will remember, also authored "The Citadel" and "The Keys of the Kingdom".)

We roared applause for Charles Coburn's fine characterization. We raved about Tom Drake's winning performance. We glowed over lovely young Beverly Tyler's beautifully acted role.

★ ★ ★ ★

And, if we were the crowing kind, this month we'd be saying: "We told you so!"

★ ★ ★ ★

Because our claims have been confirmed by the most show-wise audience you could possibly get together.

★ ★ ★ ★

Kate Smith says "The Green Years" is a wonderful motion picture. Frank Sinatra says so. Judy Garland says so. Louella Parsons says so.

★ ★ ★ ★

And Jack Benny says so. Jimmy Durante says so. Greer Garson says so. Eddie Cantor says so. Hedda Hopper says so. Ed Sullivan says so.

★ ★ ★ ★

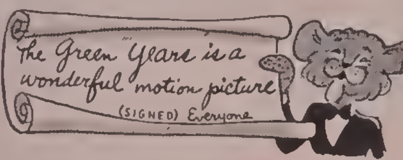
And June Allyson says so. Gregory Peck says so. Rudy Vallee says so. Dinah Shore says so. Louis Sobol says so. But why go on? Everyone says so!

★ ★ ★ ★

Our congratulations to Director Victor Saville and Producer Leon Gordon. To a perfect supporting cast: Hume Cronyn, Gladys Cooper, Dean Stockwell, Richard Haydn, Selena Royle and Jessica Tandy. To those fine screenplay writers, Robert Ardrey and Sonya Levien.

★ ★ ★ ★

They all contributed so much toward making "The Green Years" what it is:


The Green Years is a wonderful motion picture
(SIGNED) Everyone

Next month, we'll tell you all about "Easy To Wed". If we may go into our role of oracle again, it's great—and we're telling you so. How could it miss with Van Johnson (singing and dancing!), lovely Esther Williams, gorgeous Lucille Ball, and uproarious Keenan Wynn? Technicolor, too. Mmmmm!

—Leo

Movieland

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PEG NICHOLS, Assistant Editor
BOB BECKER, Art Editor

HELEN LIMKE, Hollywood Editor
ART CARTER, Staff Photographer
ROBERT CROSSETT, Ass't Art Ed.

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Van!

dances and romances with
gorgeous Esther Williams
IN TECHNICOLOR

Van!

sings love songs . . . and so
does Lucille Ball
IN TECHNICOLOR

Van!

fights and frolics with
funny-man Keenan Wynn
IN TECHNICOLOR

M-G-M's whirlwind musical romance IN TECHNICOLOR

VAN JOHNSON ★ ESTHER WILLIAMS
LUCILLE BALL ★ KEENAN WYNN

"Easy to Wed"

CECIL KELLAWAY
CARLOS RAMIREZ · BEN BLUE
ETHEL SMITH
AT THE ORGAN

Adapted by Dorothy Kingsley • From the Screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer
Directed by
EDWARD BUZZELL
Produced by
JACK CUMMINGS
A METRO-GOLDWYN-MAYER PICTURE

Inside Hollywood

By FREDDA DUDLEY

Hospitalized Greer Garson had a special smile for visitor Vincent Sollezito. The movie extra rescued her from drowning during filming of "A Woman Of My Own" (MGM).

BIOG BRIEFS:

Mr. and Mrs. Dennis Morgan will welcome a fourth youngster in the fall.

Diana Lynn just received a scrapbook 20 by 30 inches in dimension from her first fan, 19-year-old Louise Wheaton of Los Angeles. The book contains every local clipping from the time Diana was Dolly Loehr, piano prodigy, until her most recent picture, "The Bride Wore Boots." Louise first wrote to Diana ten years ago, and has kept up the correspondence all this time.

Taps for Noah Beery, Sr., whose death, due to cardiac failure, occurred the morning of the day he and Wally and Carol Ann were to have appeared together on Lux Radio Theatre.

* * *

Helmut Dantine in N.Y., and in correspondent's uniform, as he left for Europe.

Highlight of Mrs. Bob Hope's Charity Bazaar was ad-libbing auctioneer, Bob Hope.

BABY PICTURE:

Liza Minnelli is undoubtedly Hollywood's youngest art collector. Her first canvas, "The Christ Child," was presented by Katharine Hepburn. Liza's father, Vincent Minnelli, recently directed Miss Hepburn and Bob Taylor in Bob's first post-Navy picture entitled (this week, at least) "Undercurrent."

* * *

MAKING LIGHT OF IT:

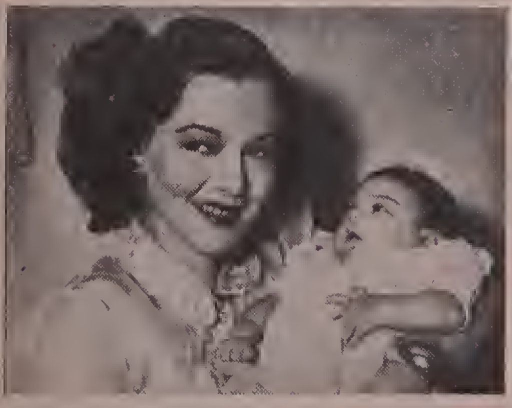
From a fan in her native Brazil, Carmen Miranda recently received two pairs of exquisite, gem-studded, gold-embroidered slippers. Impressed with their beauty Miss Miranda had them appraised. Value—$300.00 per pair. The dismaying fact was, however, that the slippers were a full size too small, so Carmen was momentarily stymied for a use for the treasures. Momentarily is all, though. She is having two shapely pairs of lucite legs made, topped by petticoat-ruffled shades, wired, and shod with the Cinderella footwear to capture the local championship as the cleverest lamps in town.

* * *

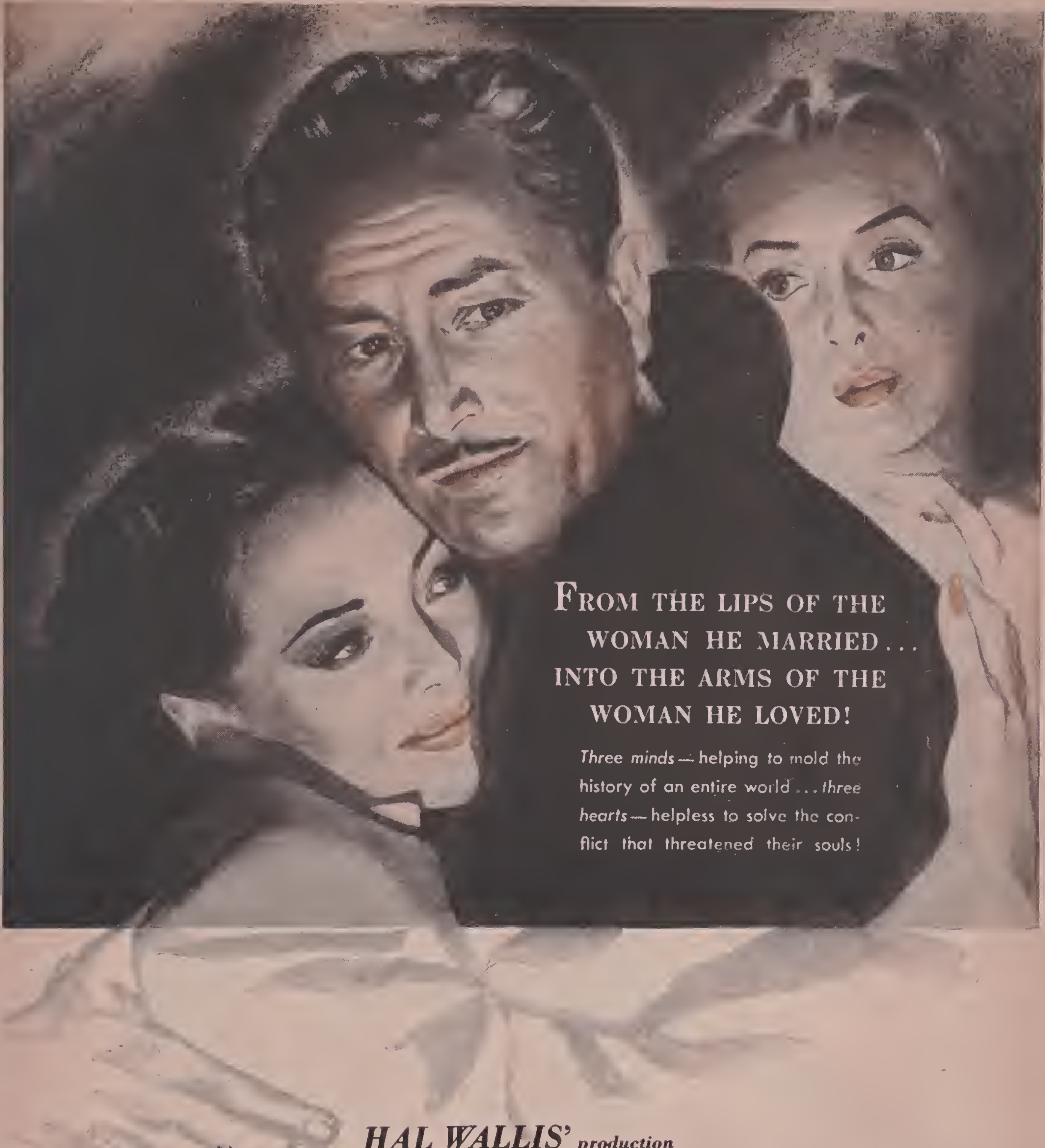
LION:

This battered old Ford pick-up truck clanked to a stop before one of the swankiest of Beverly Hills homes, and out hopped a huge man in tweeds with two weeks' growth of beard festooning his fine features.

A maid rushed to the door, intending to tell the character sauntering up the walk that all deliveries were to be made to the service entrance. Then, recognizing him she held the door open. It was Vincent Price, arriving to give a talk to an art group about contemporary paintings. He had purchased the truck because it was the only transportation available at a sensible price in automobile-starved California, and the beard was character makeup being grown for his part in "Forever Amber."



Baby Maria Christine, new daughter of the Jean Pierre Aumonts, posed for her first photo before mama, Maria Montez (above), reported for work on "Thief of Monterey."



FROM THE LIPS OF THE WOMAN HE MARRIED . . . INTO THE ARMS OF THE WOMAN HE LOVED!

Three minds — helping to mold the history of an entire world . . . *three hearts* — helpless to solve the conflict that threatened their souls!

HAL WALLIS' *production*

"The Searching Wind"

FROM THE SUCCESSFUL BROADWAY PLAY BY LILLIAN HELLMAN

STARRING **ROBERT YOUNG · SYLVIA SIDNEY · ANN RICHARDS**

with DUDLEY DIGGES *and Introducing* DOUGLAS DICK

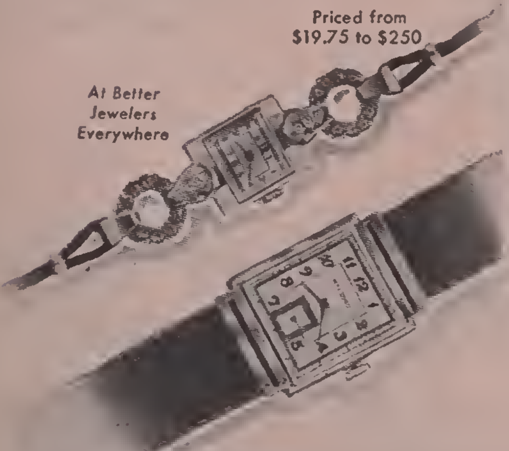
Directed by WILLIAM DIETERLE • *Screen Play by* LILLIAN HELLMAN

A PARAMOUNT PICTURE

From the Producer of
"CASABLANCA"
"LOVE LETTERS" and
"SARATOGA TRUNK"

OH!
Perfect
Time

When hearts are one
and time stands still . . .
your watch must carry on:
Guard each tender
precious moment with
the accuracy of a WELSBRO—
fittingly beautiful:



WELSBRO
Watches

WEISSMAN WATCH CO., 20 W. 47th ST., NEW YORK, N.Y.

Gathered for christening. It's little Denise Hedwig Loder, in the arms of her godmother, Bette Davis, and her beaming parents, the John Loders.

GETTING THE BIRD:

Would you like to know what REALLY caused the FALSE Shirley Temple stork rumor? You'll love this because it is somehow sharply indicative of the frantic wheels within wheels of Hollywood gossip.

Just before Shirley started work on her blithe new RKO picture "Honeymoon" she had two wisdom teeth extracted. One socket healed too rapidly and a mild infection resulted, causing a fine, fat round swelling to appear on Shirley's lower jaw. She left the set early one afternoon to go to the dentist to have the gum lanced, and as she was leaving she said laughingly to her long-time friend and stand-in, "Look at me! I have a pregnant jaw."

Obviously some eager beaver on the set, having misheard only a part of a sentence, rushed to report his "scoop" to local columnists.

Said Shirley after the ensuing chaos had subsided somewhat, "Jack and I would like to wait about two years before starting a family—if only everyone will let us."

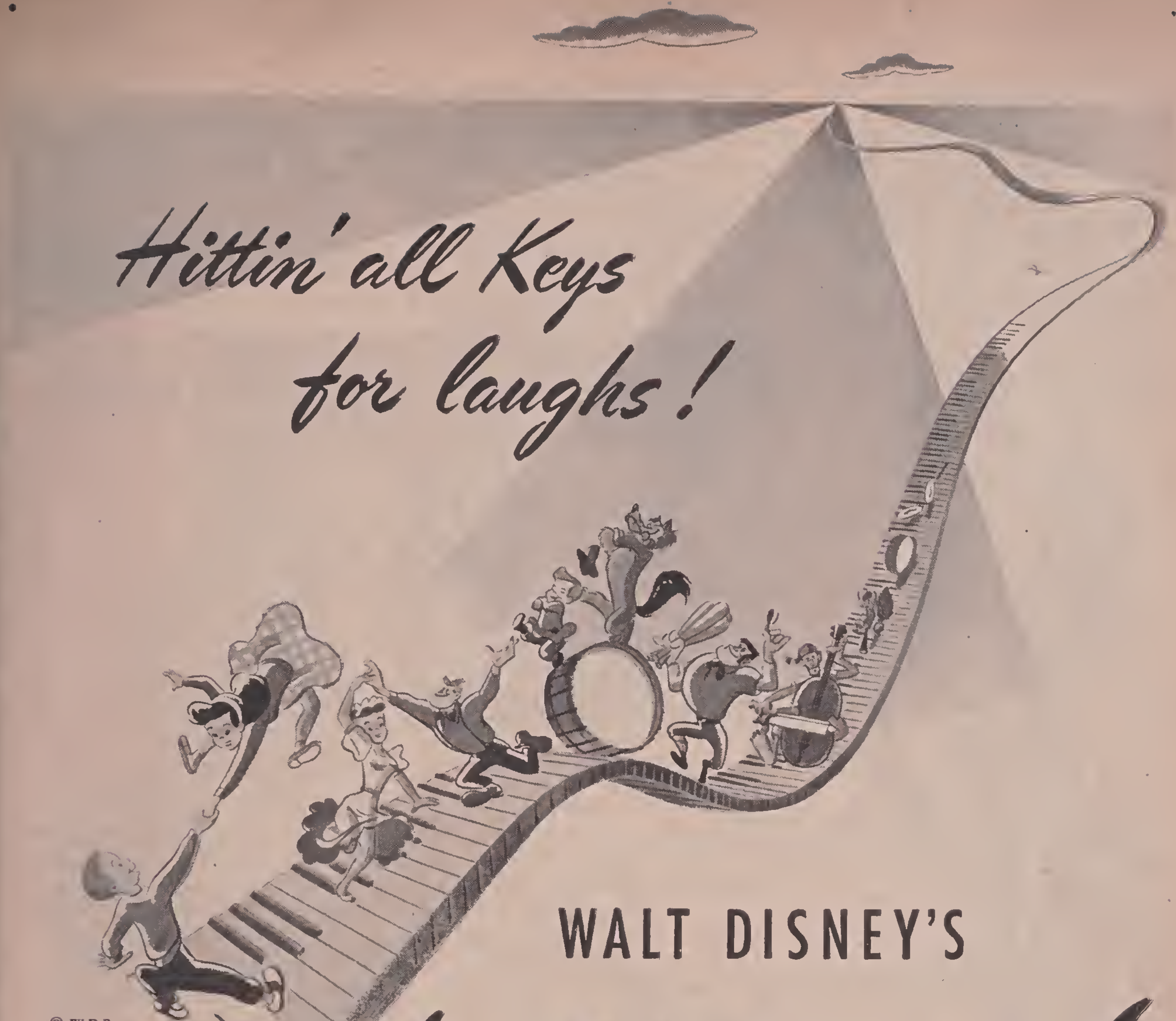
So pointed, isn't it! Humphrey Bogart, caught with his spectacles down, the better to see and identify a Mocambo arrival for his wife Lauren.

* * *

SENSA-SON:

Nearly every person who writes about Hollywood has been receiving letters containing an astounding question: Is Gene Kelly the son of Fredric March?

At first it seemed to be a gag, but the persistence



WALT DISNEY'S

Make Mine Music!

THRILL to the TALENTS of

- **Benny GOODMAN** and the **Pied Pipers** sending solid in "All the Cats Join In"!
- **Dinah SHORE** enchanting in a sparkling Ballad Ballet, "Two Silhouettes"!
- **The ANDREWS SISTERS** singing the love story of "Johnny Fedora and Alice Blue Bonnet"!
- **Nelson EDDY** singing *all* roles in the amazing "The Whale Who Wanted to Sing at the Met"!
- **Jerry COLONNA** starting a mirthquake in the immortal "Casey at the Bat"!
- **Andy RUSSELL** spellbinding in the lovely lyrics of "Without You"!
- **The KINGS MEN** reviving the rip-roaring feud of "The Martins and the Coys"!
- **Sterling HOLLOWAY** telling the story of Prokofieff's famous "Peter and the Wolf"!

*Tania Riabouchinska and David Lichine in a
never to be forgotten Disney Ballet!*

A COMEDY MUSICAL FEATURE IN TECHNICOLOR RELEASED THROUGH RKO RADIO PICTURES

Wash away Unsightly Hair!

ZiP
CREAM
Hair Remover

ZiP
CREAM HAIR REMOVER

You can have satin-smooth arms and legs — free from unsightly hair, with ZIP. Simply spread on, rinse off. Hair disappears instantly. Your skin emerges petal-smooth.

3 Sizes – 28c 55c $1.10

Many Women Prefer
ZiP
HAIR REMOVING
Lotion

No ugly cuts or scratches.
No stubble or shadow.
Keeps skin lovely longer.

QUICK!
EFFECTIVE!

At drug and cosmetic counters everywhere.

Treatment or Free Demonstration at my Salon
Madame Berthé, Specialist, 608 Fifth Ave., N. Y.

ZIP
Hair Removing Lotion

Inside Hollywood *continued*

of the rumor now demands an answer. The answer: How absurd can you get? In order for Mr. March to have been Mr. Kelly's father, it would have been necessary for Freddie to have been an enterprising lad of twelve or fourteen when Gene was born.

This silly story about relationships brings to mind the equally ridiculous canard that circulated some years ago, suggesting that Simone Simon was somehow named in honor of San Simeon, the Hearst ranch in northern California. Actually, she had been named by Darryl Zanuck, who considered the name good exploitation, and was always thereafter called Zanuck-Zanuck by Miss Simon.

"Some crowd!" could be Hurd Hatfield's comment to best girl Virginia Hunter as they make their way to premiere of MGM's "Ziegfeld Follies."

* * *

BREAK:

Cathy Downs, whom you saw in her first noticeable role as the faithless wife opposite Clifton Webb in "The Dark Corner", is getting her great opportunity in "My Darlin' Clementine." This is the story of Wyatt Earpp's old west, and is to be filmed on location in Monument Valley, Arizona.

Originally, Jeanne Crain was slated for the part, but Jeanne has a tricky appendix, so 20th was afraid to take her so far away from civilization. Thus, Cathy gets a plum part and an opportunity to be directed by one of the most gifted men in the business: John Ford.

Sir Alexander Korda, in Hollywood on business for his movie company, dined at the Mocambo with seldom-seen-in-nite-spots Jennifer Jones.

WOW! WHAT A LESSON IN CARESSIN'!

THE SCREEN'S FULL OF STARS WITH THEIR ARMS FULL OF LOVE!

KISS
KISS
KISS
KISS
KISS

OH, WHAT ANNIE DID TO THE "XMAS IN CONNECTICUT" KID!

ANN SHERIDAN and DENNIS MORGAN

ALEXIS SMITH
Everybody's sweetheart—all at once!

JANE WYMAN
She's been around so much she's dizzy!

JACK CARSON
A weed in their garden of love!

IT'S THE BIG LOVE AND LOVE-IT SHOW FROM WARNERS!

ONE MORE TOMORROW

The hit with the Hit Parade tune "ONE MORE TOMORROW"

with
REGINALD GARDINER · Screen Play by Charles Hoffman & Catherine Turney · Additional Dialogue by Julius J. and Philip G. Epstein · Based on the Play by Philip Barry · Music by Max Steiner · DIRECTED BY PETER GODFREY · PRODUCED BY BENJAMIN GLAZER

Men Do Not
Forget

"Lovely Lips
Welcome Me"

"Maybe my lipstick inspired Bob's poetic remarks. For after I discovered Don Juan Lipstick, he talked more about my lips.

"They are the same lips I always had . . . but Don Juan does something nice to them. And because I use Don Juan Lipstick as directed . . . my lips stay on me (and stay lovely), when I eat, drink or kiss."

Don Juan Lipstick is smoothly applied and is not drying or smeary. In fashion favored shades. Try new Medium Red, a true red, flattering, youthful looking, or Raspberry, darker, exciting. Other smart shades, too.

Don Juan
THE LIPSTICK
THAT STAYS ON

Don Juan
CAKE
MAKE UP

Matching powder, rouge and cake make-up for Beauty's Sake. Sold in Canada, too.

Inside Hollywood

Continued

The Ronald Reagans, a "star" family, at Ciro's. Ron's busy working on his next pic, "Stallion Road" (W.B.); Jane just finished "The Yearling."

TUB-THUMPING:

The most excited publicity department in town, at present writing, is that at Universal Studios, which is sincerely overwhelmed by their new star, **Burt Lancaster.** Burt's contract is held jointly by Mark Hellinger and Hal Wallis, and his screen tests were made opposite **Lizabeth Scott.** Practically every writer in Hollywood has now met Burt and has viewed the tests, and the verdict is: Burt is the most exciting newcomer to celluloid in several years. Born and reared in New York City, he went into khaki in 1942 and served twenty-six months with the Fifth Army in Africa and Italy. He has worked on Broadway, for three weeks, that period representing the run of the play "The Sound of Hunting," which represents his professional dramatic experience, although he did Special Service work in the Army.

When Spike Jones (left) decided to build a swimming pool, he threw a party and put Dale Evans, Eve Whitney and Dave Rose to work on it.

Six feet two inches tall, he weighs 185 and has a 29-inch waist. Facially he looks like an ingratiating combination of Guy Madison, Jean Pierre Aumont, and Burt Lancaster. He is being cast in one of the four leads in "The Killers." One can't predict for the rest of the cast, but it's a foregone conclusion that Burt will slay 'em.

ANTICIPATIENT:

On the morning following the newspaper announcement of Dorothy McGuire's forthcoming motherhood Miss McGuire reported to a location set at Hunter's Ranch for her co-starring picture with Robert Young, "Claudia And David." As she stepped from her car (looking very much like a High School girl as the blessed event isn't due until November) two members of the crew met her with a canvas chair. In this she was carried two hundred yards to the camera. The second she was deposited, another member of the company rushed up with a glass of cold milk, and a third person raised an umbrella and held it above Miss McGuire's laughing head. Somewhat later another ribber arrived with a hot water bottle for her feet.

Said Bob Young, "And now: my part in this pageant takes place. I give advice about the best way in which to rear daughters."

* * *

AROUND THE SETS:

At the party given for the cast when "Humoresque" was finished, Jean Negulesco, the director, presented each of the principals with one of his clever caricatures. Joan Crawford wore a dinner dress paved with jet bugle beads; it weighed about fifteen pounds, but the effect was scintillant. John Garfield reminisced about the fact that closing day of the picture was the anniversary of the signing of his first seven-year contract with Warner Brothers. His first Hollywood party had been a cocktail soiree, just after "Four Daughters" had been previewed; he was standing a little outside the general melee, when one of the most important persons in pictures strolled up and said, "You're John Garfield, aren't you? I saw you in 'Four Daughters' and you were impressive. I'll be meeting you at these things for the next twenty years, so we might as well get acquainted now." It was Joan Crawford.

* * *

GETTING THE GATE:

As you know, Paul Heinreid recently became a citizen of the United States. When he was being investigated, representatives from the Naturalization Department called upon certain of the Henreid neighbors to ask them about Paul's standing in the community. Afterward, the investigator admitted to Paul, chuckling, that only one adverse comment had been received. One person had said loftily, "Mr. and Mrs. Henreid may be charming people but when Mr. and Mrs. Henry Fonda used to live in that house, their front gate ALWAYS stood open."

Paul would like to explain that the reason his front gate is closed is not one of unfriendliness, but simply that his two small daughters and his two dogs must be fenced in, otherwise they are likely to rush out onto the highway with terrifying results.

* * *

LOW CEILING:

Butch Jenkins approached Peter Lawford on the Metro set of "My Brother Who Talked to Horses," and inquired solemnly, "Pete, do you know whether or not there's an OPA ceiling on angleworms?"

At the Macamba, Sue and Allan Ladd stop dancing to chat with a friend.

Virginia O'Brien fixes hubby Kirk Allyn's tie before Ziegfeld premiere.

After a trip to Rio, Lana Turner and daughter Cheryl vacationed in New York.

Just Wait 'Til You See Yourself in

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FULL SATISFACTION OR MONEY BACK

SEND NO MONEY WE MAIL C. O. D.

Such high, high style at such a tiny price! You'll enchant all hearts in this slinky-smooth rayon dress, with hug-me-tight longer waistline, jumbo pockets and sweetheart neckline. Porcelain blue, melon or black, with Daisy Chain white lace contrast.

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Broadway Fashions, Inc., 1181 B'way, N, Y. 1
Please send me Daisy Chain Darling at $5.00 plus postage. Circle Size 9 11 13 15
(Mark 1st and 2nd choice) Blue Melon Black
Name__________
Address__________
City__________ State______

Meet the People

A Who's Who of some of this month's contributors

Len Simpson was editor of the Salt Lake City Tribune when he decided to follow the Horatio Alger tradition and "go West." That was three years ago. Since then, to quote Mr. S., he has "knocked around in everything from top jobs to office boy", a schedule which included a year and a half with the Selznick publicity department. Then came the urge to do something "different". This impulse took the form of free-lance writing—something Len had always dreamed of doing, but had put off.

After a stint as sob-sister on the Newark (N. J.) Star Eagle, **Dorothy O'Leary** tried radio publicity for New York radio station WOR; then came California's call to do publicity for MGM. Her interest in movies expanded to the point where fan magazine writing was the next step—so Dorothy stepped! And successfully, too, for today she's rated one of Hollywood's top fan writers. This month's Dorothy O'Leary opus, on Page 36, gives you the musical memories of the King of Juke Boxes, Dick Haymes.

From crime reporting to movie fan features is **Kay Proctor's** journalistic history, since graduation from University of Wisconsin. Kay's a charter member of MOVIELAND writers' group, having started her fan writing career in our first issue, with an article on how stars battle insomnia. As President of the Hollywood Women's Press Club, she knows her town and the people in it, so it seemed right to have her tell about Teresa Wright, who, in spite of being a famous movie star, is seldom recognized off the screen. See page 48.

Alice L. Tildesley was having fiction published before she finished high school in the Shenandoah Valley of Virginia. Her decision to seek higher education took her to New York's Columbia University School of Journalism; and from there to California to write for a newspaper syndicate. The jump from news reporting to fan writing was a short leap made with little effort on the part of Miss T. This month, Alice brings movie fans up to date with MOVIELAND'S "Who's New" personality, an introductory to Beverly Tyler. Page 29.

Born in Iowa, **Gertrude Shanklin** migrated to California and a job with Metro producer Edgar Selwyn. Then came five and a half years on Hedda Hopper's Hollywood staff, before she turned to free-lance writing. For the inside story on one of filmland's interesting behind-the-scenes jobs, turn to the "Selznick's Girl Friday" story in this issue, and meet an important cog in the picture-making machine. Ann Harris, Researcher Deluxe, who doesn't profess to know all the answers, knows where to find them!

The blood of pioneer movie stars runs in the veins of **Mickell Novak**, whose story of the movie stars' vacation plans is found on page 34. Mickey's mother is silent film star Jane Novak, who, with sister Eve Novak, thrilled Nickelodeon audiences 'way back when. Mickey's fan writing talents have led to screen credits for movies like "Turnabout" and "Roadshow". At present, she and husband Walter Seltzer, publicity director for Hal Wallis, are collaborating on features for the national magazines

She goes "Wolfie"... to show him the kind of Kissing he's Missing!

...so for every blonde he fondled—she went out and found 6 feet of man...

Oh, Man!

UNIVERSAL presents

George BRENT Lucille BALL

Vera ZORINA

in

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER

CARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

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BLOUSE $3.94

Jumper with a DOUBLE LIFE

FOR MISSES
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Wear it with or without a blouse—get double wearing pleasure from this fine, quality rayon jumper. So slim, so trim with set-in belt, new drop shoulders, hankie pocket. Six rows of stitching and self-covered buttons add extra richness. Better order now—it's a terrific buy at $6.94! Sizes 12 to 20 and 40 to 46.

SPECIAL!! FOR SIZES 40 to 46!!

At last—*and at no extra cost*—this attractive jumper can be yours in hard-to-find sizes! Imagine, getting this generously cut jumper with smooth, slenderizing lines for only $6.94!

BLOUSE—perfect teammate in fine quality, white washable rayon. Sizes 32 to 38 *and 40 to 46*. Outstanding at $3.94! MAIL YOUR ORDER TODAY!

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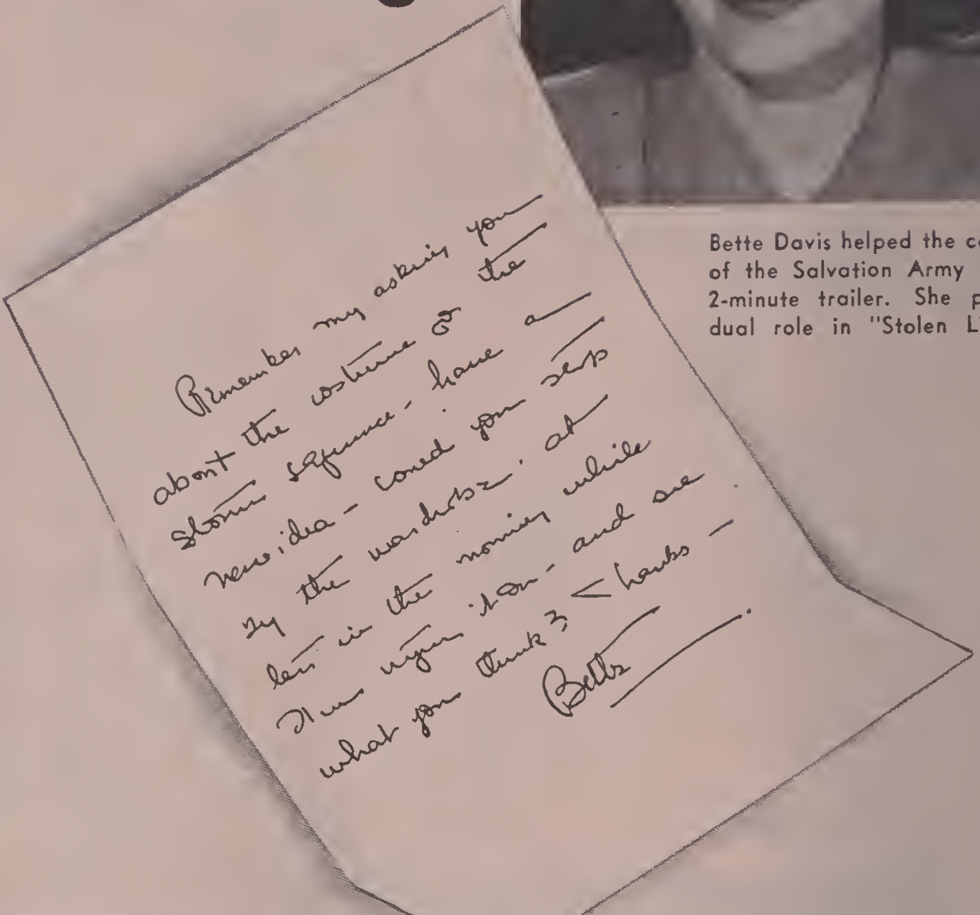
Please send me JUMPER at $6.94 plus postage
Black ☐ Navy ☐ Brown ☐ Green ☐
(State second color choice)
Circle size wanted: 12 14 16 18 20 40 42 44 46
Send BLOUSE (white only) at $3.94 plus postage
Circle size wanted: 32 34 36 38 40 42 44 46
C.O.D. ☐ MONEY ORDER ☐
(please do not send cash)
Save 30c C.O.D. charge by mailing money order for amount plus 15c postage. In Illinois, add 2% sales tax
NAME____________________
STREET____________________
CITY__________ZONE____STATE______

Reading from Writing

Bette Davis helped the cause of the Salvation Army in a 2-minute trailer. She plays dual role in "Stolen Life."



Remember my asking you
about the costume & the
Storm sequence - have a
new idea - could you step
by the wardrobe at
ten in the morning while
I'm trying it on - and see
what you think? Thanks -
Bette

By Helen King

What characteristic comes to your mind when Bette Davis' name is mentioned? Her temperamental roles? Her adept handling of strange characters? Her ability to make you either hate or love her parts? Whatever the answer may be, you may be assured of one fact. According to her handwriting Bette Davis is as good a businesswoman as she is an actress.

Many film notables make big money and squander it. Many are on top of the picture world today and forgotten tomorrow—not Bette Davis. She knows how to plan her career, how to make the best of what she has earned, and yet, how to enjoy life.

This is the handwriting of a woman who has learned how to plan each step, how to analyze each move, and how to direct her energies. She is definitely an individual, not one to be "typed" by character analysts.

She has a constructive side to her nature which is helpful in business. She likes to do a job thoroughly and will refuse to participate in anything which she considers detrimental to career or reputation. Miss Davis is one who would give up many personal comforts in order to complete a chosen bit of work. She drives herself harder than she could ever ask another to do.

Is Bette Davis temperamental? Let's look at the writing. It is certainly shaded in spots, which tells of her impatience and her dislike for slowing down. There is an unusually long "t" crossing which lets us know she is definitely determined to have her own way. True, she will discuss all sides of a problem, but she usually knows what action she will take. Then there is a heavy ending mark, almost as though Miss Davis put extra blobs of ink at the end of the "t," end of many words, and end of dashes. It's the clue to her hanging on to her own ideas and beliefs. Nobody will ever do Miss Davis' thinking for her.

The underscore to the signature tells of a personality accustomed to attention and acclaim. The wide margins reveal that the actress is not stingy, that she buys for quality and that she is lavish in her praise, and in her willingness to do for others.

That "spread out" look which characterizes the entire letter shows a fine sense of rhythm and harmony. Although she may be an outstanding actress she could have done very well in the musical field also. Note, too, the letter "b" is almost a musical symbol in itself!

The loops on the "q, y, g" and "f" are very small. From that we learn that Miss Davis' physical resistance was not too good when this was written. She may have been overworking at the particular time, which would cause the lowering of resistance.

Impulsive, impatient and restless, Bette Davis is constantly "on the go," constantly trying to make use of each hour of the day. She is impatient of those who are intolerant, impatient of those who try to control her, and who lack vision.

EDITOR'S NOTE: Letters for Helen King's personal analysis are still pouring in by the thousands. Many of you gave your enthusiastic consent to having your analyses published in MOVIELAND.

Mrs. B. Sebeny
Barberton, Ohio.
Dear Mrs. Sebeny:

A trained graphologist knows fatigue in the writing and does not consider it characteristic. It is a temporary condition, similar to the tired lines which appear on one's face but which disappear with sufficient rest. Just as the lines disappear from the face, so do they disappear from the writing, when the condition warrants it.

Your brain travels much too quickly for your pen to keep pace, thus the jumpy look about it. But it's an interesting script showing much personality, ambition, optimism and talent.

The "g" made like the figure 8 tells of refinement, culture, instinctive understanding of people. The "f" made without any top loop indicates a mentality always absorbing new ideas, always alert.

And the way you toss off figures so clearly and accurately shows that you have more than a passing interest in them.

Best wishes,
Helen King

Miss Constance Whiteley
Poughkeepsie, N. Y.
Dear Miss Whiteley:

Exceedingly wide margins, such as you make, indicate a tendency to be somewhat extravagant, a tendency to want to own the nicer (and more expensive) things. There is nothing cheap about you—you want the best, and won't settle for inferior grade in your possessions, friends, or ideals.

Your writing is very clear and consistent, showing that your mind thinks constructively, analytically and sometimes critically. The unusually long t-crossing tells the graphological world that you have a strong will, much determination, and a desire to have your own way. The reversed loop on the "y" tells that you are an altruistic individual given to helping others even though it may hurt.

You certainly eliminate many strokes and you undoubtedly eliminate many of the unnecessary things in life. You operate on a "live and let live" basis. You'd prefer not to be mixed up in arguing, or fighting, but if necessary you can battle for your ideals and beliefs.

Best wishes,
Helen King

Miss Erica Reich
Bronx, New York.
Dear Miss Reich:

Since vocal ability depends on throat muscles, it does not show in the writing. Therefore I am unable to tell you if you have a voice.

The way your writing goes down the line of paper tells that you are worrying and are somewhat depressed. The slant reveals that you are normally affectionate and somewhat demonstrative. And the tiny loop in the "I" reveals a lack of vanity, a lack of self interest.

People who omit first strokes, ending strokes and flourishes usually have good taste and usually have clarity of thought. Those who semi-print their capitals accentuate these traits. Since you do both, you can count on yourself to know quality, know what is right.

Sincerely,
Helen King

THE END

Stops
Perspiration Troubles
Faster
THAN YOU SLIP INTO YOUR SWIM SUIT

Get in the swim! Get next to this new post-war, super-fast deodorant. Ask for new ODORONO Cream Deodorant . . . *stops perspiration faster than you slip into your swim suit.* Because it contains science's most effective perspiration stopper.

Works wonders when you work or play hardest. *Really protects up to 3 days.* Will not irritate your skin . . . or harm fine fabrics . . . or turn gritty in the jar.

Change to new super-fast ODORONO Cream Deodorant—super-modern, super-efficient, super-safe.

ODO·RO·NO
CREAM DEODORANT

39¢ Also 59¢ and 10¢ Plus Federal Tax

ODORONO ICE is back from the wars . . . 39¢

CREAM DEODORANT
ODO·RO·NO
CHECKS PERSPIRATION

Before After

“I'm down to size 12 from size 18”

—says Mrs. Mary L. Crawley of Mobile, Ala.

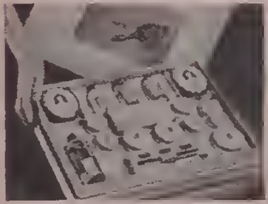
“WHAT AN ORDEAL it is, shopping for clothes when your figure is all out of proportion,” says Mrs. Crowley. “But that's all over for me. Now a size 12 fits me perfectly.”

Mrs. Crowley had tried “starvation” diets. “They made me so irritable I wasn't fit to live with,” she says. “The DuBarry Success Course is no starvation diet but a plan for ‘eating as a beauty eats.’ Never hungry, I lost every week until I was down from 158 to 124.

“I learned skillful make-up and how to style my hair. My complexion actually *glows!* My husband takes me out to ‘show me off,’ as he says. I look and feel like a new person.”

How about you? Wouldn't you like to have a figure you're proud of, a soft, glowing skin, a flattering hair-do—know the secrets of glamorous make-up? The DuBarry Success Course analyzes your needs, shows you how to achieve your ideal weight, look better, feel better, be at your best. You follow at home the same methods taught by Ann Delafield at the famous Richard Hudnut Salon, New York.

Why not use the coupon to find out what this Course can do for you?



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With your Course you receive this Chest containing a generous supply of DuBarry Beauty and Make-up Preparations for your type.

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ANN DELAFIELD, *Directing*

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Please send the booklet telling all about the DuBarry Home Success Course.

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Mrs.________________

Street________________

City__________ Zone No., if any ______ State__________

Accepted for advertising in publications of the American Medical Association

Pictures in Production

Glenn Ford's next picture, "Gallant Journey" (Col.), is the story of J. J. Montgomery, pioneer airman who discovered the curved wing idea of flying by watching an eagle. Ford has the role of Montgomery.

At Columbia:

GALLANT JOURNEY is giving Glenn Ford a totally different role from the one he handled with surprising aplomb in “Gilda.” In “Gallant Journey,” Glenn enacts the part of John J. Montgomery, an actual individual who was the first to fly heavier than aircraft in controlled flight. His first experiment in power-propulsion took place in 1885, several years before the Wright Brothers attempted their soaring experiments. The history of this exciting contribution to world progress is told in flash-back form in the picture, and includes a charming love story. The sets, with their round tables, chintz curtains, hanging kerosene lamps, and plush albums are delightful. Janet Blair is the love interest opposite Glenn, and other members of the cast are Henry Travers, Charles Ruggles, Arthur Shields, Selena Royle, Robert de Haven (no relative of Gloria's), Jimmy Lloyd, and Michael Towne.

DOWN TO EARTH is a fantasy. Rita Hayworth, as the goddess Terpsichore, is sitting quietly on Mount Parnasus when her calm is disturbed by sounds leaping up from the earth. Peering over a convenient cloud, she kibitzes the rehearsal of a zoot musical show. Horrified by such goings-on, she decides to descend to earth and get herself a part in the show in order to bring about a seemly harmony and polish. What happens when a heavenly body (bona fide) gets mixed up in a Broadway show, provides the rest of the plot. Having the time of their lives on this set are Larry Parks, Marc Platt, Edward Everett Horton, James Gleason and Adele Jergens.

THE COFFIN is a modern story set in the deep south. It concerns the question, Who shot poor ole pa and stuffed his body into the storage box beside the fireplace on the ground that the old boy always enjoyed a smoke anyhow? In addition to the problem posed by the body and who rendered it a body, there is some byplay during which a mother deliberately drives her daughter crazy. That everything is solved with a reasonable degree of happiness indicates the extent of Hollywood script-writing ingenuity. Included in the opus are Karen Morley, Jim Bannon, Barton Yarborough, Jeff Donnell and Robert Scott.

BLONDIE KNOWS BEST is the latest in the Arthur Lake, Penny Singleton series with Larry Simms, Danny Mummert, Jerome Cowan, Jonathan Hale and Steven Geray (who was so good as the bartender in “Gilda.”) In this picture Dagwood is called upon to impersonate Mr. Dithers before an important client; before the contract is signed, Dagwood is caught by Blondie out with a pair of cuties, and he is subjected to a shot of scapolamine (the truth serum) by a scientist who wants to know what goes on in the mind of a being he, the scientist, considers the most simple-minded ever to be born. What Dagwood says, under the influence of the drug, restores his family life, gets him a prodigious raise in salary, and cinches a contract for the firm.

At Metro-Goldwyn-Mayer:

FIESTA is now in its fifth month of production. Being shot in Technicolor, its bull-fighting sequences are breath-taking. FIESTA is the story of twins, a boy and a girl, who grow up in the tradition of their matador father. He is determined that his son shall also carve steaks (on the hoof), but the son does not share this enthusiasm. Natch, the daughter can be depended upon to retrieve the family honor. Esther Williams is the daughter and other members of the cast are John Carroll, Ricardo Montalban, Mary Astor, Akim Tamiroff, Cyd Charisse, Carlos Ramirez and delightful Fortunio Bonanova.

TILL THE CLOUDS ROLL BY, in Technicolor, is still being manufactured. The Jerome Kern variety show, its roster reads like an income tax list of the industry's fanciest check cashers: Robert Walker, Judy Garland, Frank Sinatra, Kathryn Grayson, Van Johnson, Jeanette

MacDonald, June Allyson, Lucille Bremer, Van Heflin, Angela Lansbury, Lena Horne, Gloria de Haven, Jacqueline White, Ray McDonald and Virginia O'Brien.

UNDERCURRENT is the new title for the Robert Taylor-Katharine Hepburn story originally titled YOU WERE THERE. The story of an ambitious man whose pride has been permanently damaged by his jilting at the hands of a frivolous girl. Plot complications include the arrival in this man's life of a girl in no wise connected with his past who simply has the bad luck to resemble the first love. What happens to the girl (Katharine Hepburn) makes a fascinating story. In addition to Mr. Taylor and Miss Hepburn, the cast includes Robert Mitchum, Kathryn Card, and Clinton Sundberg. Vincente Minnelli is directing.

TENTH AVENUE ANGEL is the story of Life's involved means of preserving a little girl's illusions. Margaret O'Brien is the little girl, of course, who finds Tenth Avenue full of joy and loveliness. When her mother (Phyllis Thaxter) falls while decorating a Christmas tree, endangering her life, Margaret and her taxi driver friend set forth to find a kneeling cow. Margaret's mother has said that on Christmas Eve at midnight a cow will kneel in commemoration of the birth of the Christ Child in a manger and anyone seeing such a sight will receive blessings. One of the blessings is a new baby brother. Cast, in addition to Margaret and Phyllis, are George Murphy, Angela Lansbury, and Paul Burns.

MY BROTHER WHO TALKED TO HORSES is a comedy about a man who is able to carry on conversations with race horses until he decides to profit by this knack—at which time the ability disappears. Peter Lawford, Beverly Tyler, and Butch Jenkins are having the time of their lives.

A WOMAN OF MY OWN is having leading man trouble. Originally Robert Montgomery was cast, but he has withdrawn, so the post is vacant. Story is set in the post-World War I period. A soldier, having spent a good deal of time in a German prison camp, returns to the home of his prison camp buddy and tries to take his buddy's place. When the buddy returns in the best Enoch Arden tradition, there is really a row. Greer Garson is the wife, Bob Mitchum is the returned husband, Florence Bates and David Hoffman are also cast, so all that is needed is someone to enact the role of the interloper with whom the wife ALMOST falls in love.

(Continued on page 78)

"The Best Years Of Our Lives" (Col.) presents Dana Andrews as a soda jerker.

ONE MOTHER TO ANOTHER

Vacation time this year brings more opportunities to travel. If you happen to be near Fremont, Mich., please stop in for a visit and see how baby foods are made.

Mrs Dan Gerber

What makes a baby smile?

Food, of course! Naturally, you make it your loving responsibility to feed him quality foods. We make it our responsibility to supply those quality baby foods to you. We select just the right kinds of fruits and vegetables, wash them in pure, artesian water, then cook them the Gerber way *by steam* . . . to retain precious minerals and vitamins. That same stress on quality produces "just-right" texture, and pleasant taste. Be sure to get Gerber's—with "America's Best-Known Baby" on every label!

Ready for Cereals?

Start your baby on Gerber's Cereal Food and Gerber's Strained Oatmeal—two cereals which are made to suit baby's needs, from the start right through babyhood. Both cereals are enriched with added iron and B complex vitamins. Both are pre-cooked, ready-to-serve, just add milk or formula.

Remember, it is always wise to check baby's feeding program with your doctor.

Gerber's
FREMONT, MICH. OAKLAND, CAL.
Baby Foods
Cereals Strained Foods Chopped Foods

19 kinds of Strained Foods, 9 kinds of Chopped Foods, 2 special Baby Cereals.

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Free sample

Address: Gerber Products Co., Dept. ML7-6, Fremont, Mich.

My baby is now .... months old; please send me samples of Gerber's Cereal Food and Gerber's Strained Oatmeal.

Name...

Address..*City and State*..

Smart Headwork

To snag for your very own the nicest, strongest guy around!

It's smart head-work, too, when you choose DeLong Bob Pins to keep your page-boy or chignon under control because they've got the Stronger Grip that's called for . . . They simply refuse to slip and slide around in a weak-kneed fashion, letting your carefully concocted hair-do down to *there*....

DeLong
STRONG SPRING—WON'T SLIP OUT

Once you use DeLong Bob Pins you'll wonder how you ever lived and breathed without them. Their Stronger Grip solves your head-work problems now and forever more. Remember . . .

Stronger Grip

Won't Slip Out

Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS

Letters to the Editor

Doris Cline

Jay Seaberry was surprised and pleased.

Joyous Praise

Dear Miss Cline:

I bought MOVIELAND today and think the section "Meet the People" is a swell idea. I've often wondered myself what the editors and writers looked like, and was I surprised to see the pictures of you—all.

All of the stories in April's edition of Movieland were swell. I do think the story of Rex Harrison was exceptionally good.

Yours for Movieland
Joy Seaberry
North Hollywood, Calif.

Did you know that Rex Harrison's wife, Lilli Palmer, has been signed by Warner Bros. for a leading role in "Cloak and Dagger," with Gary Cooper?

Van's Double

Enclosed please find a picture of my brother Puggy Smith. A great many people in our town think he resembles Van Johnson.

I am one of MOVIELAND'S readers and obtain the book every month because it carries the latest data on new and old stars.

Sincerely,
Shirley Sue Smith
Hampton, Va.

Look to your laurels, Van. Here comes "Puggy." (See pic above.)

Address, Please

Dear Sir:

I wonder if you would kindly send me the studio addresses of the stars so that I could know where to write to them?

Sincerely,
Regina Konopka
Meriden, Conn.

We have had so many requests like yours, Regina, that we have compiled a list of the stars and the studios at which they're working, which we print every few months under the title "Address, Please."

Pretty Peggy Matthews of Vancouver, B. C.

Another Vote

Dear Miss Cline:

I am in favor of "Meet the People" and hope it will be a regular feature by the vote.

Sincerely,
Peggy Matthews
Vancouver, B. C.

Okay, the majority wins by a landslide! We'll keep it coming.

Report on Helen King

Dear Miss Cline:

I just received my handwriting analysis from Helen King. What a meaty letter—and like me too! I'm glad you've given more space to her article in April MOVIELAND. I like all the pictures you show us—especially the small, intimate ones.

Do make "Meet the People" a regular feature. I'm sending a picture of the two oldest children and me—I have four.

Sincerely,
Louise Voorhees
Trenton, N. J.

The letters are still pouring in for Helen King's personal analysis. We would welcome from our readers any suggestions as to

Louise Voorhees, with two of her children.

which stars they would like to see featured in this monthly article.

Calling All Fan Clubs

Dear Doris:

I would like to know if Fan Clubs could possibly be introduced here in South Africa? Our Social Club would appreciate any information about them.

Yours truly,
Elvena Lamberti
Johannesburg, South Africa

How about it, Fan Club presidents? Send your information to Movieland. We'll see that it gets off to Elvena—pronto!

Dynamic Mason

Dear Doris:

Please publish a picture or a few informing sentences about that simply dynamic James Mason of "The Seventh Veil," a British film. Could it be possible to get a few facts about him?

Cordially,
Mary Frances Kanning
Detroit, Mich.

James Mason and his wife, Pamela Kellino, are expected in Hollywood in September. His last picture in England will be "The Upturned Glass." Movieland will have a story and picture of Britain's No. 1 star, coming soon.

Southern Mary Chitwood is all in favor.

Chattanooga Miss

Dear Doris Cline:

I have been reading your magazine and would like very much for you to continue your page with pictures of writers and contributors.

Mary Chitwood
Chattanooga, Tenn.

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Of comfort and ease,
For every wise woman
Requesting "Meds, please!"

Every day is a "free" day when you use Meds internal protection! You're free from pads, belts and pins; from odor and chafing; from embarrassing bulges and wrinkles. Free, too, from nagging worry—for Meds' "Safety-Well" gives you security *plus!*

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- Meds are made of real COTTON—soft and super absorbent for extra comfort.
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MONEY BACK IF NOT SATISFIED

New Picture Guide

Till the End of Time (RKO)—A realistic and serious approach to the problems of our returning war veterans and their adjustment to civilian life, based on the novel "They Dream of Home" by Niven Busch. Guy Madison in his first starring role, turns in a good performance as an ex-G.I.; Dorothy McGuire is the girl who helps him with her understanding and love. Bob Mitchum, Bill Williams, Jean Porter and a host of others contribute to an important and timely picture.

A Stolen Life (Warner Bros.)—Bette Davis is twice as good as she always is—she plays twins. One paints pictures, the other collects men. Glenn Ford is the man who has to make the choice between these two women, who look alike but are worlds apart. Dane Clark is a wise-guy artist and Walter Brenan, Charlie Ruggles and Bruce Bennett complete the competent cast.

Newcomer Barry Sullivan and skater Belita conspire in the murder-mystery "Suspense."

Suspense (Monogram)—Hailed as a million-dollar production, this tightly knit drama of murder and intrigue introduces Barry Sullivan for the Clark Gable fans. Forming the triangle on which a suffocating suspense is built up are Belita, Albert Dekker and Barry Sullivan. Eugene Pallette, George E. Stone and Bonita Granville lend able support.

The El Paso Kid (Republic)—Outlaw Sunset Carson goes straight when pretty Marie Harmon wins his heart. With Hank Patterson and Edmund Cobb.

Easy to Wed (MGM)—A romantic comedy ensues when newspaperman Van Johnson chases heiress Esther Williams to Mexico. Lucille Ball is a red-headed dancer enamored with Keenan Wynn until she meets Van. The quadrangle breaks up into two happy duets, with assists from Cecil Kellaway, Ben Blue and some Mexican music.

The Stranger (International Pictures, released thru RKO)—Edward G. Robinson plays detective in his manhunt for escaped war criminal, Orson Welles. Loretta Young is the lovely but disillusioned bride, and Philip Merivale, Richard Long and Billy House are respectable citizens. Directed by Orson Welles.

Renegades (Columbia)—A "shoot-em-up" Western, in Technicolor, with Evelyn Keyes, Willard Parker, Larry Parks and Edgar Buchanan.

Our Hearts Were Growing Up (Paramount) is a sequel to "Our Hearts Were Young and Gay," the Cornelia Otis Skinner-Emily Kimbrough book about their youth and good times. Gail Russell and Diana Lynn are delightfully gay and nostalgic again; James Brown and Bill Edwards wear their racoon coats with great aplomb, and Brian Donlevy, Billy DeWolfe and William Demarest add to a frolicking good picture.

The Strange Love of Martha Ivers (Hal Wallis Prod., released thru Para.)—Barbara Stanwyck dominates this tense melodrama of blackmail and murder. An impressive cast includes Van Heflin, Lizabeth Scott, Judith Anderson and Roman Bohnen. Kirk Douglas, as Barbara Stanwyck's weakling husband, warrants all the ballyhoo that has preceded his screen debut.

Do You Love Me (20th Century-Fox)—A gay Technicolor extravaganza of swing versus classical music, produced by George Jessel and directed by Gregory Ratoff. Maureen O'Hara is the classic foil for the jive music of Harry James and Dick Haymes. With Reginald Gardiner, Richard Gaines and Stanley Prager.

To Each His Own (Paramount)—A poignant drama of mother love gives Olivia DeHavilland a field day. It also introduces a promising star in John Lund, who made such a hit on the New York stage in "The Hasty Heart." With Mary Anderson, Phillip Terry, Bill Goodwin and Virginia Welles.

Blue Sierra (MGM)—Lassie, the wonder dog, goes to war and returns a hero. Her readjustment to a dog's life is helped by the love and affection of Elizabeth Taylor. With Frank Morgan, Tom Drake and Selena Royle.

Janie Gets Married (Warner Bros.)—Bob Hutton thinks his troubles are over when he's discharged from the service. But he reckons without the meddling of his well-meaning family and friends. His readjustment is hindered by his harum-scarum wife, Joan Leslie, Edward Arnold, Ann Harding and Bob Benchley.

One More Tomorrow (Warner Bros.)—Society playboy Dennis Morgan turns publisher of a liberal magazine when Ann Sheridan, ace photographer, shows him the way. With Alexis Smith, Jack Carson, John Loder and Jane Wyman.

Dennis Morgan gets a liberal education from Ann Sheridan, "One More Tomorrow" (W.B.).

Duet: Dale Evans and Ray Rogers burst into sang in a scene fram "Rainbaw Over Texas."

Rainbow Over Texas (Republic)—Roy Rogers, Trigger and the Sons of the Pioneers play themselves, and Dale Evans disguises herself as a boy in this riding and singing Western. With George "Gabby" Hayes and Sheldon Leonard.

Make Mine Music (RKO)—Walt Disney turns his talents to a musical fantasy in ten-part integrating story, action, color, movement and music. The familiar voices in the background belong to Nelson Eddy, Dinah Shore, Benny Goodman, Sterling Holloway and a host of other stellar stars.

Inside Job (Universal)—A crime doesn't pay story, with Preston Foster, Alan Curtis, Ann Rutherford and child actor Jimmie Moss.

Strange Voyage (Monogram)—Eddie Albert (back from the wars) sails the high seas in search of a treasure. Included in the crew are Forrest Taylor, Ray Teal, Elena Verdugo and Bobby Cooper.

Dangerous Business (Columbia) occurs when Forrest Tucker and Lynn Merrick try to make an honest living from their law practice. With Gus Schilling, Thurston Hall and Cora Witherspoon.

The Walls Came Tumbling Down (Columbia)—A romantic mystery about a missing painting engages the energies and talents of Lee Bowman, Marguerite Chapman, Edgar Buchanan and George Macready.

The Runaround (Universal)—A cross-country chase by detective Rod Cameron nets his objective—Ella Raines—and a tidy reward, when a trick ending reveals the plot. Broderick Crawford is a tough detective and Samuel Hinds and Nana Bryant are anxious parents.

Never Say Goodbye (Warner Bros.)—Errol Flynn and Eleanor Parker fight it out for their daughter's (Patti Brady) affections in a fast comedy of marital misunderstandings. Lucille Watson, S. Z. Sakall, Forrest Tucker and Donald Woods are interested parties in the melee.

Avalanche (PRC)—Murder on a ski trail is solved by Bruce Cabot. With Roscoe Karns, Helen Mowery and Veda Ann Borg.

Hot Cargo (Paramount)—Jean Rogers gets assistance from ex-G.I.s. William Gargan and Philip Reed in her trucking business. Reed gets the girl and Gargan goes back to pitching for the Pittsburgh Pirates. A Pine-Thomas production.

Queen of Burlesque (PRC)—A behind the scenes murder mystery involves burlesque queens Evelyn Ankers and Jacqueline Dalya (Van Johnson's steady girl). Carleton Young and Craig Reynolds are the men in their lives.

Thank World-Famous Surgeon and a Renowned Chemist for

THIS NEWER, SCIENTIFIC PRINCIPLE OF FEMININE HYGIENE

No other type Liquid Antiseptic-Germicide for the douche of all those tested is *So Powerful* yet *So Safe* to Delicate Tissues!

Modern, well-informed women realize how important douching three or four times a week often is to intimate feminine cleanliness, charm, marriage happiness—how important douching is to combat one of woman's most serious and offending deodorant problems.

But there are still a shocking number of women who do not know WHAT to put in the douche. AND THIS IS SO VERY IMPORTANT!

Wise Women No Longer Use Old-Fashioned Methods

Thanks to a world-famous Surgeon and a renowned Chemist who have given the world the remarkable ZONITE PRINCIPLE—wise women no longer use old-fashioned ineffective or dangerous products.

The ZONITE principle developed by these two great men of science was truly a miracle—the first antiseptic-germicide in the world that was *powerful enough* yet *non-poisonous* and wouldn't injure the most delicate tissues.

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ZONITE actually destroys and removes odor-causing waste substances. Helps guard against infection. It's so *powerfully effective* no germs of any kind tested have ever been found that it will not kill on contact. You know it's not always possible to contact all the germs in the tract. BUT YOU CAN BE SURE ZONITE *immediately* kills every *reachable* germ and keeps them from multiplying.

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Vacation Viewpoints

Even a breeze would be beguiled when Ava Gardner, MGM starlet, appears on the beach.

● Some like it hot, some like it cold, but —comes hot weather, *everybody* likes a vacation. Whether your meat is the mountains, whether you make for the shore, do make sure that you take along the beauty aids that take care of your own good looks. Remember, you are about to take an unusually large dose of the great outdoors. Heed, then, some hints from MGM starlets Ava Gardner and Frances Gifford. They should know whereof they speak—living in the light of the California sun, just look at the way they *look!*

Your skin likes to soak up sun. And a suntan is both healthful and becoming. Burning, however, is just painful and unnecessary. Not only will it spoil your summer playtime, it may cause *permanent* damage to a sensitive skin.

Now, there are several types of sunburn preventives. Oils can be becoming when you are bronzing on the beach. On the other hand, there are amber-tinted liquids which are completely greaseless—nice to know when you plan to wear pretty play clothes.

If you're going to face the wind and the waves, you'll be wise to do as Ava does. Keep your hair *long*. For a short look you can braid it under a bathing cap or sweep it all to the side in a big tight bun. But for night-time glamor, there's nothing like transforming long damp locks into an intriguing upsweep.

Medium to long curls (such as Frances likes to wear) are nice for the country, too —and certainly they seem pleasantly informal.

Whatever the hairstyle, the hair will take a beating *unless* it's properly protected. Some sun is splendid for the hair. Too much of it is extremely drying. As you protect your skin with anti-sunburn creams and lotions, guard the beauty of your hair with bandannas, with daily applications of hair creme, and with frequent oil or creme shampoos. Brilliantine on the ends helps to counteract the swimming mishap of soggy hair. And it's another precaution against over-exposure.

Naturally, your happy holiday will *not* be a vacation from daintiness. It's more fun to be correct. Correctness in feminine grooming means strict attention to unsightly superfluous hair. You might start out with a wax treatment. Because waxes, or epilators, lift the hair right out from under the skin, they usually last at least six weeks. Otherwise, be sure to be smooth and take along a dependable depilatory, or a handy hair "eraser."

Another fine traveling companion is your effective underarm deodorant or anti-perspirant. Remember, you want to be nice to know!

Movie land sums up the situation. Go where you wish. Have a fine time. But do it in fine style!

See Frances Gifford in Metro's "Little Mister Jim" and see what the country offers!

The RED MILL

ENJOY THE ENTIRE STAGE SHOW

★ in RCA Victor's exciting new "Two on the Aisle" album ★

FROM THE PAULA STONE—HUNT STROMBERG, JR. PRODUCTION
Book revisions by MILTON LAZARUS

AL GOODMAN

AND HIS ORCHESTRA

Earl Wrightson   Mary Martha Briney
Donald Dame   The Mullen Sisters
Mixed Chorus

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YOU'LL HEAR eight sparkling Victor Herbert hits from "The Red Mill" . . . recorded by this scintillating cast!

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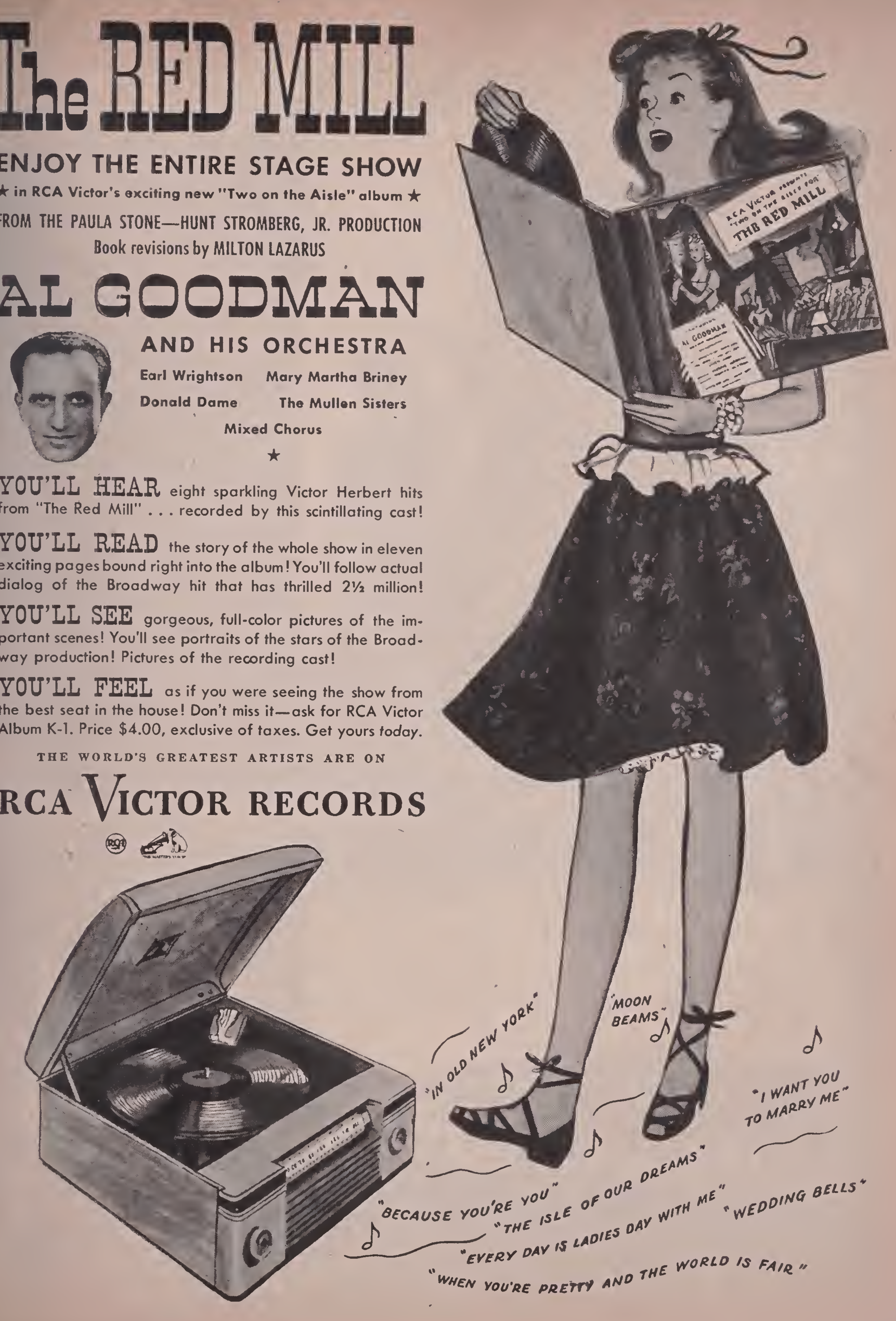
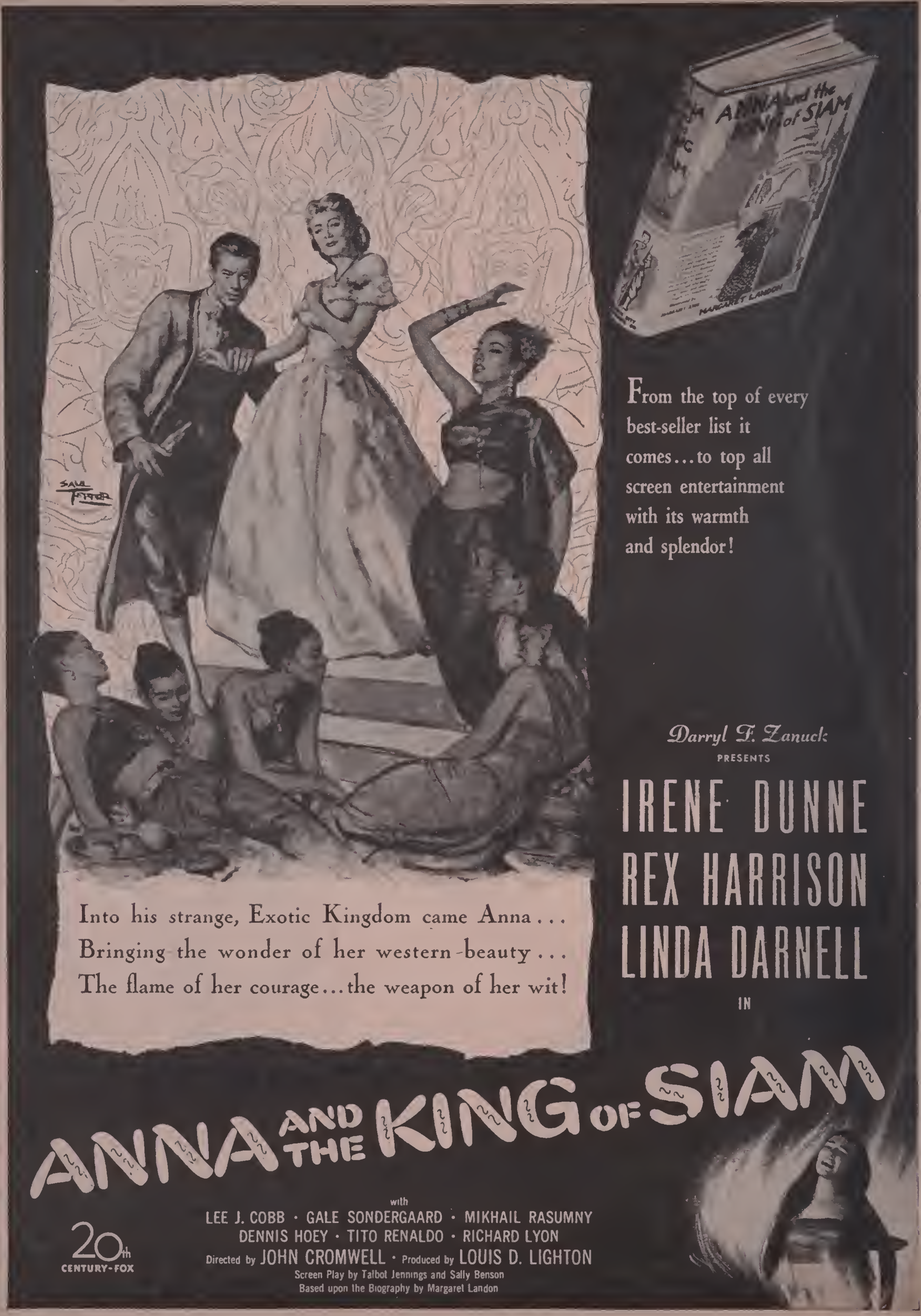

RCA VICTOR PRESENTS "TWO ON THE AISLE" FOR THE RED MILL
AL GOODMAN
"IN OLD NEW YORK"
"MOON BEAMS"
"I WANT YOU TO MARRY ME"
"BECAUSE YOU'RE YOU"
"THE ISLE OF OUR DREAMS"
"EVERY DAY IS LADIES DAY WITH ME"
"WEDDING BELLS"
"WHEN YOU'RE PRETTY AND THE WORLD IS FAIR"



From the top of every best-seller list it comes...to top all screen entertainment with its warmth and splendor!

Into his strange, Exotic Kingdom came Anna...
Bringing the wonder of her western beauty...
The flame of her courage...the weapon of her wit!

Darryl F. Zanuck
PRESENTS

IRENE DUNNE
REX HARRISON
LINDA DARNELL

IN

ANNA AND THE KING OF SIAM

with
LEE J. COBB · GALE SONDERGAARD · MIKHAIL RASUMNY
DENNIS HOEY · TITO RENALDO · RICHARD LYON
Directed by JOHN CROMWELL · Produced by LOUIS D. LIGHTON
Screen Play by Talbot Jennings and Sally Benson
Based upon the Biography by Margaret Landon

20th CENTURY-FOX

On salary, and being trained on the Metro lot for 4 yrs., Beverly has "graduated"—and with honors

Who's New...

Beverly Tyler

By ALICE L. TILDESLEY

A pin-up girl with auburn hair, Beverly, at 18, has her own dressing room.

● "One of the greatest talents ever to arrive on our lot," declared Big Boss Louis B. Mayer, in a radio interview.

He was speaking of Beverly Tyler, whose first leading role in "The Green Years" is bringing her praise from both critics and theater-goers. Her voice is being compared to Deanna Durbin's, her beauty to Jeanette MacDonald's, her acting ability to Greer Garson's. No wonder Beverly is firmly convinced that "everything turns out for the best in this best of all possible worlds!"

She is slim, lithe, auburn-haired, with pretty teeth and the mobile lips of a singer. She worries because her face is still childishly full. She's crazy about music, clothes, books about singers, almost any kind of food (but she's always on a diet!), talking shop, working in pictures, going to the opera, shopping—but she never has time. She's tired of every rag she owns, and dear knows when she'll have a chance to buy new ones! (She's loving every minute of it, don't let me fool you!) (*Continued on page* 29)

Ginger ... in Paris!

When she whispers amour . . . the boys all beg for more!

ROBERT & RAYMOND HAKIM
present
GINGER ROGERS
in SAM WOOD'S

Heartbeat

JEAN PIERRE AUMONT
ADOLPHE MENJOU
Melville Cooper · Mikhail Rasumny · Mona Maris
Eduardo Ciannelli · Henry Stephenson
and
BASIL RATHBONE
Produced by Robert & Raymond Hakim
Directed by Sam Wood
Adaptation by Morrie Ryskind
Director of Photography, Joseph Valentine, A.S.C.

Released by
RKO RADIO PICTURES

Beverly Tyler *continued*

You've heard of poor little girls whose mothers, deprived of careers they had longed for, forced their fulfillment on small daughters? Beverly's mother, Mrs. Warren G. Saul, admits that she transferred her own ambition to her child; but Beverly adored it. Before she was six, she was singing at church socials in her home town of Scranton, Pennsylvania, taking dancing and dramatic lessons and entertaining at school affairs.

Saturday afternoons, Beverly and her mother used to go to the neighborhood theater and watch Shirley Temple on the screen. Then they'd go home and Beverly would delight Papa Saul with imitations of the child actress. Pretty soon Beverly did her imitations in public and became known as the "Shirley Temple of Scranton." Her name was Beverly Jean Saul then,—the "Tyler" is her screen name. Her long red curls were dressed in the Temple fashion, her clothes were cut in Temple style, her dancing feet followed the pattern of Shirley's screen routines, but her voice was her own, a lyric *(Continued on page* 91)

She's crazy about music, clothes, shopping, almost any kind of food. Her ideal man "must be sweet, kind and have an ambition for something."

A friend's dare brought results when a Metro scout heard Beverly sing. Her lovely lyric soprano voice has been compared to Deanna Durbin's.

Beverly (left) got a starring role in her first big picture break "The Green Years," with Tom Drake (right), and an all-star cast.

Popa Bob Mitchum's first day off from filming of "Till The End Of Time" (RKO") was spent at nearby Griffith Park Zoo with sons Chris, age two, and Josh (above), age four. Bob got Academy Award mention for his role as Captain Walker in Ernie Pyle's "Story of G.I. Joe."

He's known by a twinkling, half-mocking grin that greets any comment about one Rob't Mitchum, and by his allergy to "stuffy human beings."

Out of the army, the now not-so-tough Sergeant helps his wife with the dishes; likes to play chess or wander off alone on long hikes.

By MARCIA DAUGHTREY

Like Cervantes' hero, Bob Mitchum is a fighter—against phoniness and bluff; he's "the sham-less type"

Don Quixote Mitchum

● Probably you're first acquaintance with the personality and forensic zeal of Mr. Robert Mitchum was gained when you saw him as *Captain Walker* in the Ernie Pyle picture, "G.I. Joe."

Your next important sight of him will take place when RKO's "Till The End of Time" is released, starring Dorothy McGuire, Bob, and Guy Madison.

These two pictures, however, do not represent the extent of Bob Mitchum's screen experience. His first appearances before the camera were made in what may be considered, after a quick glance at Hollywood history, to be traditional: he started in Westerns.

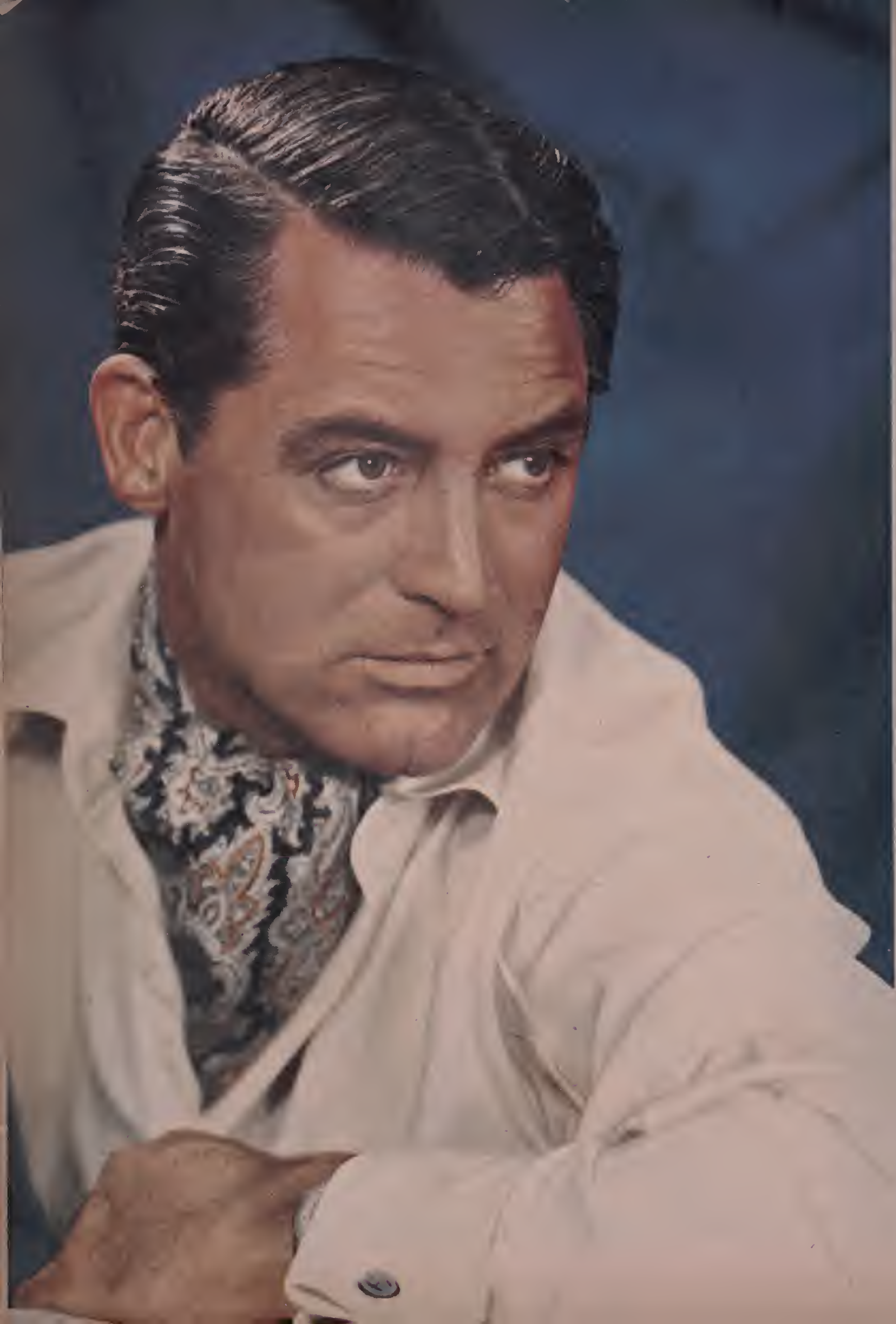
And how did he start in Westerns? Well, back in the limbo of Mitchum adolescence, Bob and his older sister had constituted a vaudeville team . . . briefly, and not happily. That was in the Florida era of their experience. After several other fascinating eras, some of which will be detailed later in this chronicle, the Mitchums arrived in Long Beach, California, and continued their precarious survival.

Bob was strolling down the street one day, wondering where a job might be found, when he heard his name called by an incredulous voice. "Remember me?" jubilated the voice. "I used to be your agent when you and your sister tried a turn in vaudeville. Now I'm selling talent to the studios. Would you like a job?"

"Doing what at how much?" inquired Bob laconically, holding his breath to keep his vitals from grumbling. "Now we eat!"

"Riding a horse in a Western," said the agent. "A wonderful job. Nice pay. Outdoor (*Continued on page* 60)

Footloose Bob, born in Bridgeport, Conn., stopped being fancy free when he wed pretty Dorothy six years ago. Above, Mr. and Mrs. M. with actor Lawrence Tierney (center) at a recent Hollywood costume party. Bob's cowboy regalia is a reminder of his Western movies.



CARY GRANT believes in Fate. He thinks "everything you provoke alters your life." On the lighter side, he's a pushover for hot dogs and ghost stories; doesn't like turtleneck sweaters.

His most constant companion, since his divorce last year from heiress Barbora Hutton, has been the socially beautiful Betty Hensel (above).

Cary Grant throws a spotlight on himself and frankly discusses his past— with some startling revelations

This is Myself ... Cary Grant

THE FIRST THING I REMEMBER

Is my nursery bath tub. My grandmother was in the room and I refused to be dunked in it until she left . . . She left.

I USED TO

Be very shy. I had no childhood sweetheart because I was too shy to speak to girls . . . Time marches on.

Wish I was a member of the Secret Service. I was, like most kids, full of imagination, and I saw myself out catching spies nobody else could find, and doing utterly impossible and heroic things. Now I'll settle for doing pictures about spies, such as "Notorious," the Hitchcock film we've made.

Like to play bridge. Arguments bore me . . . I gave it up.

Live near the Pacific Ocean and take a dip in the bracing water every morning . . . I can't do that any more.

I REMEMBER

Playing soccer at school. We marked the goal posts along a wall, a very rough wall. Between goal posts was, theoretically, an open field. I was goal-keeper and in trying to save the ball I used to get the backs of my hands skinned against that wall. I remember how proud I was of my scars: they showed how often I'd saved the ball. At times, I suppose, I thought I was the whole team. Even now, at times, I still do . . . Directors think otherwise.

I LIKE

Lots of room;

Thin pancakes, crisp and hot, thickly buttered and served with syrup and Virginia ham;

Getting unusual shots with a home movie camera;

Hash.

(*Continued on page* 69)

At the Stork Club in New York with Herbert Klatz (left) and Dona Dole. Cory recently joined with Alex Korda to produce pics in which he'll star. (Below) Roz Russell reads lines with Cory for a radio show. They've been pals for years. His next "Notorious," hers "Sister Kenny" (RKO).

For the first time in five long years, Hollywood has vacation plans! Some stars are off to the far corners of the earth; others yearn to "See America First"

NYLONS HERE
ART
Game
URRY'S

California beaches are all-year vacation spots. Scotty Beckett and (left) Claude Binyon, Col.

New York's Central Park took an added beauty when Loretta Young went sight-seeing via horse and buggy—wearing a Lily Dache hat for the occasion! Her new pic, "The Perfect Marriage."

Having a Wonderful

By MICKELL NOVAK

● The war is over now and at last, we can all face the summer as we once did—with a smile on our lips-by-Westmore, with a violent urge to get out and go, with the rakish desire to take our two-weeks-vacation-with-pay and blow it all on our slightest warm weather whim.

We are not alone. Hollywood inhabitants are ready to kick up a long-delayed heel, too. During the war years they chucked their vacation travel plans, even as you and I, and stayed sagely at home. Or, if they *did* trip, they were holding tight to the hot little hand of the USO in the name of Joe, the GI.

And so it was cause for real celebration recently when the Office of Defense Transportation suddenly hurled out its batch of surplus placards shrieking "*Is this trip necessary?*" and struck "priority" from its mobile vocabulary.

Our citizenry promptly began whistling "The Song of the Open Road," and local odds jumped ten-to-one that "I Took a Trip on a Train" would make the Hit Parade again before summer's end.

To present a well-rounded vacation picture from our vantage point at Hollywood and Vine, we grubbed frantically for facts and came up with this eyebrow-raiser: out of fifty-nine (count 'em)—fifty-nine stars planning vacations, only three were sticking it out at home and hearth! Fifty-six wanderlusting characters are (*Continued on page* 72)

Janet Blair, busy filming "Gallant Journey," finds time only for week-ends at Palm Springs.

Lloyd Bridges ("Canyon Passage") relaxes at Lake Arrowhead, just 2½ hrs. from Hollywood.

Rita Hayworth at home (mansion with a swimming pool). Her vacation trips always are to Mexico.

Here Bonita Granville sees New York, Empire State view; she hopes to go to Italy some day.

Time . . .

"The More I See You": A screen team since "Diamond Horseshoe," Dick and Betty Grable are together again in "The Shocking Miss Pilgrim."

Songs to remember. Dick names ten favorite tunes, calls them his "musical memories"

Dick Haymes' Hit Parade

"Intermezzo": Dick sang this song with Harry James' band in 1941, at the Hotel Lincoln, N. Y., where he met wife Joanne Marshall (above).

By DOROTHY O'LEARY

● Ask any of your friends for a list of their ten favorite songs, and without too much head scratching they'll name their own hit parades. Ask them *why* those are their favorite tunes and the answers will be about as clear as reflections in a muddy pond.

It seems some songs are liked just for sheer melody. Often a song reminds people of a pleasant circumstance under which they heard it: maybe the time *he* proposed, or maybe the day Aunt Beulah wired she was *not* coming for that two months' visit. Sometimes a song is favored because, without any direct connection, it reminds one of an event in the dim past—an event which occurred long before the tune was ever born in Tin Pan Alley.

Whatever the motivating *whys* for the songs which stick in the memory, as persistently but more pleasantly than burrs in a cocker spaniel's ears, everybody has his favorites. Especially the guys and gals who sing 'em into the top ten spots on the popularity (*Continued on page* 92)

"Moonglow" at the Mocambo. Dick (with glasses) talks to some friends as Audrey Young and Arturo DeCordova (left) cuddle a little closer.

Dick Haymes—Born in Argentina of an Irish mother, he dedicates *"Irish Lullaby"* to his two kids whenever he sings it on his CBS program.

In this exclusive interview, Diana Lynn cuts loose from her natural reserve, lets her hair down and gives with some man talk

Diana Lynn

The Men

Among the leading contenders for Diana's affections is Henry Willson, David O. Selznick's right hand man. Above, as they dined at "The Club."

Music-minded: Diana and Loren Tindall, a fellow pianist and friend, at opera star Marjorie Lawrence's opening recital at the Philharmonic.

By JAMES LUNT

● I remembered Diana Lynn from a couple of years ago, when I'd see her walking around the lot at Paramount, arm in arm with Gail Russell; seeing them at lunch, a pair of teen-age girls at Lucey's Restaurant near the studio, chattering away like bobby soxers, their talk punctuated by giggle-giggle-giggle in the manner of young girls everywhere, since people began.

With this picture in mind, I wondered, as I was on my way again to Lucey's—motive, a luncheon appointment with Diana—whether I hadn't better dig 'round in my memory for a few hep adjectives as preparation for "speaking the language".

"This way, please," the maitre d' greeted me. "Miss Lynn is waiting for you in the third booth."

And sure enough, she was. But not the giggling Diana Lynn, teen-ager; *Miss* Lynn, one of the most startingly attractive women I have ever seen!

I gulped, I stammered, I gasped, as I took her outstretched hand. Then I apologized for being late—but *really* apologized.

As soon as I was seated, I looked again, to see if my first glance could be true. It was. She's pretty—but there's more to it than that. She's beautiful—but that's not enough. It's her expression? Perhaps. There's vitality and aliveness in her eyes, and the expressions change so often that her face lights up with a flickering swiftness that's as fleeting and as ephemeral as sunbeams on rippling water.

"You've grown up!" I said candidly. And we started talking about such things as the passing of time and the shifting of events which had affected each of us since the last times I'd seen her.

Then I recalled having read in the columns that Diana was being seen about with Henry Willson, assistant to the president of Vanguard Films, the David O. Selznick producing company. I made a mental note to ask her about Henry, if an appropriate moment presented itself.

A few seconds later, the restaurant loudspeaker blared forth with the page's call: "Telephone for Miss Diana Lynn."

Diana rose and excused herself to take the call. While she was gone, I thought back upon the career of the girl who was born Dolly Loehr, the kid who had been a piano prodigy; who had been signed by Paramount whom she

in Her Life

Relaxing on the steps of her home, Diana ("Our Hearts Were Growing Up,") contemplates her future, which may include a certain young man.

A native of Los Angeles, 20-year-old Diana admits: "I like people, but I must confess I make friends more easily with men than I do with women."

Diana Lynn *continued*

The Men in Her Life

was thirteen for a role in "There's Magic in Music", and how she'd vegetated on the studio payroll for two years, doing no screen work, but studying, working and fighting to escape a growing inferiority complex. I recalled how she'd won out, when she eventually got a break as the brat in "The Major and the Minor", with Ginger Rogers.

After that, you'll remember, Diana appeared in a couple of Henry Aldrich pictures, and caught the eye of Preston Sturges who gave her a part as Betty Hutton's kid sister in "The Miracle of Morgan's Creek"—a part which, incidentally, turned the cinematic tide in her direction. Next came "And the Angels Sing," "Out of This World", and then, her biggest break of all, the role of Emily in "Our Hearts Were Young and Gay", followed by "Our Hearts Were Growing Up", which is a current release.

"That was Henry calling," Diana explained, when she returned. "I'd asked him to join us here, but he's going to be late . . . he's tied up with Mr. Selznick on something connected with 'Duel in the Sun'."

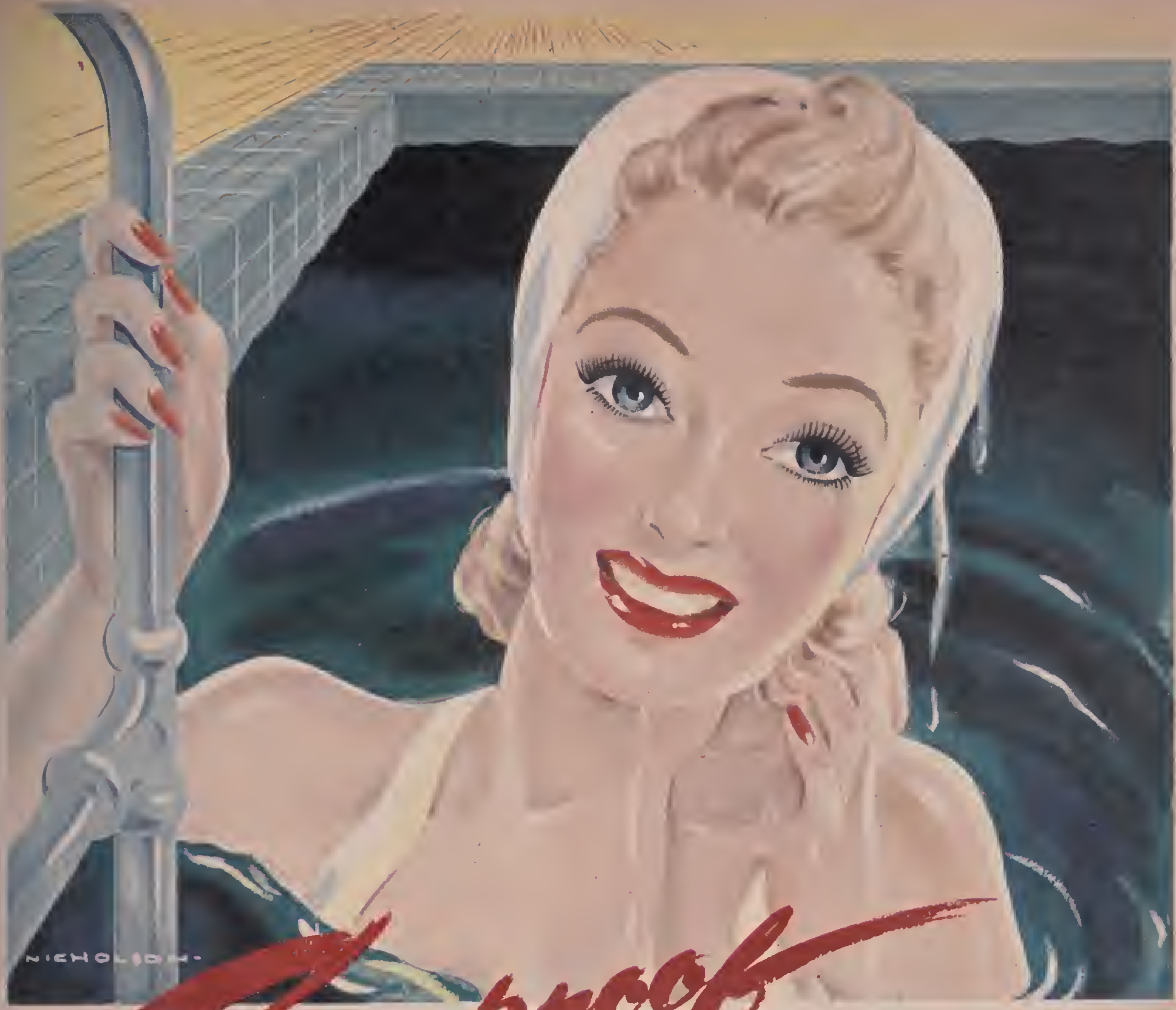
Ah, I thought—here's my chance! My moment of opportunity for asking "that question" had arrived. But I led into it more subtly.

"I'm going to ask you a personal question, Diana," I said. "Suppose you had a sixteen-year-old sister who was just beginning to have dates . . . suppose the two of you were having one of those bull sessions girls have late at night, after they've creamed their faces and put their hair up in curlers . . . suppose your little sister asked you how you get along with men and make (*Continued on page* 87)

Diana guest-starred on Hildegarde's radio show (above). As Dolly Loehr (her real name), she was a piano accompanist at age of ten.

Above, a scene from "The Bride Wore Boots," with Bob Cummings. Diana plays a flighty Southern belle in this romantic marital comedy.

Below: (l. to r.) Matt Connelly, sec'y to Pres. Truman, Van Johnson, Diana, Gene Kelly at the Washington Ball honoring the late Pres. Roosevelt.



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Meet Carl Crawford of Hollywood's famous Call Club; the man who parlayed a phone bill into a $100,000 career

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GEORGE BRENT
BARRY FITZGERALD
MARY ASTOR
LANA TURNER
FAYE EMERSON
ERROL FLYNN
ORSON WELLES
KEENAN WYNN
HUMPHREY BOGART
ELLIOT ROOSEVELT
JUNE ALLYSON
ANNABELLA
TYRONE POWER

By DICK WASHBURNE

Carl Crawford (standing) started Call Club in 1928 while waiting for studios to phone him for extra work. Today the club services 3500 famous names, handles 8,000 calls a day. New operators must sign a pledge to keep secret any gossip overheard while on duty.

● Fantasy has few amazements greater than the story of the jobless extra player who parlayed an overdue telephone bill into a $100,000 career as a telephone stand-in for the stars.

In the days when his shoes had a high shine and thin soles, he waited for rare calls from the casting director to put him to work for five dollars a day, to finance his medical studies. Now over his telephone wire in Hollywood he hears the voices of Tyrone Power, Mary Astor, Diana Barrymore, George Brent, Martha O'Driscoll, Barry Fitzgerald and Kay Kyser. During busy times it also hums with the conversations of Peter Lorre, Nancy Kelly, Dave Rose (the composer), Errol Flynn, Henri Svedorfsky (the conductor), Alfred Hay Malotte, Johnny Weissmuller, Maxie Rosenbloom and John Carradine. And the owner of the telephone line with the most famous callers in the world is still studying to become a doctor!

The genius behind this fabulous enterprise is a Van Johnson without the freckles. He looks as though he played end on the school football team or led the cheering section, both of which he did. He is wavy haired, blue eyed, well fed Carl Crawford.

Crawford's tightly locked closet has so many famous skeletons in it that he has the greatest housing problem in the nation. He hears about romances, divorces, tears and triumphs, suicides and births before breathless columnists announce them as scoops.

Many careers in movietown had their first bright beginning when the glad word came singing over his wire. It often carries the revelation of a coveted role at last won before the information has become news. First hint of romance, days before a reporter has turned it into a beat, grows in the warmth of personal messages exchanged between lovers over his telephone line. Before divorce has become rumor, the initial suggestion of discord has often crackled over its length. Film extras learn from his communication service whether they are going to work tomorrow. Thus it pulses to the hearts and hopes, the innermost private lives of cinemaland.

This is Hollywood's party line!

Since it started 18 years ago, it has carried the story of many intriguing filmland incidents. If it were a recording wire, it would now contain an important chunk of the lives which are the history of this show town.

Through this telephone switchboard—more formally known as the Call Club—movie players, writers, directors, agents, musicians, artists, producers and press agents communicate quickly and (*Continued on page* 97)

HOLLYWOOD BLVD
GO
STOP
The Out Door
HERE SO
Variety
The Reporter

Lon and Ann start off with a stroll downtown, pause for a quick look at the latest news about Hollywood.

CHECK YOUR GUNS AT THE BOX OFFI

"Call me Trigger McCallister!" says Lon, showing Ann some of the prop guns at the Hitching Post Theatre.

Boy *meets* Girl

Post-war romance for dynamic Lon McCallister is spelled A-n-n B-l-y-t-h

By BEN MADDOX

● If you want to be a friend of Lon McCallister's, you will have to learn what he is really like, and what he goes for. He rhymes with the boy next door. That is—nice, and a little bit nutty. Only underneath his lightheartedness you discover he has some mighty solid principles.

Now that Lon's back in the Hollywood big-time, after many months in the Army Air Force, Ann Blyth is the girl on his arm. He didn't rush into a new romance the minute he returned. In fact, he didn't have a single date for the first two-and-a-half months he was home. This, in itself, is a tip-off to the McCallister type. He'll always wait for quality.

Ann, all five feet two inches and one hundred and three pounds of her, beams with each new fact she uncovers about Lon. He's such a provoking fellow, beneath his evident good nature!

One of the first things she found out was an embarrassing episode that happened to him in the Army. Lon's clever, so much so that he maneuvered into his long-term contract which Sol Lesser splits with 20th Century-Fox, a little clause that says he is to okay all publicity whipped out about him. He wants the truth known, intends to avoid trite nonsense. If you were his friend he wouldn't want any phoneyness from you.

So what happened to him in the Army? He was a private, and one day a sergeant whose civilian job had been writing for a radio comedian decided to get some space in print for McCallister. So he told a leading news-

Twenty-three-year-old Lon and eighteen-year-old Ann share a lively sense of humor. Both cover their earnestness about life with a gay, light-hearted patter.

ATLANTA, G.A.
HIN'S

Lon likes to play the piano; Ann likes to sing. The result: duets on every date. Here Lon experiments with harmony and a soulful look.

"I think I can see my house!" cries Ann while Lon waits for his turn at a Griffith Park Observatory telescop

Boy *meets* Girl

paper columnist a whole day's column would be written for him by Lon, and receipt of this first-person essay on (as it turned out) love pleased the paper no end. The only trouble was that it made Lon (who knew nothing about it until his pals in uniform saw it and hollered with glee and pity) sound like an absolute fool.

"It seems," he says, remembering with a shudder, "I presumably wrote about the horrors of my first kiss. Up until age nineteen I claimed (can you imagine such tripe?) that I'd never kissed a girl. Know what I'd been up to? I'd preferred licking postage stamps for my stamp collection. And if there's one thing that leaves me cold, it's collecting stamps; I've never thought of such a hobby! When I finally had to kiss a girl in 'Stage Door Canteen,' I supposedly wrote, I was hit by a blinding light. It was more fun than licking those stamps had ever been!"

That sergeant, carried away by all the publicity he was garnering in a leading Los Angeles paper for the modest private, didn't spare astonishing details. Lon wrote (so he and everyone read) that he'd been so afraid of his first kiss that he'd tossed and tossed the night before. The director, to soothe outraged innocence, thereupon had advised him to imagine he was kissing his mother! Lon's mom was quoted, too. He'd puzzled himself, after his first kiss, by subconsciously picking flowers from his garden path. That, his mom said in the column, means you are in love!

Ann's blue eyes really rock with mirth at this tale. Poor Lon just had to take it at the time. He was only a private, remember? But you don't get absurd talk from Lon, himself.

He and Ann saw one another a long time before they met recently. "I've known who you were since 1941," he told her fondly the other day. "That was the summer I spent in Greenwich Village, before I got my break in pictures. I was crazy about you in your play 'Watch On the Rhine.'"

She happened to visit 20th Century-Fox a year and a half later, when Hollywood imported her. "I saw you on one of the studio streets, and—I wondered if you were as nice as you looked." She added to me, "He is!"

It's a fact that Lon doesn't drink or smoke, and that he has an almost fierce honesty. Yet, as Ann is learning on each new date with him, he is by no means a superficial young guy. You'd be constantly surprised by him if you were his friend.

He doesn't want you to pretend that you're something you're not. He doesn't put on any act at all. He is playing an eighteen-year-old boy in (*Continued on page* 83)

Choosing a badminton racket calls for serious delib eration by Lon. He and Ann are both sport-minde

Lon makes a voice recording. "Better put in a plug for your latest picture, RKO's 'The Red House'," advises Ann sagely.

No dessert-less diets for these two! With author Ben Maddox, they enjoy a lunch at the Brown Derby.

A cigar store Indian comes in for some McCallister-Blythe kidding. Ann's now in Universal's "Swell Guy."

"Do I hold it like this, Lon?" Ann, just recovered from a spinal injury, must exercise very cautiously.

Brown Derby Restau

Ann graciously gives her autograph to two Hollywood visitors, both members of the Canadian Armed Forces. Her work in "Mildred Pierce" won her an enormous fan following.

She'd Rather Be Wright

In 1942, Teresa (r.) received Academy Award for role in "Mrs. Miniver." Other winners were (l. to r.) Van Heflin, Greer Garson, Jimmy Cagney.

By KAY PROCTOR

● A few years ago, when Teresa Wright was a teen-ager in a small private school for girls in Tenafly, N. J., another little girl accidentally bopped her on the nose with a croquet mallet. A frantic headmistress immediately rushed her to a doctor, and then proceeded to surprise everyone by her only apparent cause for alarm.

"Don't let anything happen to the child's nose," she pleaded. "She's going to be a famous actress!"

Recalling the incident, Teresa smiled. "And here I cross her up by growing up to be The Actress Nobody Knows!"

Admittedly she has done very well *on* the screen, Teresa agreed; an Academy nomination and award for two different pictures in her first year, plus the lead in the six other top pictures she has made, doesn't exactly spell nonentity in the acting business. The trouble is that *offscreen* no one ever seems to spot her identity, fellow workers included. Other actresses, even the small fry variety, rarely fail to be recognized on their appearance in public, whereas the best Teresa can hope for, apparently, is a puzzled stare now and then, or a friendly observation that she looks like some reigning movie queen.

She was at a swank dinner party the other night, for example, and found herself paired with one of the top producers of the town for a table partner. In fairness to him it must be said she was introduced by her married name of Mrs. Niven Busch, and that her friends, in addressing her during the evening, called her by her given name of Muriel, or her nickname of "Mooch". Still and all, her face and voice *were* the face and voice of Teresa Wright, hardly a Hollywood newcomer.

For more than an hour the producer politely plied her with the usual charming chit-chat and attentive courtesies of a pleasant dinner partner. Suddenly, during one of those general conversational lulls in any party, his voice rang out, painfully audible to the entire room.

"Did anyone ever tell you you resemble Teresa Wright somewhat?" he asked.

Exhibiting admirable restraint (*Continued on page* 94)

Four years ago she met hubby Niven Busch, author of "Duel in the Sun," at Goldwyn's; she's there now for "The Best Years of Our Lives."

Home-made fudge is sampled by Teresa at her San Fernando Valley farmhouse. She'll appear with Ray Milland in "Trouble with Women."

Fond of kids, the Buschs have three boys; two are Niven's by a former wife. Above, at Veronica Lake's (center) party for Howard Hughes.

Teresa Wright doesn't have to use incognito disguises. Off-screen, she's "unknown"

While overseas, he "dreamed of home" —and for Jimmy Stewart they were dreams of Mother and Dad, Pennsylvania fishing trips, and his dog

Reading is a favorite pastime—when he's not busy squiring filmland's lovelies around town. His latest "steady" date is star Rita Hayworth.

Considered one of Hollywood's most eligible males, he still lives alone and apparently likes it. Above, breakfast for one at the Stewart manse.

Jim's Hollywood home is a little white house in West Los Angeles, but "home" will always be Indiana, Pa. where Mother, Dad and sisters live.

By NONEEN CONNER

Sentimental Gentleman

Once a week Jimmy does the household shopping (under the watchful eye of long-time housekeeper Daisy Dooley), and carts it home in his car.

● If you are agog to learn about Jimmy Stewart's war experiences, and anticipate a lively exposé of them herein, be warned: Jimmy absolutely refuses to discuss his khaki days. He will admit with alacrity that the time may come, in five years or in fifty when he must impress his grandchildren, when he will be eager to reminisce about the dear old days in the Eighth Air Force when grandpappy was a colonel. At present, however, he is vehement about his eagerness for complete silence on the subject.

A friend of Jimmy's, knowing that Colonel Stewart's flying anecdotes—without added material—would constitute a fine book, suggested that Jimmy jot down NOW, before memory grew dim, a thorough resumé of his battle years. Ruled Jimmy, "No. A guy doesn't forget things like that. Any time I feel like discussing it, the stuff will be there. Right now I'm like every other guy who was in the army—I want to skip the whole thing."

Life began again for this ardent civilian as the *Queen Mary* sailed slowly up the Hudson River last fall, every porthole sprouting a grinning face, every inch of deck rail sardined with joyous bodies. At first there was a heavy fog so that only the tops of the tallest buildings emerged triumphant and saluting above the milky curtain, but as seven o'clock warmed into eight, and eight brightened into nine, the mist lifted and Manhattan glittered in welcome. Men from Tucson were pointing out the Chrysler building to men from Brooklyn, and men from Dallas were recommending the Empire State building (Texans approve of size) to men born in the morning shadow of its tower.

Topside was a man who didn't say much of anything to anyone: he was too busy looking and grinning. Stewart was the name. Stewart from Indiana, Pennsylvania. Stewart from Princeton. Stewart (*Continued on page* 66)

His closest friends are the Henry Fondas (left). Friendship with "Hank" Fonda dates back to the days when both were trying out for the N.Y. stage.

Thoughts for food, from a bride of six months—namely Esther Williams. She's a swim champ, a screen star . . .

And She Can Cook, Too!

Esther's hobby is ordering foods she's never tasted. If she likes a new dish, it means a session in her own kitchen to figure out how it's made.

After a 2-year romance, Esther and Ben Gage were wed last December. They honeymooned in Mexico, then returned to a small home in Bel Air.

Getting a line on Ed Gardner (center) of "Duffy's Tavern" fame, before a swim in his pool. Luxurious Gardner home can be seen in background.

Being swimming champion brought not only movie fame, but gave Esther the wonderful coordination which enables her to excel in most athletics.

She spent three months studying ballet before perfecting the graceful routine used in spectacular underwater dance scene in "Ziegfeld Follies."

By LESLIE TRAINE

● Esther Williams looked up from her study of the luncheon menu. Esther likes food; she even enjoys reading the names of intriguing dishes. "What are you having?" she asked, eagerly.

"Salad!" she echoed. Her smiling lips and her thick lashes drooped suddenly, then came up again with dazzling effect. "I'll have it, too. When I see someone else being conscientious and *not* taking fattening food, I feel guilty unless I'm conscientious too. That's part of the psychology of eating, I suppose.

"Don't think I don't like salads! When I was making 'Fiesta' in Mexico, what I missed most of all were milk and green salads. But it's a hobby of mine to order dishes I've never tasted, and, if I like them, to figure out how they're made. Then I go home and make them.

"The night of the preview of 'Thrill of a Romance,' Van Johnson took me to Chasen's and ordered a special salad. 'What is it?' I asked, but he didn't know. 'Never mind what's in it; you'll like it,' he promised me. And I did. I called the waiter to ask how they made it. 'I'm sure you use fresh spinach,' I told him, 'but what else?' He was shocked. 'Sorry, madam, (*Continued on page* 75)

Scoring a bull's-eye with bow and arrow is easy. For "Fiesta" she had to fight a bull.

Surf fishing is one of her favorite outdoor sports. "Angie," the cocker spaniel, isn't too enthusiastic.

A game of golf can work up a healthy appetite, but Esther has no weight worries.

Johnny Coy (his real name is Ogilvie) personally selects the flowers he sends to his friends. Tops on this list are Diana Lynn, Gail Russell and Dorothy Babb, dancing partner in his new pic, "Ladies Man" (Para.).

What about

They say it takes five years to build a movie star—but Johnny Coy's nimble feet danced there in just half the time

The Canadian-born Scot lives in a modest Hollywood apartment with his sister; came to movies via Broadway musical comedy.

Professional Dancers Poll rated him "1945's Best Screen Dancer". Above, with Powers model Jean Hogan at Arthur Murray's studio, N. Y.

By CONSTANCE PALMER

Johnny Coy?

● "Hi!" hi'd Johnny Coy, peering alertly over the two big brown-paper shopping-bags he held in his arms. He kicked shut the door to his apartment and smiled that elfin, slant-eyed smile that says, "The world's my oyster—watch me crack it!"

The bags were stuffed to the brim and obviously heavy. Johnny looked as if he'd been marketing for a family-size Sunday dinner. But he hadn't. He'd just been down to Paramount Studios to collect the day's fan-mail—"two bags full."

Girls and boys from twelve to sixteen—*seven thousand* of them every week—want to know about Johnny Coy. They ask such questions as:

"What do you look for most in a girl? What is your worst fault? Who are your closest friends? Who are your favorite actors? Actresses? Bandleaders? Singers? What's your nickname? What do you wear to bed? In what way are you lazy? Favorite meal? Can you cook? What do you eat for breakfast? Do you think you'd make a good husband?"

These, of course, are in addition to the standard *"How tall are you? Color of eyes, Hair? What do you weigh?"* and the usual *"Where were you born and when's your birthday?"*

So it seems a good idea to answer as many of these questions as we possibly can, right here and now.

Johnny's real name is John Ogilvie, but he changed it to Coy because it's easier to remember and because he knew a long time ago it would look better in lights on a theater marquee. He was born of Scottish parents on November 20th, in Montreal, (*Continued on page* 85)

ON STAGE EVERYBODY, as Aline MacMahon (center) instructs a class of ex-GI dramatic students. Left to right, Doris Kaines, Dana McGraw, Stephen Brown, Fay Kanin, Mack Williams, Marjorie Winfield and Michael de Vincent. They get the best training, and it's free.

Stars coach the veterans. It's a dramatic school for GI's, but they must have acting talent to qualify

MORRIS CARNOVSKY (third from left) directs Ruth Sanderson, Peter Dunn, Joe Thornton in a scene for "Volpone," a Lab revival.

UNCLE SAM PAYS part of the costs for the non-profit school; stars like Rose Hobart (second from left) are unpaid volunteer teachers.

By KEITH MONROE

LLOYD BRIDGES (left), a star alumnus. Once a pupil at the school, now he's in movies and wants to help others get their big breaks.

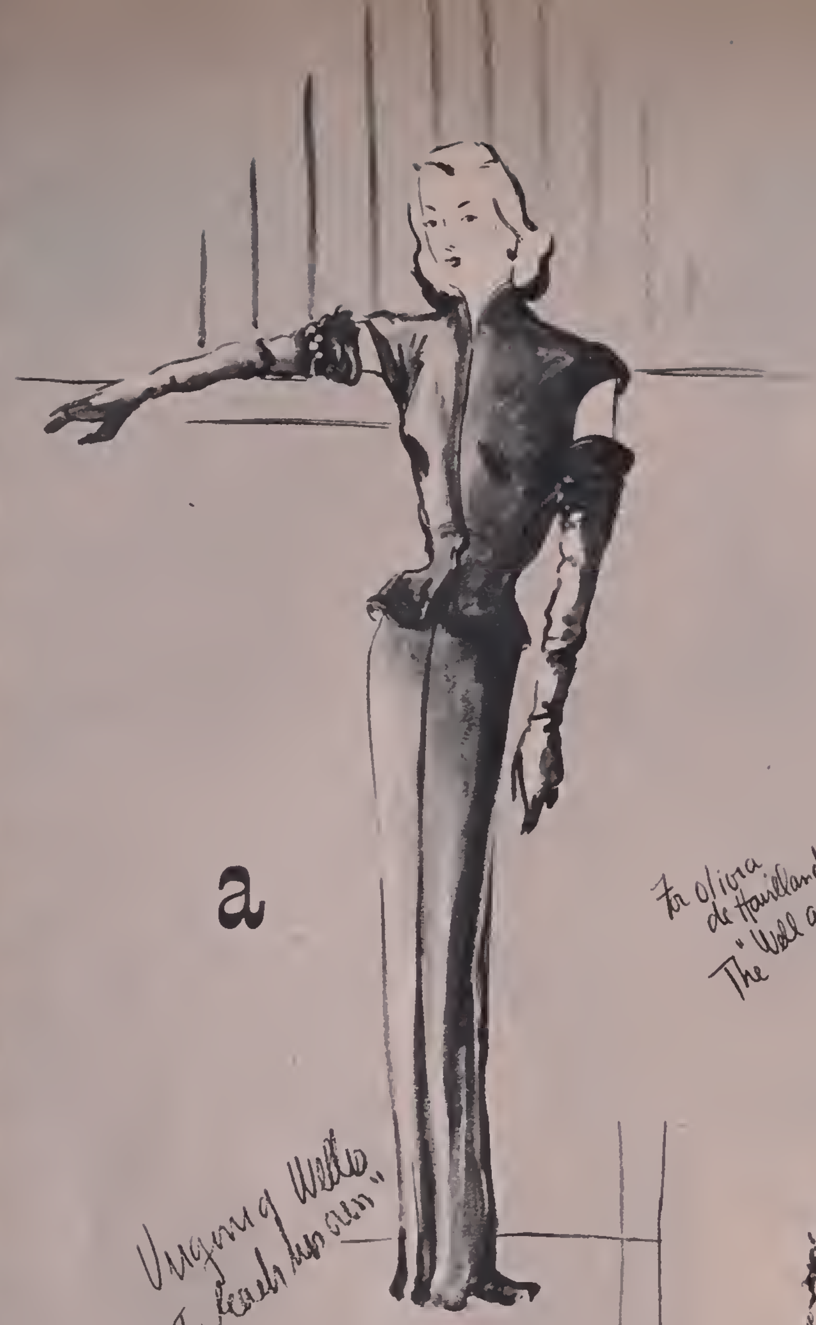
MARC LAWRENCE has had leading roles in many movies, also in stage plays. Here he explains some of the rules for theater technique.

Actors' Lab

● Any day or evening, in a big barn-like building called the Actors' Laboratory, you'll find men who've made the grade in Hollywood sweating it out with flocks of veterans starting up the same steep path. John Garfield's time is worth thousands of dollars a day, but he gladly spent many evenings producing "A Bell for Adano" with an all-veteran cast on the Actors' Laboratory stage. Hume Cronyn is playing feature roles in two pictures simultaneously, but he still works fifteen hours a week at the Lab, lecturing and directing a gang of eager ex-service men. Akim Tamiroff is so busy he barely gets time to sleep, but he wasn't too busy to give a carefully-prepared three-hour lecture on how he got ready for his current role in "A Scandal in Paris." Such varied types of stars as Franchot Tone, Ray Bolger, Alexander Knox, Larry Parks and Edward G. Robinson have all joined with feature-role troupers of the calibre of Morris Carnovsky, Hugo Haas, Marc Lawrence, Rhys Williams, Phil Brown, J. Edward Bromberg and Roman Bohnen to give the vets the best movie training in the world—for free!

Under the GI Bill of Rights, Uncle Sam is paying part of the veterans' training costs (*Continued on page* 88)

JOHN GARFIELD entertained soldiers overseas, in wartime. Today he's producing plays for veterans who are learning to be actors.



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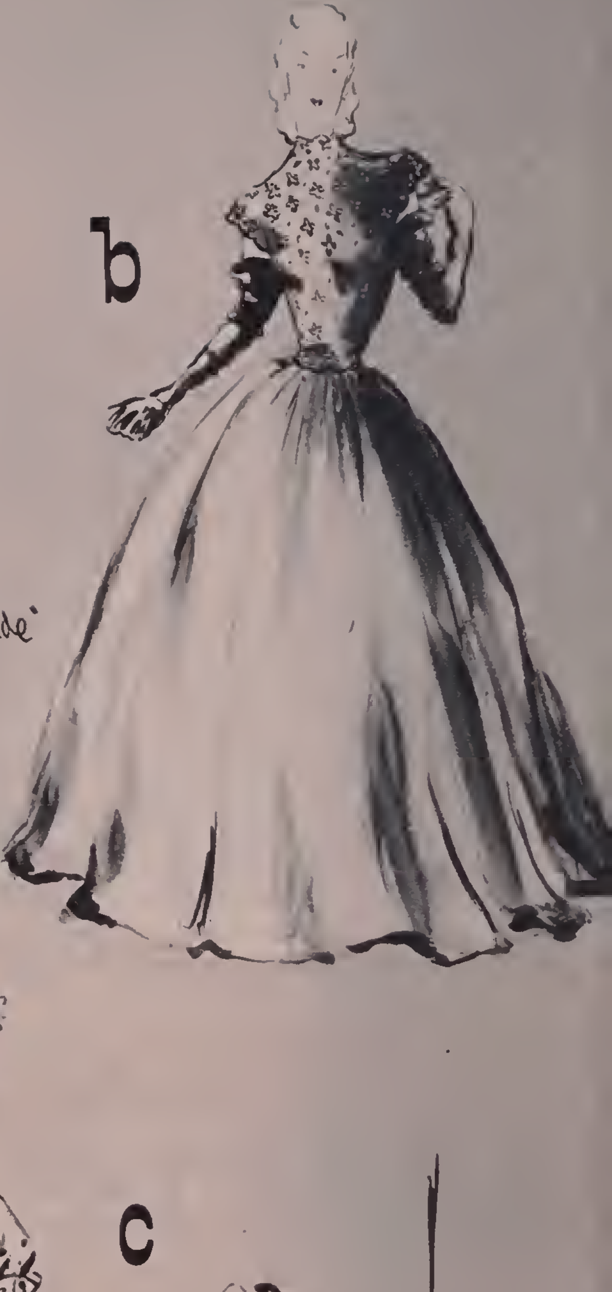
Virginia Welles
"To Each his own"



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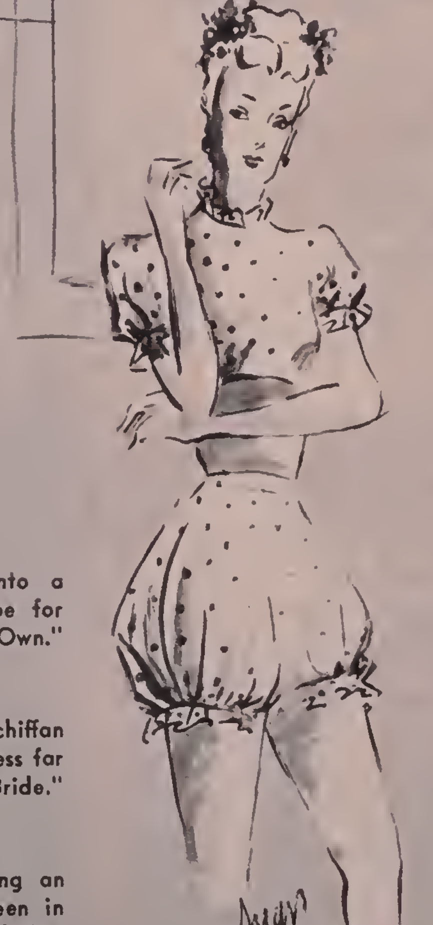
For Olivia de Havilland in The "Well groomed Bride"



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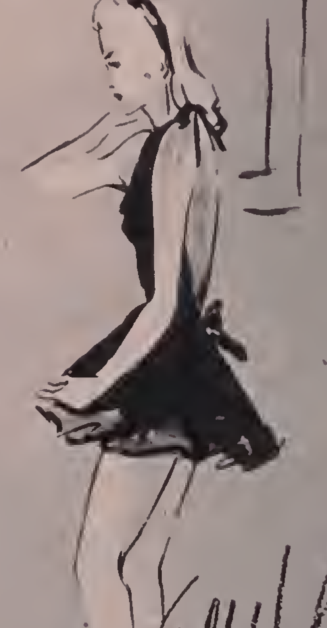


Olga San Juan
"Blue Skies"

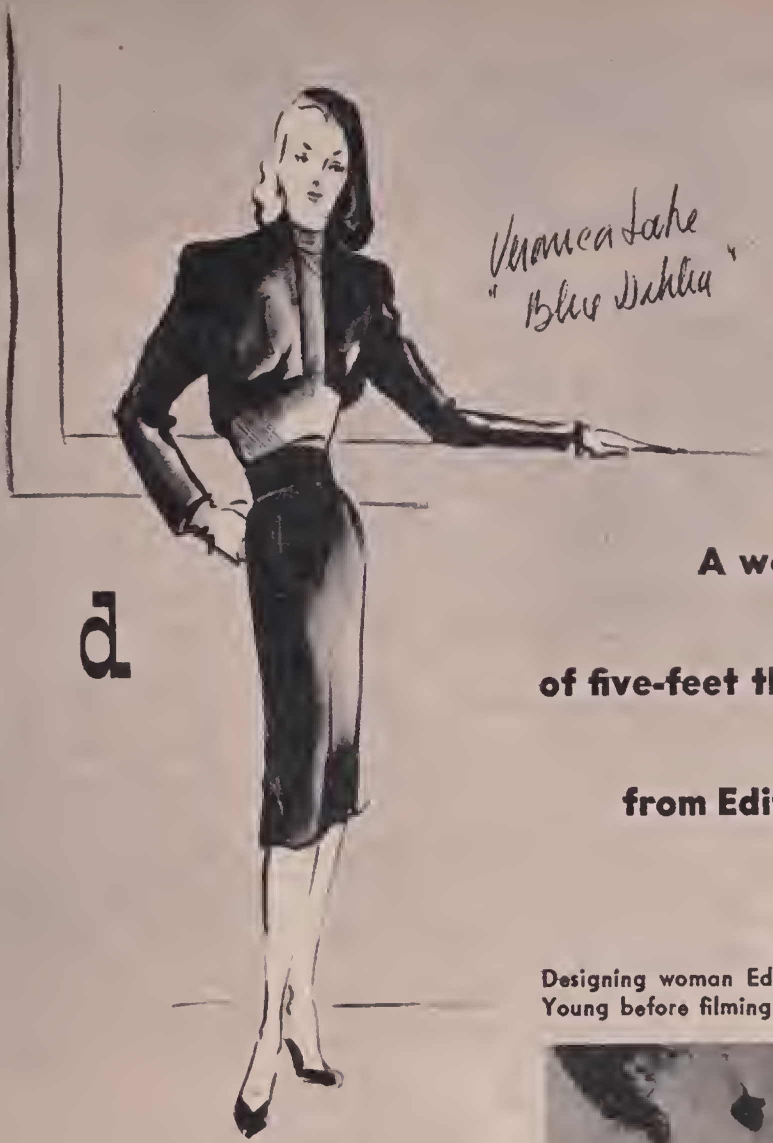
Edith Head

a A two-piece suit style was translated into a smart dinner dress of emerald green crepe for Virginia Welles to wear in "To Each His Own."

b A bodice of sequins and a long, flowing chiffon skirt combine to make a dreamy dancing dress for Olivia DeHavilland in "The Well-Groomed Bride."

c Two-piece ballerina play suits look charming on half-pints. Olga San Juan, soon to be seen in "Blue Skies," added this model to her wardrobe.

d Bolero jacket suit of wool with "stocking cap" of same material was designed for Veronica Lake to wear in her latest pic, "The Blue Dahlia."



Be Glad You're Small

A word to the wise "little woman" of five-feet three inches or less—

from Edith Head, Paramount designer

● Some anonymous eighteenth century poet wrote:

> *"Only so high as a tall man's heart,*
> *Winsome and dainty of every part;*
> *Molded in little of flesh so rare,*
> *Sue's utterly woman and utterly fair."*

The word "little" has had an affectionate connotation ever since. A man, in praising the efficiency of his car, is likely to say, "She's a great *little* bus." I once heard a sailor speak commendingly of the mighty aircraft carrier *Enterprise,* as a "Swell little tub". And so many husbands have referred to their wives, sometimes seriously, sometimes facetiously, as "the little woman" that the cliché has become an integrated part of our language applicable to any married girl, even though she may be six feet tall.

Granted, then, that the word "little" is decidedly pleasant in suggestion, why is it that so many little women agonize over their size and go to *(Continued on page* **70)**

Designing woman Edith Head (left) discussing costumes with Loretta Young before filming of the star's new movie, "The Perfect Marriage."

DON QUIXOTE MITCHUM

(Continued from page 31)

On-again-off-again romance of Anne Baxter and John Hodiak resulted in announcement of June wedding at the home of her parents, Mr. and Mrs. Kenneth Baxter, of California.

life. Don't let it bother you that the last guy who held the job got killed—it was just an accident. One of those Fated things. Come with me."

Bob had ridden before, of course, but not far, and not fast. The mount supplied him promptly tossed Bob in a nice half-gainer into a clump of sage. Bob arose, addressed the animal in Biblical language, and remounted. Cactus is much less comfortable than sage for five-point landings . . . that was attempt No. 2. Try No. 3 gave Bob a chance to execute the only known horizontal swan dive, terminated by a collision with a roaring cowhand, who roared louder than ever when his breath returned.

At this point the owner of the horses stepped up and announced, "We are giving you another horse, Mr. Mitchum, because this animal is all worn out. Such exercise is very hard on horses, and I do wish you would be more considerate in the future."

Bob was more considerate for about ten Westerns. Then he did character bits here and there, finally being given a spot in "Twenty Seconds Over Tokyo," in which RKO officials saw him, decided he was worth the gamble of a contract, and quickly loaned him to Lester Cowan for "G. I. Joe."

So much for his career to date. His personal history is far more fabulous. Cervantes wrote "Don Quixote" for the purpose of ridiculing excessive knight-errantry, show, bluff, and windiness. Mr. Robert Mitchum, at approximately age sixteen, took up the good fight to make the world safe for direct and stark simplicity. If there is anything on earth that Bob detests (and he happens to be one of the most active of local detesters) it is phoniness, affectation and sham.

There is this to be said of phoniness in general: usually it is a defense mechanism. An armchair voyager, thrust into the limelight, has a tendency to become an authority on Bali in order to be an interesting conversationalist. A chap whose physical hazards have never exceeded dislocating his left shoulder when he fell off a kindergarten teeter-totter, is likely to become a great three-martini surgeon.

Perhaps the reason Bob Mitchum lowers a lance at charletanism is that he, himself, has never needed to resort to phantasy in order to be a spell-binding conversationalist. He has done—and seen—practically everything. There's no need for pretense.

Well acquainted with the dust of many states, he has ridden the rails from Maine to California. He has hit the thumb from border to border and coast to coast. He has worked as a swamper and a topper in lumber camps; as a potato excavator in Idaho; as a Little Theatre operator in California (Long Beach). Mention almost any large city in the U. S., and mile-eater Mitchum has been there.

Bob was born in Bridgeport, Connecticut, and soon found himself comfortably ensconced in a family consisting of two boys and two girls, all of whom might have been snatched from the cast of "You Can't Take It With You."

The older sister was the family singer and began, at an early age, to sing at local entertainments wherever the family happened to be at the moment. Bob was the literary genius of the family and backed up his early claims by selling some of his output to ESQUIRE. Bob's brother was also a singer, and his younger sister was the most convincing Lady Macbeth ever to order the evacuation of a damned spot.

Despite their talent, this quartet and their mother, Mrs. Mitchum, had a good deal of trouble bringing in the beans. For every story Bob sold, he had a dozen rejected. For every week of singing done by Bob's brother and sister for money, they did a score for fun. And being Lady Macbeth in bobby sox has practically no commercial value whatever.

Even so, their abilities sometimes wrought miracles. While they were living in a rented house in Long Beach, the Mitchums made an enthusiastic audience of their two landlords, brothers, who arrived one night with the absurd desire to collect the rent. They remained to join in the community singing with the Mitchums, and to laugh themselves teary-eyed at the kid sister's Shakespearean versions. The following evening, one of the brothers dropped in for friendly rather than fiscal reasons, and the next evening, the other brother was a guest.

Finally, one afternoon, one of the brothers arrived just as Bob was coming home from work. "Look here," said the landlord, "I don't want to be unreasonable about this, but you folks haven't paid any rent for over a year. You've been working this week I know, so couldn't you advance a little something?" The last was offered wistfully.

Bob added his bankroll up to a total of six dollars. The landlord ventured a suggestion: he would leave Bob two dollars, he would take two dollars as rent, and the other two dollars he would wager on a horse in the hope of recouping the Mitchum's fortune. Bob looked over the scratch sheet, located a horse named Joe Schenck and decided to let his two dollars ride on the nag's nose.

The landlord telephoned the following morning with the news that this horse had pulled a tendon as a colt, hence was not a good bet. "Don't you tout me off that pony," protested Bob. "He's going to win; I just feel it in my bones."

But the landlord placed the money in a middling long shot, whereupon Joe Schenck won the race to pay his astounded backers around four hundred dollars for a two dollar win ticket. The landlord arrived regularly every night for a week to apologize. And to commiserate.

Bob was very big about it. He said it was quite all right, that everyone made mistakes. For a moment, after that statement, Bob thought the landlord might say, "And renting you this house, rentless, was one of them," but he didn't.

At the end of two years of closest friendship (but no exchange of money) with the landlords, the Mitchums were approached by the owner who had made the pony mistake. "We've been thinking it over," he said, "and we've decided to deed this house to you."

Mrs. Mitchum, according to Bob, arose to the occasion with quiet dignity. She said that the Mitchums couldn't accept such generosity, and besides, it would be a foolish act. As it was, the landlords held title to the house, hence were paying taxes on it. If the Mitchums acquired the property, they wouldn't be able to pay taxes any more than they had been able to pay rent, so the house would be confiscated by the state for taxes. Then no one—neither the landlord, nor the Mitchums, nor the state, which would sell the property at a staggering bargain—would profit.

The landlords regarded Mrs. Mitchum as a sage woman. They agreed that the only economical thing to do was to maintain the status quo.

The first thing Bob did when he signed his picture contract was to pay off that accumulated rent, and the next legal move was to buy a home for his mother.

As you probably know, Bob is married to a girl named Dorothy, and they have two sons, Christopher who is almost three and is called Chris, and Jerry who is almost five and is called Josh.

Bob met Dorothy when the Mitchums chanced to be living in Pittsburgh. Dorothy was a classmate of Bob's younger brother, and she was a ripening fourteen years old at the time. Bob, himself, was a man of sixteen, and at the time of the meeting—which was a juvenile party to which his brother almost literally dragged him—Bob was on crutches as the result of a minor accident. Bob and Dorothy looked each other over firmly, then paid attention to other persons for the remainder of the evening. Much to his confusion afterward, he found himself thinking about her a good deal.

Whenever he was in the vicinity of Pennsylvania, Bob made it a habit to stop in for a brief chat with Dorothy. When he was twenty, among other jobs, he served as business manager for a distinguished astrologer who was utterly sincere in his work. As far as Bob was concerned, the good thing about the job was that he traveled widely, touching such spots as Bar Harbor, Newport, and the California resorts. He took no stock whatsoever in the probability that a planet, several million light years away, was

(Continued on page 80)

Ann Harris doesn't claim to know *all* the answers—but as Hollywood's top researcher, she knows where to find them

Selznick's Girl Friday

Ann has the final word on period and locale information for each story filmed under D. O. Selznick banner. Above, she looks over the costume which dancer Tillie Losch wears (below) in Selznick Technicolor picture-of-the-year, "Duel In The Sun."

Fans are quick to detect movie flaws, so facts must be O.K.'d. Above, Ann checks model of 1880 ranch gate for use in "Duel."

By GERTRUDE SHANKLIN

● Take it from Ann Harris, who heads the research department at Selznick Studio, there's nothing like research for bringing you in contact with some of the most interesting people and activities this fabulous country of ours has produced. That's just one of the many things Ann loves about her job; she's been at it since 1941, and wouldn't have any other for the national debt on a silver platter.

In any studio, the research department is the clearing house of information for every other department. A familiar cry, when anybody gets stuck for an answer, is "Call research!" That means a lot of questions in the course of a day, and a lot of information to be delivered, most of it pronto. A pretty heavy order, it would seem, and one which might stagger many a gal with broader shoulders than Ann's. But this is a job *(Continued on page* 81)

Mel Torme (left) and his youthful vocal group, The Meltones—Bernie Parke, Ginny O'Conner, Betty Beveridge and Les Baxter; a record date.

Opening night. Tony Pastor, Jill Warren and Jimmy Dorsey at the Hotel Pennsylvania, the first night of Pastor's engagement there.

All up in the air about their work! It's Jo Stafford, Perry Como, Lloyd Shaefer, Martin Block and the orchestra, broadcasting their

● Hi, boys and girls! Well, here I am back in little old New York after a happy visit to the home town, Hollywood. Musical happenings are still happening, so let's dig a few notes and see what's what.

Tommy and Jimmy Dorsey are all set to start shooting their picture on June 15. The title has been changed from "My Brother Leads a Band" to "The Fabulous Dorseys." The boys are producing the picture themselves, so maybe at last we'll have an authentic movie about the music business.

Also on schedule in the Hollywoods is "The Life of Glenn Miller," which will probably be released by United Artists. There has been no definite announcement as to who will play Glenn, but Fred MacMurray has been mentioned as a possibility.

Frank Sinatra has a new interest. Not a plane this time, nor a new band nor a corporation—but, of all things, a crooner! The lad's name is Glenn Sterling, and from what Frank tells me, we'll be hearing a lot from him and about him before very long. When Sinatra did a charity benefit show in Cleveland last Xmas, he heard Glenn, who was in the Navy at the time, and thought the boy should definitely make singing his career as soon as he was out of the service. Glenn was (*Continued on page* **64**)

Words of Music

Just listening, thanks! Duke Ellington—out front and listening like one of the customers—auditions his band during a rehearsal session.

"Supper Club" show from a Constellation plane 4 miles above N.Y. Perry's next picture will be "That's For Me," with Vivian Blaine.

By JILL WARREN

WORDS OF MUSIC

(Continued from page 62)

discharged just a few weeks ago, and came to New York, where Frank found him a place to live, bought him a civilian wardrobe, and arranged for him to take coaching lessons. And girls, "The Voice" says Mr. Sterling is definitely the "swoon" type—baritone, twenty-three years old, five feet ten, blue eyes and red hair!

What's Brisk On the Disc:

Decca:

Here's an interesting combination: Hildegarde and Carmen Cavallaro, doing "I'll Be Yours" (J'Attendrai) and te oldie, "I'm In The Mood For Love." Not the full band, just the "Poet of the Piano" and rhythm accompaniment.

Another duo, but of a slightly different type, has Bob Hope and Shirley Ross singing "When We're Alone" (Penthouse Serenade) and "Two Sleepy People," with Harry Sosnik's orchestra. These sides were made a few years back—about the time of "Thanks For The Memory"—but Decca is re-issuing them again.

Charlie Barnet has two razzle-dazzle ditties in "Cement Mixer" (Put-ti Put-ti) and "Madame Butterball." Art Robey sings the first side and "Peanuts" Holland does the second.

Here's Carmen Cavallaro again, this time with his orchestra, and two fine piano solos, on "Concerto No. 2 in C Minor, Op. 18"—the first and third movements.

The Ink Spots do "Prisoner of Love," the old favorite which is getting the revival treatment, and "I Cover The Waterfront."

If you want Crosby, you can have him this month on a single record, "Remember Me?" and "Girl Of My Dreams"—or on an album, "Stephen Foster." Four ten-inch records, including "Jeanie With The Light Brown Hair," "My Old Kentucky Home," "Swanee River" and other favorites.

Victor:

Sammy Kaye and the Swing and Swayers do "I've Never Forgotten," sung by Betty Barclay, and "Laughing On The Outside," with Billy Williams on the vocal.

Vaughn Monroe, with the help of his orchestra and The Norton Sisters, is heard on "All The Time" and the new novelty hit, "Love On A Greyhound Bus," from M.G.M.'s "No Leave, No Love."

Two Tex Beneke-Glenn Miller records this time: "Strange Love" and "Cynthia's In Love," with lyrics by Artie Malvin and The Crew Chiefs; and "Hey! Ba-Ba-Re-Bop" and "The Whiffenpoof Song." Tex does the "Be-Bop" vocal and Artie and The Crew Chiefs handle the reverse.

Capitol:

Johnny Mercer, with Paul Weston's orchestra, sings two of his own songs from the Broadway musical, "St. Louis Woman." "Li'l Augie Is A Natural Man" and "Any Place I Hang My Hat Is Home."

The King Cole Trio has two swell sides this month, the ballad "Everyone Is Saying Hello Again" (Why Must We Say Goodbye) and "Get Your Kicks On Route Sixty-Six." Route Sixty-Six is the highway between Chicago and Los Angeles, which the trio has traveled many times on road tours. King Cole sings the lyrics on both songs.

Bobby Sherwood, whose orchestra is coming right along in popularity, does "Seems Like Old Times," handling the vocal himself, and Jay Johnson takes care of the words on "I Fall In Love With You Every Day."

Skitch Henderson and his orchestra are heard on "Cynthia's In Love," with Gene Byron on the lyric, and "Swan Lake," an instrumental. Skitch is the boy whom Capitol hopes to build via the record route.

Columbia:

Harry James and the Music Makers make music with "I Didn't Mean A Word I Said," sung by Buddy Di Vito, and "Who's Sorry Now?" with a vocal by saxman Willie Smith.

Sinatra fans will be happy with Frank's newest: "They Say It's Wonderful," from "Annie Get Your Gun," and "The Girl That I Marry." Frankie also has another record, "I Fall In Love With You Every Day" and "From This Day Forward." Axel Stordahl's orchestra and arrangements on both.

Woody Herman, his herd, and The Blue Flames are present and accounted for with "The Good Earth" and "You Haven't Changed At All."

"Doin' What Comes Natur'lly" and "I Got Lost In His Arms" are the tunes on Dinah Shore's new release; she does the first side with Spade Cooley's orchestra and the second with Meredith Willson.

Kay Kyser and Company are in with "Love On A Greyhound Bus," with a vocal by Lucyann Polk and the Campus Kids, and "All The Time," sung by Michael Douglas.

Gene Krupa has put his arrangement of "Lover" on wax, backed up by "Boogie Blues," with a jump chorus by Anita O'Day.

Musicraft:

Mel Torme and his Meltones, that popular young vocal group, are the newest additions to the Musicraft label. Their first offering couples "There's No One But You" and "Willow Road," with Sonny Burke's orchestra.

Here's "All The Time" and "Love On A Greyhound Bus" again, this time by Orrin Tucker and his orchestra. Orrin sings the first side, and shares the vocal honors with Scottee Marsh on the second.

Louanne Hogan, the girl who sang on the screen for Jeanne Crain, gets a chance to sing for herself on "The Right Romance" and "Two Hearts Are Better Than One," with Alfred Newman's orchestra. Both tunes are from the Twentieth Century-Fox picture, "Centennial Summer." Incidentally, Fox is planning big things for Louanne, so she probably won't be doing much vocal dubbing in the future.

Gordon MacRae, C.B.S.'s promising young singing star, does a good job on "Prisoner of Love" and "They Say It's Wonderful," with Walter Gross' orchestra.

Walter Gross gets star billing on a wonderful "Jerome Kern Album," including such immortals as "All The Things You Are," "Who," "Make Believe," and "Smoke Gets In Your Eyes." And there's some fine piano solo work by Walter.

Jam Notes:

Dick Haymes has finally relented, and his wife, Joanne Marshall, will have a movie career after all. Joanne, who is one of the most beautiful girls in Hollywood, will change her name to Joanne Dru, and her first role will be the lead in "Abie's Irish Rose" . . . Bob Carroll, just out of the service a few months, is the new singer with Jimmy Dorsey. A while back Bob sang with Charlie Barnet. Since his separation from his wife, Johnnie Johnston has been going places with Kathryn Grayson, who recently parted from her husband, John Shelton, for the umpteenth time. And Marilyn Maxwell and David Street, both of whose marriages went on the rocks, have been keeping company. Fred Waring and his Pennsylvanians grabbed off the summer replacement spot for the Fibber McGee and Molly program. They'll do this in addition to their daily morning show.

Billy Usher and his wife, Pat Cameron, are out of the Randy Brooks hand, having been replaced by Harry Prime, ex-Chesterfield singer, and Beverly Byrne, who is Buddy Stewart's sister. The Stork has a heavy list of deliveries for the music circle. The Hal McIntyres, the Benny Goodmans, the Johnny Desmonds, the Dick Browns (Nancy Norman), and the Jack Philbins (Marion Hutton) are all expecting little visitors within the next few weeks.

Helen O'Connell is living in Hollywood with her husband and daughter, and a bird whispers that she may go into the movies . . . Harry Babbitt is out of the Navy and will try for a singing career on his own . . . Buddy Moreno is also back in civvies and just about set for a radio commercial . . . Bess Myerson ("Miss America") has been signed by D'Artega for his all-girl orchestra. She will be featured on piano, playing both classical and popular stuff.

Danny O'Neill was a big click at New York's chic Maisonette room at the St. Regis Hotel. Looks as if Rudy Vallee is losing his sponsor, Drene Shampoo, and it also looks as if Don Ameche will get program come fall . . . Mickey Rooney will probably star on his own ether show long about September.

Tony Martin will have the lead in Metro's "The Kissing Bandit," opposite Kathryn Grayson. And Metro will also co-star Gene Kelly and Judy Garland in a musical version of "The Pirate," with a Cole Porter score . . . Spike Jones has been doing swell with his new thirty-piece orchestra. Spike says if he gets stuck for a title he can always call his aggregation "The Pot and Pan Symphony."

Georgie Auld is much improved after his Arizona rest, but his doctors still will only permit him to make records; no steady work for a while . . . Teddy Walters, who used to sing with Jimmy Dorsey, has been signed to a wax contract by Musicraft. And Capitol has nabbed Sam Donahue's orchestra . . . Ivie Anderson, who retired when she left Duke Ellington's band a couple of years ago, is back in the swing as a single. She made her first appearance at a Harlem nightclub.

Perry Como has been re-optioned by Chesterfield and will be heard on the "Supper Club" program until at least December of this year . . . Andy Russell is set for a personal appearance at the New York Paramount Theatre in July.

That just about wraps things up for this time. I'll see you next month. In the interim, if you have any little musical queries, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a self-addressed *stamped* envelope. Just write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York City 17, New York.

Maybe *you'll* be one of the lucky prizewinners in

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● Duel in the Sun, David O. Selznick's lavish, Technicolor movie of love and conflict in the Southwest, inspired this unusual contest and only MOVIELAND could bring readers such a glorious opportunity.

Full contest details were in our June issue. They're all tied up with what promises to be one of the year's most dramatic pictures, an epic of pioneer America, based on a Niven Busch novel. Duel in the Sun stars —lovely Jennifer Jones who plays a half-breed Indian girl, handsome Gregory Peck who portrays a rough-riding cowboy and Joseph Cotten, an aristocratic cattle rancher—will look over the entries personally!

There are $5,000 worth of prizes—394 valuable awards. Six lucky winners will vacation (all expenses paid for two guests) at the beautiful Manitou Dude Ranch, Garrison, N. Y. Three contestants will enjoy all-expense vacations at the famous resort, Hotel Last Frontier, Las Vegas, Nevada. Other sensational prizes are: 10 new 1946 *Motorola* table model radios; 10 handsome *Bulova* wristwatches; 15 healthful *Sperti* sun lamps; 50 long-lasting *Reynolds* fountain pens; 200 luxurious Chen Yu nail grooming kits and 100 pairs of exquisite *No Seam* nylons.

Gregory Peck plays a cowboy

Jennifer Jones on location

Watch for the August Issue of Movieland

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SENTIMENTAL GENTLEMAN

(Continued from page 51)

from Hollywood. Stewart back from two thousand hours over Europe. Stewart, whose parents were awaiting his arrival in a New York hotel.

When his mother saw him, she said, "Oh, Jimmy," and went into his arms to cry a cupful of happy tears. He shook hands, hard, with his father and they looked with understanding deep into one another's eyes. Jimmy's father fought in France in 1918.

When Jimmy's father had returned long ago, he had brought Jimmy enough souvenirs to make that militant young recruit the envy of the Cub Club of Indiana, Pennsylvania. There had been helmets and mess kits, rusted bayonets and captured iron crosses.

But Jimmy had brought back only his leather flight jacket, a personal memento that he could not cause himself to abandon. There were two youngsters, his nephew and his niece, to whom he could have brought souvenirs. "But it's different this time," he said to his father, and his father nodded quiet agreement.

That night the three Stewarts went to an excellent restaurant. Without looking at the menu, Jimmy said, "I'll have steak. And for dessert I'll have cherries jubilee."

In England he used to dream about cherries jubilee. In case you have never enjoyed the most Lucullan of desserts you will be fascinated to know that it consists of a large serving of vanilla ice cream, topped by a sauce composed of black preserved cherries (in case they aren't in season) cooked in cointreau and brandy. This cooking is done with high ceremony. A table bearing the jubilee glasses filled with ice cream, a chafing dish and the sauce ingredients is wheeled beside the dinner table; the maitre d'hotel or equivalent in pounds sterling, pours the cherries into the chafing dish and adds the other ingredients. When they are well blended, he sets the mixture on fire. As the alcohol burns out, the sauce is poured over the ice cream which melts in ecstasy.

Not only does Jimmy enjoy the dessert, he dotes on the ceremony as well. During the time the Stewarts remained in New York (while Jimmy was being separated from the Army), Jimmy had cherries jubilee for dessert every night.

Then came the spicy day, incarnadined by fall foliage, when the Stewarts drove south, homeward bound. Jimmy did the driving, remembering to keep right, and exclaiming over new developments. It was his first trip over the Pennsylvania Turnpike; he is still recommending the experience.

During Jimmy's five Hollywood years before he went into the Army, he had made thirty pictures—an actor-killing record. During those months, Jimmy had spent vagrant instants on the set thinking up leisure pursuits for those delicious days when, he kept telling himself, he would be between pictures.

With that time finally arrived, Jimmy began to check off items on his mental list: Item one—fishing. In the blue and gold October weather, he tramped along the Pennsylvania streams and investigated the lakes, calm in the light of an early sun. He caught bass and carried them home for dinner.

While hiking through a woods one afternoon he began to wonder about his pre-war dog, a setter he had acquired in Hollywood shortly before he had to give up his house and don uniform. This setter had acquired a reputation for being the dumbest possible animal in this Jukes and Kallikaks world. He had a vocabulary of No words, and comprehended Zero hand signals. Even so, Jimmy had felt a warm affection for this specialist who shunned the minor forms of stupidity and was satisfied only with being monumentally moronic.

On his pre-induction leave, Jimmy took the dog back to Pennsylvania and thereafter, in every letter Jimmy received from his father, that dog-lover complained bitterly of the setter's subterranean I.Q. Finally Mr. Stewart notified his son that the setter had been removed to the ranch of indulgent friends of the Stewarts, "where that pup's chuckleheadedness won't matter too much."

Jimmy thought, "I ought to look up the pup. Probably he'll confound his critics by recognizing me. In that case, I'll take him back to Hollywood."

It wasn't quite as casual as that, of course. There has been too much read and written, spoken and sung, about the importance of man's alleged best friend for an owner to regard his erstwhile pet without a grain of sentimentality. Jimmy discovered that, as he drove out to the farm, his features were incased in a hopeful grin.

The dog didn't exactly eat him alive, but it did give the impression that here was an interloper who was clearly dangerous and would bear close watching if not biting.

Jimmy has visited the local pound twice to date. Looking for a dog that shows unmistakable marks of genius.

The first post-war Jimmy Stewart picture will be "It's A Wonderful Life," a production to be directed by Frank Capra for Liberty Films. The leading woman will be Donna Reed, who has been loaned by MGM this *coup* is one over which the Liberty Films people have shaken hands with one another until their palms are blistered, because Metro simply doesn't loan its galaxy excepting under pressure of extreme advantage. The extreme advantage in this case is twofold the presence of Jimmy Stewart as leading man, and the fact of an impressive script.

Jimmy plays a Job-like character who, in romantic comedy vein, suffers until he looks as mottled as the loser in a Mocambo battle. Counting his multiple bruises, this vanquished citizen exclaims, even as you and I on occasion, "Why was I ever born!" The picture then explores the results of his never having been conveyed off the stork's assembly line. Moral, at picture's end: "It's A Wonderful Life."

When Jimmy left Hollywood, he rented his house to friends for the duration. Obligingly (in contrast to the behavior of some local tenants) these charming people moved out, enabling Jimmy to move in. With like speed, Daisy Dooley, Jimmy's long-time housekeeper, returned to the home. It's a wonderful life!

Because Jimmy had several free weeks before starting his picture, he set about doing some of the California things from which he had previously been kept by his expansive career. He took up golf. After a few days, golf—if it had needed exercise—would have taken up Jimmy.

One morning a friend of Jimmy's, looking out upon a landscape afloat, decided to give the Stewart telephone a buzz. This was a day when fish were fighting their way out of pepper trees. "May I talk to Mr. Stewart?" asked the friend when Mrs. Dooley answered the telephone.

"Mr. Stewart is playing golf. May I take a message?" said Mrs. Dooley as calmly as if the weather were Sahara.

Jimmy has new-found respect for the taste of moths. They devoured only those suits of which he was fondest. One tweed number, bought in a moment of exhilaration that didn't return upon cool scrutiny of the purchase, consisted of several shades of insistent green. While in khaki, Jimmy thought of that suit occasionally, imagining with complacence that the moths had flocked to it, breathing out wooly messages to each other, to wit, "Come on, kids, munch on this fine green salad. Ah, what a vegetable flavor!"

That suit came through the years unperforated. But Jimmy's favorite, a conservative blue garment, was sieved. His dinner clothes, however, appeared to be in excellent condition. Remembering that they had taken him, glistening, through the smartest of Princeton functions, Jimmy donned them to serve as one of the masters of ceremony at the Academy Award presentations. He is still trying to live down the appearance. Seems that the styles of gentlemen's clothing change as fast as a winning streak with a pair of dice.

Luckily, his shirts were intact, in style, and in fit.

Although the used car situation has not been smooth for a buyer in any state, in California it has been rougher than a lumberjack's chin on Saturday morning. Jimmy prowled around used car marts for several weeks, being careful to avoid bumping fenders, on the ground that most of them threatened to collapse on unwary toes. Finally he found a '41 Buick that had logged seventy thousand miles.

It was wearing a second set of tires which seemed to be good, and its mechanical behavior was without noticeable grunt, growl, shriek, clatter or detonation. Jimmy bought it, fingers crossed. To date he likes it better than any other car he has ever owned; its gas consumption is minimal, it seems to live without oil, and it rides like eiderdown—almost.

One of Jimmy's early civilian experiences had to do with the radio. He was to appear on "Suspense" in the role of a murderer, so rehearsal was held in a great gloomy, darkened studio one afternoon. At one point in the script, he was supposed to drop a hatchet on a table. Jimmy read the accompanying lines, then paused because he had been told that an appropriate sound effect would be dubbed in. When the appropriate sound effect echoed through the studio, Jimmy almost shed his skin.

Turning around he spied the sound man back in the corner among his equipment, dropping a wicked-bladed hatchet upon a scarred table. Afterward, in discussing the realism of "Suspense," Jimmy told a friend, "I don't know what effect it had on the customers, but it scared all heck out of me."

The bobby-sox menace and the Sinatra swooners are new to Jimmy since his return to The States. He has had some delicious experiences, but his favorite autograph story of all time covers an episode that took place one night on a London street.

Jimmy had been strolling along, alone, window shopping, when he was stopped by a woman clutching the rebellious hand of her small son. "I beg pardon, sir," the woman said, "but my little boy would like to have your autograph if it's no trouble."

"No trouble at all," said Jimmy, "except that I don't happen to have a pencil." He smiled at the little boy who was glaring upward. "Perhaps *you* have a pencil, son?"

"Naw," snapped the youngster. "An' I don't care. All *I* want is some gum, chum."

To judge from the fan mail that has already begun to pour in for Mr. Stewart, his American admirers plan to make far greater demands. All *they* want is about five pictures per year to be made by their favorite Jimmy. They will be glad to accept "It's A Wonderful World" as a starter.

THE END

The Rezmondo midgets (Mr. and Mrs. Augustin) double for the child stars below, in the new RKO pic "Child of Divorce." Something unique in careers; they solve the child labor problem.

A new twist! Adults are movie stand-ins for kid actors

Tiny Team

George McKonald

Sharyn Moffett

By KATHERINE LAKE

● To illustrate the long and short of Hollywood, one would need John Wayne and Bunny Waters as a team to contrast with Mr. and Mrs. Augustin Rezmondo. The Rezmondos, though not as celebrated as the two epitomizations of height, are quite as essential to picture making. They are midgets.

When you see Sharyn Moffett, taking some long chance in any of her pictures (currently RKO's "Child Of Divorce"), be at ease. Miss Moffett is safely on the sidelines while Hazel Rezmondo is executing the difficult tasks. When you see Jackie Jenkins riding, breakneck, on a horse (as he does in (*Continued on page* 68)

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(Continued from page 67)

Metro's "Army Brat") console yourself; the agile jockey whom you see is really Augustin Rezmondo who has long been known as "Buster."

Not only do the Rezmondos serve as hazard eliminators for junior stars, they serve as stand-ins also. Any studio will be happy to recite the difficulties of working with child stars, and to use children for stand-in purposes as well, would simply double the woe. A child can be worked only half a day; the remainder of the time must be spent in school. A welfare worker must remain on the set at all times, it is the custom for a mother to hover around as well.

The use of miniature human beings solves work-hour, curricular, and doting-mother dilemmas, yet supplies the studio with competent employees.

Buster and Hazel are each fifty-two inches high, but since Hazel wears three-inch heels, she appears somewhat taller than her husband. He weighs in the neighborhood of seventy-five pounds, and she (threatening to reduce!) varies in weight between seventy-five and eighty pounds.

Buster wears a Size 1A shoe, and Hazel wears a 4B; Buster is forced to have all of his shoes made to order—an expensive business—but Hazel spares the budget by being able to purchase sample shoes.

Christmas always presents a problem to the full-sized friends of the Rezmondos because there are so few gifts of suitable size. However, Hazel has the true woman's love of perfume and cologne, and Buster wears boy's sox, boy's t-shirts, and standard size cravats.

For some garments, Hazel searches children's departments since she wears a somewhat shortened Size 10. However, her mother makes all her tailored suits and evening gowns.

The Rezmondos agree that the first question ordinarily asked of them is, "Are your parents small?" The answer is no. Hazel is an only child; her parents are normal sized individuals. Buster has two brothers and two sisters; the two sisters and one brother are of average build and so are his parents. One of his brothers is also a midget who has long worked in the Pensacola Naval Air Station.

Hazel was born in the Oklahoma panhandle, but came to California as an adolescent. She was interested in theatricals from the time she could walk so she was given dancing lessons for years. During one period of her life she teamed for vaudeville work with a girl slightly over six feet tall. The girl, dressed grotesquely as a welfare worker in the Carrie Nation days, would stride onto the stage which was arranged to suggest a tenement alley. With an umbrella she lifted off the lid of a garbage can and out popped Hazel.

Buster was born and educated in Pensacola, Florida; at an early age he secured a job as messenger boy in the Naval Base and from that proceeded to clerical work. He was offered an opportunity to became a jockey, but he had to continue to work at his regular job in order to maintain himself.

He was a citizen (able to vote) when the Buster Brown Company signed him to vitalize their trademark. Wearing the traditional costume and a blonde, Dutch-bobbed wig, he toured the country, entertaining bona fide children.

Hazel's hobby is teaching dramatics to children; she also does nursery school work when she is between pictures.

Naturally, a childish appearance sometimes creates odd situations for midgets. Buster once strolled into a drugstore in a strange city and hoisted himself onto one of the counter stools. He ordered a chocolate sundae and was about to devour it when a motherly woman seated nearby said, "Poor child, you can't reach that. Here I'll hold you on my lap." And she did.

Buster said nothing—the position really being a boon—until he had finished the sundae, then he thanked his benefactress gravely, in a deep baritone voice. She exited with flaming face.

For many years, and even now on occasion, the Rezmondos go to movies on half-fare tickets. This is not through design; they simply hand over their money and the cashier, after a cursory glance, returns change from a child's ticket.

The disadvantages of midgetry are great, of course. When building is possible, the Rezmondos plan to build their own house specializing in shallow steps, low cupboards, small fireplaces, and accessible hangers in closets.

Buster avoids crowds, but Hazel may be found at most parades, sitting on the curbing among an admiring group of spontaneous young friends.

Recreation presents a problem; tennis, badminton, golf and bowling are impossible sports because of the size of the equipment involved. However, both Buster and Hazel are excellent swimmers, and they love to dance at the parties given by a local social group of midgets. Buster is a respectable musician, performing on a half-sized violin. Their favorite sport, aptly enough, is miniature golf.

According to Buster, the one single greatest handicap in being a midget is in driving placidly down the street in a legal manner (he operates a standard Plymouth equipped with elongated brake, clutch, and throttle pedals), and being cut in on by some overbearing normal sized motorist. Any other man could leap out of his car and threaten to pulverize his adversary. A midget, no matter how warlike his soul, must be a peaceable man.

The End

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CARY GRANT

(Continued from page 33)

I DISLIKE
Purple;
Zucchini, no matter how you fix it;
Sentimental songs, the cloying kind;
Turtleneck sweaters;
Shopping.

MY FIRST HERO
Was my father.

THE PERSON WHO INFLUENCED ME MOST
Was my father. He was a wise and kindly man. I loved him very much.

MY FAVORITE
Food is minute steak;
Reading is biographies;
Music is Wagnerian music;
Picture, at the moment, is "SPELLBOUND."

I HATE TO
Drink that concoction they serve in movies for cocktail scenes;
Get up for an early call;
Attend to details;
Try to make up somebody else's mind. But I can't resist it. I never succeed, but I never stop trying. I've lost some good friends that way.

I LOVE TO
Give impromptu parties to congenial friends;
Travel. Just give me a road map or some of those colored folders from steamship lines!

I BELIEVE IN
Fate. I believe, as the Taoists do, that we are part of the pattern of life and should conform to its natural rhythm—or, as the Chinese say, stop going about as if we were beating a drum.

I CAN'T BEAR
Chewing gum,
but
I'M A PUSHOVER
For hot dogs.
CERTAIN SONGS I shan't specify RECALL
Past romances.
CERTAIN FRAGRANCES, unspecified, RECALL
Past romances.
CERTAIN GARMENTS, not identified, RECALL
Past romances . . . alas!

I DON'T ENJOY
Keeping a budget, so I don't keep one: I leave that to my manager;
Making out my income tax—who does? But heigh-ho!
Practical jokes of the stink-bomb variety;
Night clubbing, unless I'm in the mood—which is seldom.

ONCE UPON A TIME
I wanted to write. I experimented with various forms—short stories, articles in the New Yorker vein, verse, from rhymed lines to sonnets. I liked to play with words. I'd still like it, if I had the time.

I ENJOY
Christmas, if there are kids in the house;
Hollywood Bowl concerts;
Scotch and water;
Barbecues.

I DON'T THINK
There has been a turning point in my life, except as all points are turning points and we go from one to another.

THE FIRST THING THAT ATTRACTS ME
About a woman is . . . a woman!

THE FIRST THING THAT ATTRACTS ME
About a man is his manner.

SOME DAY I'D LIKE TO
Own my own plane;
Produce my own pictures, with *much* guidance.

I'M GUILTY OF
Eating garlic, on occasion;
Smoking a pipe;
Forgetting to telephone when I said I would.

I CAN'T STAND
Stupid people;
Jive talk.

MY CLOSEST BRUSH WITH DEATH—
I hadn't one, unless it was the time I greeted Gene Tunney by banging him too heartily on the back.

I'M INTERESTED IN
Planes;
Boats;
Horse-racing;
Experimental art;
Paintings, especially those by modern artists, like Dufy.

I REGRET
Opening my big mouth on too many occasions—and finding my foot in it.

THE NICEST THING ANYONE EVER DID FOR ME
Happened in New York when Reggie Hammerstein, director, nephew of Producer Arthur Hammerstein, had sufficient faith in me to have his uncle put me under contract for Broadway shows. It was because of Reggie and his guidance that I eventually arrived in Hollywood.

THE BEST ADVICE I EVER HAD
Took the shape of a theory.
Freddie Lonsdale, the playright, told me once that our life span can be looked upon as a bridge from Birth to Death. Some people, as they cross it, litter it with apple peelings, torn paper and other rubbish; they kick out some of the supports or tear down guard rails, leaving the bridge in worse condition than when they entered upon it. Others, as they proceed, repair and clean up the bridge, install safety systems, and invent improvements, and leave the structure in a better condition for those who follow them. . . . I don't pretend to be a shining example of what Freddie was trying to say, but I'd like to be and it's my aim.

IF I HAD THE POWER
I'd like to change people so they'd turn toward religion. Material things and bitter jealousies because of them lead only to war; the next war may mean the destruction of civilization. For what? An economic standard? The only hope for all of us is a spiritual standard.
I'd like to be able to open the way to universal brotherhood and contentment.

THE END

OF COURSE YOU CAN...

GO IN SWIMMING...

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BE GLAD YOU'RE SMALL

(Continued from page 59)

all manner of trouble to appear tall? Pick up almost any women's magazine, and you are likely to read an article about how a half-pint may disguise herself to appear heroic.

Great stress is laid on optical illusions; vertical stripes, stove-pipe hats, platform shoes and high hairdos have come in for so much attention that they have become fashion bromides.

Now, I'm going to break from a good many of my confreres and say with quiet conviction that I don't believe it is possible for a short girl to appear Junoesque—no matter how many optical illusions are employed.

Incidentally, perhaps this would be the proper point for me to define what I mean by a little woman: I would say that she is five feet three inches tall or less.

Very well then, let our small woman face the facts: she is not an Amazon, she is not the type ordinarily selected as a model, she is not going to see the world's parades without standing on a box—and have done with the moaning.

Let her not get herself up in four-inch platform wedgies, a prison stripe suit, and a hat to dwarf the shakos worn by the Cold Stream Guards. She only looks grotesque in such garb and she doesn't succeed in resembling anything on earth except an ocelot climbing a tree to give an imitation of a giraffe.

Hundreds of people are going to loathe me for saying this, but I think all these "small women" fashion notions are the result of an interesting development in the style picture. For generations, the clothing emphasis was upon fine needlework and gorgeous materials. Esteemed were handmade laces, hand-loomed woolens, rich velvets and brocades. Then, designers abruptly became vocal where theirs had been an inarticulate profession, specializing in drawings, and sewing directions almost mathematical in their phrasing; all was changed by the introduction of *mood* into clothes-making.

The instant that *workmanship* ceased to be the criterion of high fashion, and *smartness of effect* became paramount (always a plug for my studio, you see), a sense of the individuality of each woman obsessed designers. The most immediate apparent difference in women was height, of course, so the designers hit upon this physical fact and promptly developed a series of formal clothing traditions upon it.

I would say that the first of those formal traditions required each woman to attempt to look like what she wasn't. A tall woman was supposed to go in for flat heels and two piece outfits; a short woman was to stroll around in stilts and wear single-piece garments. A thin woman was to wear horizontal stripes and a fat woman was to wear vertical stripes. A vast norm was supposed to be accomplished.

Frankly, for my money, it's all a lot of nonsense. Every woman should recognize what she *is*, then be that type in the most attractive way possible. Why make oneself over? Why fume over what is, factually, unchangeable? Why not dramatize what you really are, and be happy in that dramatization?

The first thing for a small woman to realize is that she is not an adult little girl. Great is the inclination of the world's shorties to cling to ruffles and cutie-pie clothes far into the personal era of bridge-work and bifocals.

No matter how petite a woman, once she has passed high school age, she should forever forego dresses with yokes, frilly lace insets, sashes, or girdle effects.

However, she should bear in mind that it is quite possible for her to be as smart as her tall sister—although it will be much more difficult, and will take some real knack and knowhow.

In addition to shunning the long shadow of Shirley Temple cuteness, the half-pint, sadly enough, should restrain herself from following high fashion in its more exotic forms; a tall girl may wear shoulder pads that would represent adequate protection for an Army left guard, but the short girl must be moderate of shoulder spread or run the risk of looking like a pyramid walking on its apex.

When great hunks of bizarre jewelry distinguish the best dressed tiptopper of the year, the small woman must cling to her moderate glitter. She needn't confine herself to a string of conservative pearls, but she should concentrate on exquisite workmanship of all costume jewelry and upon its contribution to her ensemble.

Also, since it is so easy for the diminutive woman to be submerged beneath the importance of her own clothing, she should place a ban on all large plaids, all materials splashed by large designs, and all long haired furs, such as fox, wolf, or lynx.

There is one more *don't* for the compact girl: don't go in for period influences in costume. The waistline is the mite's real problem; always she should maintain the normal line, refusing to capitulate to the charm of the Empire influence or to the sub-basement waistline of the roaring twenties.

Please don't be discouraged at this point. I have started this article by stressing all the difficulties, simply because my highlighting of the advantages of smallness, which follows hereafter, is going to seem doubly bright and blissful.

Being short is a great challenge—and a lot of fun. For one thing, the short girl always has a greater number of escorts from which to choose, since—according to Army statistics—the average man is five feet eight inches tall.

And, compatible with this wider span of mankind to whom to appeal, the short girl has a wider span of possibilities in the costume field. She can look as well as her taller sister in the proper kind of sports clothing, she can look quite as fetching at night, and her leisure clothing can be devastating.

The average designer is quite adamant about the short girl having to forego two-piece suits. I can't agree. I am five feet one, and I live in suits at the studio. I am careful about my jacket lengths, of course. I find that the Eton jacket is very flattering, and I like to wear turtle-neck blouses with my suits.

The short girl is more flattered by a high-necked blouse than by a V-neck or a square neck, simply because a high-neck supplies a greater surface, hence greater importance.

In the matter of topcoats, the mite should shun the three-quarter length stroller. All coats should be hemline length, and of solid color. The short girl who is buying a fur coat should select muskrat, ermine, mink, sable, kidskin, or some such sleek, short-haired pelt. Nor should she wear either suit skirts or coats extra long (longer than the prevailing fashion, that is) in order to give an effect of greater expanse, because the result is simply dowdiness.

Gay colors are for the little woman. Whereas a monumental woman clad in a red suit would look like a pillar of fire going somewhere to lead a caravan by night, the woman of lesser stature simply looks like holly berries.

Polka dots—small ones—are smart, and so are tiny, geometric prints, as well as petite hound's tooth checks. On the small girl clad in a suit of such fabric, or in a one-piece dress on such design, I like to see a shoulder bag worn. A tall girl wearing a shoulder bag may give the impression of being equipped to hang someone, but a short girl profits enormously by the eye-catching length of strap.

For informal daytime dressing, I think the shortie should have an "untrying" look. One of the best of these is what I call the "young stroller in Central Park" guise: the simple but handsome felt sport hat, the well-cut top coat, the wrist gloves, and the slim walking pump.

Veronica Lake, one of the shortest girls in pictures, frequently wears a beret, an Eton jacket over a rather high-collared shirt finished with a crisp bow tie, and a slim, straight skirt.

A short girl has all the best of it by candlelight, or a reasonably exact Mazda equivalent. The long, formal skirts give her the dignity she sometimes feels she lacks by day, and she has her choice of personality interpretations she may remain sleek in lamé or heavy, streamlined crepe, or she may get organized like a net lampshade with forty floaty yards of tulle and the general fluting of a French pastry.

Or, she may follow Virginia Welles' lead and translate her daytime two-piece suit into a dinner suit of suitable fabric. For a recent appearance that Miss Welles made, I designed a formal white suit that—I am happy to say in all humility—was very successfully received.

Another diminutive woman whose clothing I designed at one time—always, I'm sorry to say, of period character—was Mae West. Most people are under the impression that Miss West is tall and amply proportioned; actually she is barely five feet tall and never, when I knew her, weighed more than one hundred ten to fifteen pounds, but her dimensions were in such perfect harmony that audiences were aware only of her symmetry, not her relative size.

Just as a short girl has certain advantages when she wears formal evening attire, she also has vastly the better of it in most leisure and playtime outfits. For one thing, she can wear jodhpurs, whereas this particular garment turns a tall girl into a daddy-long-legs. She can wear the disarmingly ruffled rompers (my one ruffled exception to the standard rule) that are currently high fashion in beach and resort clothing; she can be delightful in the ballerina outfits to be seen everywhere this summer where outdoor sports are practiced. If she wants to knot a series of bandanas together to create bra and diapers, the expanse of her person is not too great to be adequately covered by this amusing improvisation. In summary, it is safe to say that in play clothes there is nothing so cute as a half-pint.

The small girl has one other pleasant possession: usually her feet, being in proportion to the rest of her body, still seem small in comparison. When a group of women are seated around a room, height is not a visual factor, but size of foot certainly is. Bearing this in mind, the short girl should buy pretty shoes. Not wedgies, I beg of you! They simply make the little woman look like a St. Bernard puppy—all paws. Instead, she should buy beautifully fashioned, imaginative slippers.

All of which brings us back to the original premise—dramatize yourself after having anaylzed your assets. In short, be *glad* you're short.

THE END

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FIBS
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HAVING A WONDERFUL TIME

(Continued from page 35)

already on their way, or planning their way, to parts both known and unknown. And they are going wherever they're going in a variety of vehicles; from trucks to trailers, boats to busses, motorcycles to motorcars, trains to planes.

The U. S. State Department deserves kudos for the magnificent job it has done, promoting inter-American friendship, locally at least. Even before the historic time Lana Turner took off in a shiny new plane to set South America on its Latin ear, Hollywood's host of actor folk itched to be off and shake hands with our neighbors south of the border.

Ray Milland ("Kitty") knew what he was doing when he left his prop bottles dangling from his bedroom window, packed his wife Mal into the Constellation and headed for New York. He hoped to fulfill umpteen-different radio engagements, then take off again—this time for South America. Caracas, Venezuela, is scheduled as their first port of call because of a resident engineer there whom Ray hasn't seen since he was six years old. The Millands want to take in Brazil's famous Rio, Buenos Aires (if the political situation has simmered down sufficiently), and if there's time, they'll fly over the Andes to Santiago, Chile.

Ever since Irene Dunne ("Anna and the King of Siam") can remember she has been collecting maps, brochures, and travel folders of the Latin countries. Recently, when husband Dr. Francis Griffin was ill, Irene trotted new books to his hospital room every day. Being a woman with a purpose, she made certain each tome had a South American locale. This constant Latin diet so intrigued the good Doctor Griffin, he borrowed all of Irene's brochures and spent his recuperative time planning an extensive tour of the thirteen S. A. countries.

Lustily singing "The South American Way" (maybe a little off-key) we tick off more southbound birds: Alice Faye, who will make Buenos Aires by boat, her luggage bulging with Mother Sills' Seasick Remedy; William Eythe, who will sail around the Horn (shades of eighth grade history!)—and he'd like to do it in a windjammer—with stopovers at Rio, Montevideo, and Santiago; Glenn Ford ("Gilda" and "The Stolen Life"), who will fly south with his wife, Eleanor Powell, on a delayed honeymoon. The terpsichorean-toed Mrs. F. has been invited to cut any number of professional rugs in Rio, and the two of them will investigate the offers while they're in the neighborhood on vacation.

Marc Platt ("Tars and Spars") states his business like so "Ever since I toured South America with the Ballet Russe I have wanted to return and really see everything. Working as we were, none of us had a chance to see the beautiful and interesting parts of the cities and small villages. I want to go back the first chance I have for a real vacation, and see Rio de Janeiro, Sao Paulo, Montevideo, and Buenos Aires as a tourist!"

More wishful thinking than definite data is Lucille Ball's ("The Dark Corner" and "Lover Come Back") plan to travel as vocalist with Desi Arnaz' band, if and when her husband's maracas-shaking musical aggregation makes a tour of South America. "I do want to be with Desi," she says, "just as much as possible. If I can't swing the South American trip, I'll fly East for his opening at the Copacabana in New York and then go on to Bermuda for a nice, long rest on those pretty pink sands I've heard so much about."

Definitely worth this five-year wait is the vacation idea whipped by Robert Taylor and Barbara Stanwyck. These two beautiful people will spend six weeks on a houseboat traveling up the Amazon River, live the native's life on a big Argentinian cattle ranch, and wind up with a jaunt through the Chilean Andes!

And now, as the sun sinks beyond the horizon, we bid farewell to tropical, gay, colorful South America and trek a little north . . .

Long a mecca for meanderers from Hollywood, Mexico's popularity remains pretty constant. Today resort-standbys like Caliente, Tijuana, and Ensenada are old-hat; the splendid plane service now available has put the spotlight on the country's magnificent capital and its colorful coastal resorts.

Finding intrigue in Mexico City's giddy night life, its cosmopolitan air, its profuse wild orchids, its million dollar hand-painted glass curtain at the Opera House, its international ballet, its many cathedrals, its street vendors, its—oh, well, you get the idea—at least seven scintillating stars will wing across its borders when their vacations make them vacate Our Town.

Red Skelton, who has been everywhere in the world, is planning to drop in and see what he's been missing in Mexico; Joan Caulfield ("Miss Susie Slagle's") will top off a vacation that will begin on a sun-drenched Arizona ranch, with two weeks in the cosmopolitan capital.

Rita Hayworth will vacation there "because it is a second home to me." Billy De Wolfe got the urge from gazing too long at splashy travel posters. "I don't know why," he says, "but I have the idea that Mexico City must be in the throes of a perpetual carnival. I hope it is. I'm going for fun! And I don't savvy a word of Spanish which, I trust, will land me in some pretty interesting situations."

Olga San Juan, who speaks Spanish like a native Latin (which she is), will visit a Latin country for the first time in her young life. Ann Sheridan, bullfight enthusiast, will wind up her starring stint in "The Sentence," warm up via a few bars of "The Toreador Song," and wing south for her vacation.

Mexico is much touted for its *muchos muchachos*, its *mercados, mantiquillo, mariposas*, its *mananas;* it's famous for its fabulous fishing, too, which is the bait that lures Dick Powell and June Allyson for their first real, honest-to-gosh honeymoon. They'll sail south for some hot harpooning. Their quarry? Sailfish! If they're in fiesta mood, they'll put in at Mazatlan or Acapulco to cavort through a hat dance or two. And they're just likely to run into old pals Humphrey Bogart and Lauren Bacall who, with "Stallion Road" finished, will sail in the same general direction in the 75-foot yawl Santana, which, incidentally, they recently bought from Powell.

Add another Izaak Walton fan, Anita Louise, who chirps "I'm going deep sea fishing at Guaymas. It's too far to drive on our war-weary tires, so I'm yearning for the time we get four brand new ones—that's the day my vacation begins and I head south, done up in dungarees, sweat shirt and sneakers!"

The arrival of his second offspring will be the starting gun for Gregory Peck's vacation take-off. In a chic Army truck he's buying, he'll trek down the coast of Baja California to the old, historic city of La Paz, at the tip of the peninsula. Just what he'll do once he gets there is something known only to Mr. Peck and maybe David O. Selznick.

But, despite the sound of it, everyone is *not* going to be shaking maracas this summer. Europe is still Europe, bomb-battered though it may be, and it can expect its full quota of the great American tourist!

Shirley Temple celebrated her 18th birthday with hubby John Agar on "Honeymoon" set.

Joan Crawford ("Humoresque") is set on packing her two offspring, Christina and Christopher, into the first available liner to make the Atlantic crossing; and John Garfield, whose European appetite was only whetted by his Italy visit courtesy the USO, will tour every capital in the old country, *en famille.*

By the time this reaches print Paulette Goddard ("Suddenly It's Spring"), one of the most traveled actresses in town, will be well on her way to Europe via plane, holding tight to the warm little hand of husband Burgess Meredith ("Diary of a Chambermaid"). They'll really "do" the continent before planing to China, where P. G. made a big hit on a USO tour during the war. If the couple has time they'll sail leisurely home, but pals are making book that the two air-minded actors will book passage on the west-to-east Clipper.

André de Toth's mother, who was separated from her only remaining son during the war, is currently in Lisbon, Portugal, awaiting entry into the States on the Hungarian quota. Director de Toth and wife Veronica Lake are arranging details. Veronica will fly Lisbonward to escort Mrs. de Toth to her new home. "It's going to be a wonderful vacation for me," the gal says, "and a real pleasure to reunite André and his mother after all these years."

The secret of how to be happy though married lies in the vacation plans of Jane Wyman and Ronald Reagan. *She* wants to tour Europe. *He* yearns for a South American yak. They'll maintain marital bliss by taking in *both* continents, picture schedules permitting!

England is the bee in June Haver's vacation bonnet. After winding up "Two Little Girls in Blue," the blonde actress is keeping her fingers crossed that she'll be able to make a picture in that country. "I've always wanted to see the English countryside," she says, "so even if I don't work there, I'll vacation via bicycle on a tour of Britain's quaint and historic villages." Elizabeth Taylor, who was born a Britisher, is hoping her mother will listen to her pleas to go home for a month, late this summer.

It wasn't until this year that Maureen O'Hara could work out her plans for a vacation. Now that the war is over and transportation is again available to civilians, she'll fly to New York with her husband, writer-director Will Price, and two-year-old Bronwyn. From Manhattan the family grouppie will wing to Dublin (sure, and the colleen came from there!) to visit Maureen's family. Leaving the baby with her parents, Maureen and papa Price will fly to Paris for a two-week vacation.

Lynn Bari is going to be the envy of every air-minded person in the woods of Holly, if her present plans materialize. With Sid Lufts, her test pilot-husband, Lynn hopes to fly to Russia via the North Pole route! "It's one way of seeing real Russian ballet," a sidekick giggled the other day. But cutie-puss is serious—and if she makes the trip she'll really be the talk of the town.

Tahiti lures well-traveled Brian Aherne because "it's the only spot on earth untouched by war." He'll sail southwest on a nice, normal steamship (although he's a flying man) with his brand new wife, when he finishes his current stint, "What Nancy Wanted." Hawaii, once a haven for Hollywood hussies, isn't getting much of a play any more. But Esther Williams, who once turned down a film offer to star in a real Hawaii-background epic, is going to Honolulu this summer just for fun. She's steamer conscious, too.

Now to the die-hards. "See America First!" scream eighteen actors—and here's how!

By elaborate post-war house trailer, Paul Henreid will show off his beloved adopted country to wife Lisl. Paul is planning on an extended trip that so far includes seven national parks. He thinks he might add a couple more by the time he leaves town.

By 1946 automobile (pending delivery of same, natch!) Kirk Douglas ("The Strange Love of Martha Ivers") will tote wife Diana (just signed by Twentieth Century-Fox) to Lake Tahoe on the California-Nevada border for two weeks of swimming, sunning, fishing, boating, riding. Then

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they'll meander Reno-ward (not for the usual purpose), visit Virginia City, Boulder Dam and the Grand Canyon. "Of course we'll have to take a rest cure when we get home," Kirk says, "but we figure it will be worth it!"

Ella Raines will do Sun Valley on skiis. Similarly equipped, Jean Pierre Aumont will invade La Quinta, a resort just above Palm Springs. At the latter spa, Louise Allbritton, Joan Lorring, and Janice Paige will get their fill of sun, sand, and swimming this summer.

"The minute I finish 'The Story of Al Jolson' I'm motorcycling up the west coast to Yosemite," says Larry Parks. "Luxury's just dandy, but not on a vacation. Me, I like to rough it."

Gig Young will bundle his brood into the family car and drive up to Minnesota to show off his offspring to his folks; Dennis Morgan, wife and three children to boot, will sail for Alaska, a place Dennie has long wanted to explore.

Eve Arden will fly to New York. "My idea of an ideal vacation," flips Evie, "is to take in a different Broadway show every night. And that's exactly what I plan to do." Bette Davis will summer it at Butternut, her New Hampshire farm.

Rod Cameron is flying to Vancouver, British Columbia, where he'll spend his vacation doing you-know-what at the Capilano Golf Course. It's said to be the most spectacularly beautiful course in the world, even if you *do* shoot in the high 90's, which Rod *doesn't*. Lee and Helene Bowman plan on probing their property along Oregon's lush Rogue River. "Director Henry Hathaway gave us the land," Bowman says, "but we've never had a chance to see it. Helene and I will spend our vacation there, camping out, and planning the home we'll put up as soon as construction is possible."

Robert Cummings (who's pretty proud of his air instructor's record—all 71 pilots he trained and who saw combat during the war, have come home safely) is buying a family plane. The Republic ship, a Seabee, is equipped to land on water or terra firma. It's not too fast, it's safe, in short it's an ideal family plane. With Mary, his wife, Bob will take tours of the States starting with simple weekend trips and gradually working up to month-long vacations. Topper will be their New York flight. Bob, who likes fishing, is looking forward to setting his Jenny down on a well-stocked river and snagging a big one right from the cabin of his ship!

Already spending weekends at their new 25-acre ranch in Hidden Valley (50 miles from Hollywood), Alan and Sue Ladd claim it will be the site of all their future vacations, too. If this slides them into a rut, they don't care; they love the place. With the swimming pool already in, the Ladds are currently concentrating on an authentic farmhouse and elaborate stables. Alan plans to breed riding horses, and Sue is planting hundreds of camellia bushes in the rich soil under the hundred-odd oak trees that pretty up the place.

Pals knock themselves out dubbing Victor Mature "The Squire of Las Vegas," because he lives at that desert resort between pictures. But Vic tops the gaggers, as usual, by pinning a sign to his hotel room door, to wit, "*Consulting Psychologist for Las Vegas Divorcees!*" Victor has his reasons for parking in the desert. "I vacation all the time," he says, "and I love it. This place offers everything I like—riding, swimming, sunning. I can drive to Mt. Charleston in an hour to get in some darned good skiing, so who needs Europe, Africa *or* Asia, with a set-up like that?"

Let's face it, kids—if you haven't looked up the phone number of your nearest travel and resort bureau by this time, you're not going to get around to it at all, so we'll just get along to our three Alice sit-by-the-fires, all of whom, incidentally, have darned good reasons for keeping their home fires burning, summer weather notwithstanding!

A camera rival for mamma Dorothy Lamour is bright-eyed young John Ridgley Howard.

Claudette Colbert ("Tomorrow Is Forever") is frank to admit she couldn't bear to face her French homeland. "It would really break my heart," she says, "to see the war-ravaged countryside now, especially after the way I remember it." Instead of trekking off, C. C. will vacation in Beverly Hills to make a real home for her war-weary husband, Dr. Joel Pressman.

Betty Hutton, atomicomedienne, says she can't remember the time she wasn't either boarding or leaving a train. Show business really took its toll and Betty figures she's chalked up more mileage than the oldest engineer on the Atchison, Topeka and the Santa Fe. She traipsed to the South Pacific during the war and did a similar tour of Europe for the GI's. Now she's ready, willing, and able to sit in her well-staffed home with her new husband, her expected chee-ild, her new swimming pool, her record collection and her barbecue. "This," she beams, "is my idea of living!"

Susan Hayward, who's worked doggedly for three years without a break (except to become a mother) is looking forward to going all-out for domesticity during her vacation. "It will be such welcome relief," she says, "just to putter in the garden, take care of the twins, run up kitchen curtains, and bake an occasional cherry pie for my favorite actor, Jess Barker. Who wants to travel? My vacation is going to be wonderful right here at home!"

And this one, fellow dreamer, is on us. It's not the most unusual vacation idea, nor the most exotic or glamorous. It's just so simply wonderful and so sincere. "I'm going to Nantucket," Jeff Donnell says. "It's just a little island about forty miles off the coast of Massachusetts, but my husband and I spent our honeymoon there. Now that he's out of service, I'd like to take a trip back there and vacation, the first time we get a break in our working schedule.

"I'd like to drive across the States, we've never done that and I believe in seeing the U. S. first. When we get to Nantucket, I want to stay in the same little inn—it had wonderful feather beds and fireplaces in every room—and I want to ride over the cobblestones in an open horse-drawn hansom cab again, picnic on the beach, swim in the moonlight. Most of all, I just want to be there with my husband."

Okay, boss, *now* can we take the afternoon off and go to the beach?

THE END

ESTHER WILLIAMS

(Continued from page 53)

it's a secret of the house,' he said, and went away. 'That's what *you* think,' I told the space where he had been a minute before, and I began to analyze the stuff on my plate. That's fun, you know. I feel like a scientist who sees a finished product and knows what it will do, but has to figure out how it was put together.

"On inspection I could see that there were tiny bits of bacon in the salad, but they were so small they couldn't give it the flavor it had, so I decided they must use bacon grease in the dressing. Then there were little flecks of white through it, and since the dressing stayed together nicely, I was sure they used egg. Anyway, after a trial, I solved the great mystery.

"You take crisp, fresh spinach, chill it thoroughly and tear it apart. Slice an avocado and put it in sparingly, so that your guest comes on a piece here and there—I added this item myself, it's not in the dish at Chasen's. Now take ten or twelve strips of crisp bacon and chop them fine. Save the bacon grease for the dressing, and use one-part bacon grease and one-part olive oil to one-part vinegar; add garlic salt, pepper, Parmesan cheese. Take two eggs, one a 1-minute egg, the other a 2-minute egg. The first will bind the dressing together, the second will make those little white flecks through it. When you're ready to serve, combine your salad with your dressing, and top with garlic-salted croutons."

Esther's mother, as you may know, teaches psychology, and is a Counsellor of the American Institute of Family Relations under Dr. Paul Popenoe. Esther and her brothers and sisters were exposed to their mother's favorite subject from the time of birth, so perhaps it's no wonder that the young actress uses it automatically.

"When we were all little, we had no money. We couldn't go off to camps, as the other kids did, or take wonderful trips to Yosemite or Grand Canyon, or even to Catalina," she recalled, "but I can't remember a single unhappy moment. We had plain things to eat, but if you can't change the food, change the setting, was my mother's idea. We'd take our dinner and eat it in our backyard. Or she'd get the five kids ready and go by street car to the beach or to a park and we'd have a picnic.

"I can see our kitchen now, with everybody getting ready—me buttering bread, Maureen slicing meat loaf, June fixing deviled eggs, one brother washing celery, the other packing whatever fruit was ripe. You never saw such excitement because we were all doing something towards the fun. Then we'd set off each carrying something even if it was only a sack of potato chips or a bottle of pickles. At the beach we'd set up the food and eat. When finished Mother would say: 'Now you can't swim for half an hour after eating so we might as well all clear up.'

"*You can't swim for half an hour,* I'd think, and that made swimming a lovely goal in a bright future, something to look forward to. We'd all hurry to pack away what was left, wash dishes, burn refuse, make everything tidy, and then hop into our bathing suits. By that time, Mother could lie down under an umbrella and read."

It's sharing preparation that makes a meal a success, Esther thinks. A formal dinner may be delicious but it's seldom fun, for solemn butlers and uniformed maids keep guests stiff and upright. They can't unbend enough to enjoy themselves.

"Two of our friends have a home even smaller than ours, and Ben and I have a two-bedroom house with a pint-sized swimming-pool—but they never give a dinner unless they have a maid come in to serve it," said Esther. "Ben and I and Jessie and her husband get along beautifully, but somehow their dinners are stiff and formal because of the maid. We're all on our best behavior—not really in a party mood. At home, our kitchen is filled with confusion before a meal, because everyone is milling around in it. Even if all a person does is squeeze a lemon or carry in a spoon, he feels part of it, and by the time dinner's ready every guest is as excited as I am and as eager to have fun."

Esther's home may be small, but it's built for good times. When the young Gages first had it, the dining room was a small oblong partitioned off the end of the livingroom. The walls were so close together, Esther declares she had claustrophobia whenever she was in the room; so she had the upper half of the partition taken down, and the lower half converted into book-cases with space for ferns and flowers on top. Now she can look over these into her livingroom.

Even with this improvement, a diningroom seems a stuffy place to Esther. The young Gages built two seats in a corner of the livingroom near the fireplace, and set a large, low table before them with room so that chairs can be drawn up to the farther side.

"Ideal for parties," pointed out Esther. "Sometimes we pull the table away from the seats and everyone sits on the floor around it. No one can be stiff and formal then. Usually we vote whether to sit on the floor or not, and nine times out of ten, the floor wins!"

Esther's a good cook because she likes to eat, she declares. You can't be a good cook unless you appreciate fine eating, she will tell you, for otherwise how can you understand the state of perfection you're hoping to reach?

Those who conjure up a mental image of a solid citizen, red-faced, with overhanging chins and a figure that takes size 44 when they think of a cook, aren't thinking of Esther. Tall, slim, sun-tanned, she was cool and lovely in her sleeveless print; its dominant fuchsia note, repeated in her hairband, matched the new decor of her Bel Air dining room which might have been created as Technicolor background for the star.

She wasn't born a good cook. Her mother was so busy with home-keeping, child-raising and lectures on psychology that the family had to pick up whatever arts they acquired for themselves. Mr. Williams used to mourn that none of his three daughters would ever get husbands, or if they did, they'd never be able to keep them because they couldn't cook.

"I failed at my first cooking lessons in school," remembered Esther, "because I couldn't seem to follow recipes. I'd start out well, but then I'd get an IDEA—and I was off! The results were pretty awful, at times; not so bad, other times, but never what it said in the book. Those poor cooking teachers! How do they ever eat with appetite after tasting the kids' messes all day? My teacher would say: 'Esther, this isn't right. You'll never be a good cook until you learn to do what your recipe calls for.' And I'd think: 'Oh dear, I suppose that's true!'

"But now, when Dad comes to my house for dinner, it's another story. He's a meat-and-potatoes man, so I give him pot-roast and his favorite vegetable, lots of them and not too much else. Last time he was over, Mother and I were discussing my picture 'Easy To Wed', and picking my scenes to pieces, while Dad lay back, stuffed to *here,*

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his stomach making a nice curve. He said: 'Never mind, honey, I don't care if you never learn to act, just so you can cook like that!' "

The first cake Esther ever made, when she was in Junior High, was concocted to impress a boy she was going with at the time. Being a character who paid practically no attention to details, Esther didn't bother to read the label on the bin in her mother's pantry, and nonchalantly used cornstarch instead of flour. The cake was like chalk, but the boy ate it.

"Dad ate three pieces, too," giggled Esther. "He said: 'We've got to encourage her when she makes something, or she'll never try again!' That's psychology, too."

Esther doesn't believe in serving too much food, especially today when half the world is starving.

"Never put too much on a plate," she advised. "It's bad psychology. People look at a loaded plate and think: 'I shouldn't eat so much!' and even if they do, they can't enjoy it.

"If I serve soup, it's a luncheon dish and there's plenty of it, but very little else," she explained. "I omit soup from dinner. Menus that list shrimp cocktail, soup, salad, steak and vegetables, sherbet and dessert appall me. It's an invitation to waste. People get two or three bites of something delicious, then it's taken away. They don't need so much food, and you have a full garbage pail.

"First of all, I serve a good green salad. This takes away the first sharp hunger with something that's good for you. Incidentally, at my table, you won't get cold salad and hot food at the same time, so that you can't make up your mind whether to take a bite of meat or nibble at the greens. I keep the greens chilling in the ice-box until I'm ready to serve, then I toss them with the dressing at the last moment.

"All dishes containing hot food are HOT. To me, one of the fascinating things about cooking is making everything come out even, having everything ready at the same time, and everything at its best moment. Vegetables never look tired, because they're too overdone; mashed potatoes (if I have them) are set back in the oven for a few minutes so they'll come out with a slight brown crust on top; meat is perfection, and, above all, hot things are piping hot, cold things icy cold.

"In Mexico, while we were making 'Fiesta', we were given excellent food, but the Mexicans simply couldn't get the idea of hot dishes. Mary Astor and I used to complain bitterly because they had such beautiful heavy pottery that *could* have kept food hot for hours, but *no!*

"The last day, I went into the kitchen myself and fixed dinner for the cast and crew. Ben came down to mash the potatoes for me while I stuffed the turkey, and some of the others joined in making salads and so on. I used my own turkey dressing, which is part cornbread, part whole wheat, chopped celery, sage, lots of nuts, and a little onion to take away that birdy taste and to give a meat flavor. I like to add a little chopped chicken liver, too, if I can get it. My secret of good poultry dressing is not to pack it in too tightly. It's crisper, and hasn't the chance to get soggy.

"That lovely dinner was HOT, believe me! But here I am, married to a man who always remembers that he forgot to call Soandso just as I'm setting my hot food on the table! Ben can't understand why it upsets me when he dashes away to the telephone and I have to sit and look at my beautiful dinner getting cold. He eats it anyway. He's an angel, and I forgive him—as of now."

Ever since that Mexican location, Esther has been serving a concoction called *Guaca-*

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The film version of "Forever Amber" (20th) has Cornel Wilde in the role of Lord Carleton.

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mole spread on tortillas or crisp crackers, which makes a terrific hit with her guests. If you'd like to be a sensational hostess, here's the recipe:

Mash a ripe avocado with Roquefort cheese until it's a thick paste. Add a little pimento, some paprika and garlic salt, a dash of Lea & Perrins sauce, and spread on tortilla. Or put it on a potato chip. That "a little," "some," "a dash" routine is the way our heroine measures as she cooks. See how you come out.

Esther advises the use of psychology if you have an underweight child or an invalid to feed. The "you-eat-that-or-else" attack defeats the purpose of food.

Invalids, says Esther, are of two kinds:—the ones you must coax to eat, and the ones who must be prevented from eating the wrong things.

"If your invalid likes to eat, make the meal a great event," she advised. "Maybe he wants a big rare steak with mushrooms and a chunk of apple pie, but he's going to get a bowl of soup and a custard. Fix up his tray—or better still, have one of those tables you can set up across his bed—and decorate it differently each time. You can have colorful mats, a special flower, a little figurine dressed to correspond with the mood of the meal, or one of those pottery animals in a cute pose.

The food must be appealing, too. I love to make soups, nice, rich creamy mushroom ones, with perhaps the tips of asparagus added; or good clear soups with a tang to them, and maybe a few alphabet letters spelling out a message, according to how close you are. Let him guess what kind of custard it is going to be this time, and bring it in disguised under a fancy top for a surprise.

"If he's bored with food, sort of slip up on him with it, bringing also a letter, or an item from the paper that will interest him while he eats the food; save up a joke or piece of gossip to take his attention while he downs his malted milk or egg-on-spinach. Be sure there's not too much food on his tray. It's better to bring in another course later.

"I believe in spacing meals, anyway. At our house, we never hurry with dessert. We let people relax around the table and talk for awhile before we bring in the last course. I usually make it something light and not too rich.

"It's important to have a nice setting for your food, whether you're well or sick. I like candles on a table, no lights except the fire and perhaps one lamp, and always a few flowers. I love figuring out how to make my table pretty. I suppose I love figuring out, period. When I did the Water Ballet for 'Ziegfeld Follies', nobody knew how it could be done. I studied ballet for three months first, so I'd understand how it's danced; then I had to figure out how it could be managed under water. In order to stay down you must control your breathing in a certain fashion and move your feet just so, or you'll come to the top, but fast!"

Once upon a time, Esther read a story of a family of children who had to eat blackberries every meal for a week because their money had run out. While they ate, each took turns describing a royal banquet which the rest pretended to be enjoying. This, the author would have readers believe, so charmed the children that they felt satisfied.

"Blackberries are not very sustaining and I couldn't quite accept the idea," said Esther, "but the theory isn't bad. Our family lived on beans for one whole winter during our worst hard times, but my mother managed to cook and serve them in such interesting ways we still like beans.

"That, you see, is the psychology of eating!"

THE END

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LENORE AUBERT
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PICTURES IN PRODUCTION

(Continued from page 19)

At Paramount:

SUDDENLY IT'S SPRING deals with the experiences of a WAC marital relations expert known as "Captain Lonelyhearts" who returns from overseas all set to reconcile with her husband and former law partner. Unfortunately, the husband (Fred MacMurray) thinks he is in love with another girl. When the WAC Captain refuses to sign the divorce consent, a wild chase ensues, complicated by the man who thinks *he* is in love with the Captain. Typical Goddard comedy-romance complications ensue. Miss Goddard is Captain Lonelyhearts, Fred MacMurray is the straying husband, Arleen Whelan is the almost-second-bride, and Macdonald Carey, in his first post-war picture, is Goddard's unsuccessful swain.

WELCOME STRANGER is a medical "Going My Way." Bing, as a young doctor, is sent to a small New England town to relieve old Dr. Joseph McRory (Barry Fitzgerald.) Dr. McRory and the new whipper-snapper, with his Hippocratic Oath still warm on his lips, differ upon many medical questions although they agree that a new hospital is badly needed. When Bing, assisted by Joan Caulfield the local school teacher turned pro tempore nurse, saves the old physician's life, most of the problems are solved. Don't miss this one.

WHERE THERE'S LIFE, there's Hope. Natch, this is Bob's new picture, and a seven-screamer it is. Seems that in the exotic Balkan kingdom of Marovia, the king is assassinated. When the Marovians begin to search for the legal heir to the throne (and incidental clay pigeon) the trail leads to America and our beloved ski-nose. Heading the expedition determined to track down our hero and crown him with a tiara before the opposition does it with a black-jack, is General Trina Grimovich (Signe Hasso.) Take it from there, Sherlock. Bill Bendix, George Coulouris and George Zucco are in on the chase.

At RKO:

SINBAD THE SAILOR, in Technicolor, spent a year in the typewriter of Jack Twist before he boarded his full-rigged sailing vessel on RKO's sound stages. The romantic-action story has to do with Sinbad's ninth (or previously unrecorded voyage) and engages the vividly costumed energies of Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak, Jane Greer, George Tobias, Anthony Quinn, and Mike Mazurki.

WHAT NANCY WANTED is another in the current crop of psychological dramas. This one has to do with the grievous effect of childhood covetousness upon the life of a beautiful girl. The story is told in flashbacks and opens when Gene Raymond is told by a doctor (Brian Aherne) that Gene must not marry the *Nancy* of the story (Laraine Day.) The role is a sharp departure from Laraine's former tepid parts. In addition to Miss Day, Gene Raymond and Brian Aherne, other members of the cast are Robert Mitchum, Fay Helm, and Sharyn Moffett.

HONEYMOON is the picture that was scheduled to go on location in Mexico, but is still before Hollywood cameras because of Mexican labor unrest. A romantic comedy, it tells the story of misadventures that plague a boy (Guy Madison) and a girl (Shirley Temple) when they try to meet in the Canal Zone to be married. Further complicating the plot are Franchot Tone, as the Mexican Ambassador, and Lina Romay (who is the one person Shirley recognized, when she and Jack Agar made their initial trip to the Trocadero not long ago.)

DICK TRACY VERSUS CUEBALL is the latest adventure in the life of our granite-jawed detective. As you will note from the title, a brief character is introduced and disposed of: Cueball. Morgan Conway is Dick Tracy, Anne Jeffreys is Tess Trueheart, and others are Ian Keith, Douglas Walton, Rita Corday, Jimmy Crane, Jason Robards, and Esther Howard.

THE BEST YEARS OF OUR LIVES is being made by Samuel Goldwyn Productions for RKO release and boasts the following cast Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo, Cathy O'Donnell and Harold Russell. It is the story of a returned soldier, Dana, who learns that his wife, Virginia Mayo, has betrayed him. Not until he meets Teresa Wright and get to know her and her parents, Myrna Loy and Fredric March, is his faith restored.

THE SECRET LIFE OF WALTER MITTY is also being produced in Technicolor by Samuel Goldwyn. If you haven't read "The Secret Life of Walter Mitty" by James Thurber, do so at once. It is one of the most delightful and illuminating short stories of all time and there is no imaginative person on earth who will be unable to identify himself with the hard-pressed Walter. Creating the cinemanic Walter is Danny Kaye. Assisting the hijinks are Virginia Mayo, Fay Bainter, Boris Karloff, Thurston Hall, Florence Bates, and Ann Rutherford.

At Republic:

EARL CARROLL SKETCHBOOK is a variety show starring Constance Moore, William Marshall, Bill Goodwin, Edward Everett Horton, Vera Vague, and those superb dancers who are also romancing, Johnny Coy and Dorothy Babbs.

RENDEZVOUS WITH ANNIE is based upon a true story. A soldier, based in the ETO, found a way to sneak away, catch a ride on a transatlantic plane, and spend one day with his wife. Naturally, this adventure must be kept a secret or the soldier would be court martialed all to pieces. When, in due course of time, an heir arrives, Annie and her G.I. husband are frantic for an explanation that will keep both relatives AND the Army happy. You can imagine the difficulties! Eddie Albert is the bewildered soldier, Faye Marlowe is his wife, and other members of the cast are Gail Patrick, William Frawley, Raymond Walburn and Wallace Ford.

UNDER NEVADA SKIES is a Roy Rogers western with Dale Evans, George Hayes and the Sons of the Pioneers.

At 20th Century-Fox:

CLAUDIA AND DAVID is the sequel to Rose Franken's delicious original "Claudia." In this story, Claudia and David have a three-year-old son, who provides some of the plot suspense which is also augmented by the appearance of a stunning widow who seeks David's help to establish her farm on a paying basis another troublesome factor is the apparent interest of Claudia's brother-in-law. As before, *Claudia* is done by Dorothy McGuire, and *David* as Robert Young. Also cast are John Sutton and Rose Hobart as the in-laws, Gail Patrick as the handsome widow, and Harry Davenport, Florence Bates, Jerome Cowan, Roy Roberts, Frank Tweddell, Else Janssen and Anthony Sydes as other motivating characters.

FOREVER AMBER, in Technicolor, is well under way with Peggy Cummins as the heroine, Cornel Wilde as Bruce, Reginald Gardiner as Charles II, Vincent Price and Glenn Langan, and several thousand others to round out the tremendous cast.

HOME SWEET HOMICIDE is a dramatization of Craig's Rice's novel about a writer of mystery stories who brings up three children on her hair-raising plots. When there is a murder next door, the youngsters all become sleuths. Peggy Ann Garner, Connie Marshall and Barbara Whiting are the children, and others are Lynn Bari, Randolph Scott, Allyn Joslyn, Helen Walker, James Gleason and John Shepperd.

THE RAZOR'S EDGE is the dramatization of Somerset Maugham's brilliant book with Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall, Anne Revere, Clifton Webb, Lucile Watson, Fritz Kortner and Frank Latimore.

At United Artists:

THE BACHELOR'S DAUGHTERS (Andrew Stone Productions) deals with the merry adventures of four girls who decide that, in order to get on in the world, they must join forces and establish themselves in a fine home with facsimile parents. The girls are Gail Russell, Claire Trevor, Ann Dvorak and June Wyatt, and their especially selected parents are Billie Burke and Adolphe Menjou, who holds out for all manner of concessions before he will consent to serve, bachelor that he is, as the father of four daughters. Interior backgrounds for the picture are impressive in their own right as Mr. Andrew Stone actually bought the magnificent paneling from the dismantled Vanderbilt residence on Fifth Avenue to use for the interiors. Also in the cast are Eugene List (the man who played for President Truman at the Potsdam conference), Damian O'Flynn, Russell Hicks (always so good), Bert Roach, Madge Crane, Bill Kennedy, Earle Hodgins, Argentina Brunetti and Gladys Blake.

THE SHORT HAPPY LIFE OF FRANCIS MACOMBER (Award Productions) is based upon the Ernest Hemingway story about the regeneration of a coward. Bob Preston (in his first post-khaki role) enacts the title role; Gregory Peck is the hunter guide who goes on safari with Preston and Joan Bennett, his cinematic wife. Also cast in this tingling story are Reginald Denny, Jean Gillie, Carl Harbord, and Vernon Downing.

LITTLE IODINE is the story of the adventures of the cartoon moppet with Jo Anne Marlowe in the title role; also cast: Marc Cramer, Eve Whitney, Irene Ryan and Hobart Cavanaugh.

At Universal:

LOVER COME BACK is the new title for "Lesson in love." It's a comedy about a New York dress designer (Lucille Ball) who is married to a foreign correspondent (George Brent). When Lucille notices the disturbing presence of a lady photographer (Vera Zorina) hanging on George's every word, Lucille decides to use her own latent romance with Carl Esmond for nuisance value. Also cast are Louise Beavers, Charles Winninger, Elizabeth Risdon and Wallace Ford.

THE GHOST STEPS OUT is the Abbott-Costello picture which would defy the finest of all synopsizing powers. Enough to say that Marjorie Reynolds, Binnie Barnes, Lynne Baggett, Jess Barker (of whom we don't see nearly enough), John Shelton and Gale Sondergaard are also cast.

THE RUNAROUND is a deliciously suspenseful comedy-drama about Trouble Among The Tiptoers. Private Detective Rod Cameron and his pal Frank McHugh quit the Broderick Crawford Agency to go into business for themselves. Their first client is a man who will pay fifteen grand for the return of his wayward daughter from San Francisco. Rod and Frank go after her (Ella Raines) and bring her back. Of course, a romance develops between Ella and Rod. (And so it has in private life, too.) But when Miss Raines is returned to her motion picture father, Samuel S. Hinds . . . but that would be giving away the tagline, which wouldn't do at all. In addition to those mentioned, Nana Byrant, Jane Adams and Joan Fulton are also cast in this unusual picture.

CLAUD'S WIFE is a story of the machinations to which evil forces will go to capture secrets of the use of atomic energy. In this picture Don Porter is a scientist whose secretary, Brenda Joyce, is in love with him. While he is in the midst of important experiments—resisting his secretary's sweet blandishments—his estranged wife, Patricia Morison, suddenly arrives. Subsequent events indicate that she is after more tangible advantages than alimony. There is scandal, an automobile accident, and plenty of cops and robbers stuff before the final clinch.

At Warners' First National:

HUMORESQUE, with Joan Crawford, John Garfield, Oscar Levant, Ruth Nelson, J. Carrol Naish, Richard Gaines, Craig Stevens and Paul Cavanaugh is now in its fourth month of production. As you probably remember, this is the story of a female Svengali who attempts to mastermind a gifted violinist into immortality. Crux of the situation is his revolt.

THE SENTENCE, with Ann Sheridan, Kent Smith, Robert Alda, and Bruce Bennett is in its third month of production. Fashioned on the framework of the story "The Man who Died Twice" it deals with the attempt of a doctor to take the place of a patient who dies in the doctor's office, so that the doctor can escape his unwanted wife and establish a life with the night club singer he loves. When the doctor is arrested for his own murder . . . you can see how involved life can get.

A VERY RICH MAN is in its third month of production with Sydney Greenstreet, Martha Vickers, Dane Clark, Alan Hale, Craig Stevens, Dick Erdman, and Don McGuire. It is the story of the adventures of a millionaire automobile manufacturer who is ordered to retire because of a heart ailment. Living in a small town, the magnate (accepted as one of themselves by the townspeople) befriends a boy who is struggling to make a success of a filling station. The role of the rich man is sympathetic, a pleasant change in the career of Mr. Sydney Greenstreet.

CLOAK AND DAGGER is the Warner Brother picture about the Office of Strategic Service, and its plot is being kept as secret as that of "OSS" at Paramount. Gary Cooper, Lilli Palmer (Mrs. Rex Harrison), Roberta Alda (without piano), Vladimir Sokoloff, and Larry Olson are being directed by Fritz Lang.

CHEYENNE is a Westrun Pitcher all about a gambling hombre who turns to the side of law and order, character name of Dennis Morgan. In hot pursuit of this now bandit which calls hisself "The Poet," Denny investigates a stage coach and meets a right purty gal named Jane Wyman. Turns out, by cracky, that *she's* the wife of "The Poet." Durty work at the crossroads, pardner! Bruce Bennett, Janis Paige, and Arthur Kennedy are also roarin' around on hosses.

STALLION ROAD is the pictorial version of Stephen Longstreet's book. Zachary Scott is a night club owner, Ronald Reagan is a veterinary, Alexis Smith is the owner of thoroughbred horses, and Patti Brady is also cast. If you read the book, you'll know that this will be a picture you'll want to see.

THE END

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MITCHUM

(Continued from page 60)

going to make Tuesday a bad day for getting married but a good day for harvesting dahlias. He took great stock in the fact that as long as he was on the East coast, he could visit Dorothy who was, in womanhood, fulfilling the promise of her attractive girlhood.

They were married six years ago, and Chris was just learning to talk (as a precocious character five months old) when Bob was taken into the army. Before donning khaki. Bob had been working at Lockheed where he operated a drop hammer. "I was afraid of that thing from the time I flicked the switch the first time, until I collected my last pay check," he confided to a friend recently. "I was positive that it was going to assert its true Artzybasheff nature some day, thump around and drop that hammer on my head."

In the army, Bob made buck sergeant shortly after he had completed basic training, and was recommended six times for Officer Candidate School, an honor which he turned down because he had such sympathy for the doughfeet that he was convinced he would be a poor disciplinarian.

Don't let this Mitchum inability to be rough with men whose problems he understands give you the idea that Bob is reticent about acting upon his convictions. Shortly after he and Dorothy were married they were living above Sunset Boulevard, sans an automobile. One Sunday night they hopped a bus down to a Hollywood Boulevard movie. When they attempted to catch the bus homeward bound, the driver was in a bad mood and almost ran over Dorothy before he made his passenger pick-up stop. Bob helped Dorothy on the bus, then sat down nearby, as Mrs. Mitchum usually carries the family funds. While she was extracting two dimes for fare, the driver told her out of the corner of his mouth that the next time she tried to halt a bus when the driver was planning to pass up a stop in the interests of his schedule, it would serve her right if she were hit.

The driver was dismayed to look up into the angry eyes of something over six feet of infuriated passenger weighing a solid 180 pounds. He apologized, which was sensible—otherwise Mr. Mitchum would have been driving the bus until the stars cleared. Although RKO guards the secret closely, Bob has been known to deal fistily with anyone speaking to a lady in unmannerly accents.

Yet this sergeant, whose drilling orders could be heard a mile from the parade ground, helps his wife do the dishes, is reasonably good at chess, plays games with his two boys, and likes to wander off alone on long, introspective hikes. His most frequent gesture is a swift, right-handed attempt to sweep his recalcitrant forelock back from his eyes. His most frequent facial expression is a twinkling, half-mocking grin that greets any comment about himself or any report of stuffiness on the part of another human being.

Thus far, the most caustic criticism to be meted out to Bob came from his discerning small son, Josh. Josh was taken to see one of the Westerns in which Bob worked, and when they emerged from the movie, Bob asked, "Well, how did you like it?"

"Okay," said Josh without great enthusiasm. "But why do you squint your eyes shut every time a gun goes off? You do it when *you* shoot or when the *other* guy shoots. Better quit it, Dad."

"I will," said Dad. "Thanks for mentioning it."

THE END

MOVIELAND'S CROSSWORD PUZZLE

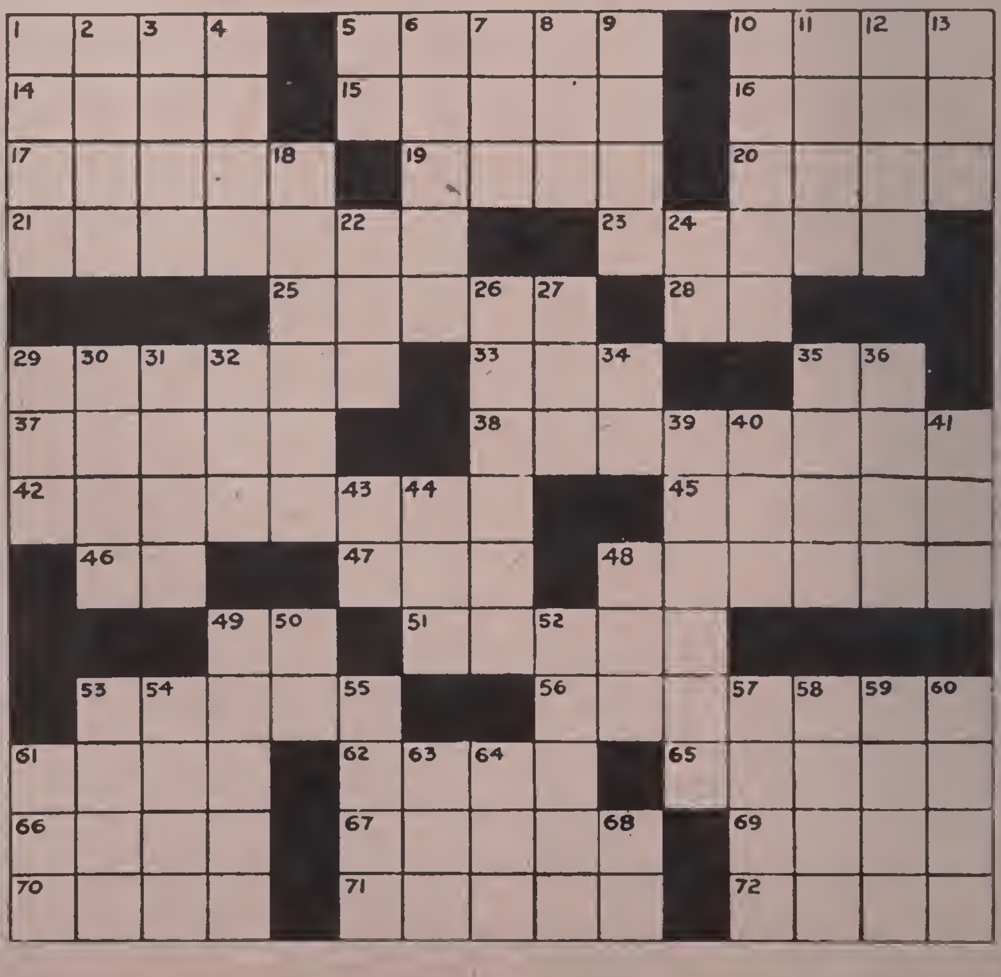
ACROSS

1. "Dagwood" in "Life With Blondie"
5. John Garfield in "The Postman Always Rings Twice"
10. "Major Duncan Bleeke" in "Terror by Night"
14. "Nurse Barker" in "The Spiral Staircase" (anag.)
15. - - - - - Montez
16. Bert, Jack, Lauren and Bud (inits.)
17. "Julia Rose" is - - - - - titular role
19. - - - - Grant
20. "Mr. Amboy" in "The Sailor Takes a Wife"
21. Feminine name
23. "Mrs. Warren" in "The Spiral Staircase"
25. Judy Garland in "The Harvey Girls"
28. Judith is Hurd's - - in "The Diary of a Chambermaid"
29. - - - - - - Gallagher
33. Ginny Simms in "Shady Lady"
35. Robert and Harold (inits.)
37. Joan Blondell in "Adventure" (anag.)
38. "Paul Taylor" in "Because of Him"
42. Motion-picture projector
45. Scullery maid in "The Diary of a Chambermaid"
46. Spencer and Don (inits.)
47. - - - Olsen
48. Concurred
49. "Barbara" in "Getting Gertie's Garter" (inits.)
51. Rosalind Ivan in "Scarlet Street"
53. "Charles" in "Getting Gertie's Garter"
56. "Elizabeth Hamilton" in "Tomorrow is Forever"
61. "Trader - - - -"
62. Jewish month
65. Lillian Gish in a titular role
66. Mr. Peck, familiarly
67. "Maria" is - - - - - role in "Adventure"
69. Girl
70. - - - - Daley
71. "Junior Casady" in "Tars and Spars"
72. "Michael Kent" is - - - - role in "She Wouldn't Say Yes"

DOWN

1. "Cora" in "The Postman Always Rings Twice"
2. Lifeless in style
3. Orson Welles
4. Faye, Alexis, Fred and Peter (inits.)
5. Ex-soldier in "Pardon My Past" (inits.)
6. "Sbe Went to the - - - - -"
7. Southern constellation
8. Famous Movie dog (anag.)
9. "The Kid From Brooklyn"
10. Hawaiian salutation
11. "Steve Blaine" in "The Enchanted Forest"
12. "Mr. Archer" in "Kiss and Tell"
13. Veronica in "Miss Susie Slagle's"
18. Ingrid in "The Bells of St. Mary's"
22. "A Walk in the - - -" (anag.)
24. "Mudgin" in "Adventure" (inits.)
26. "Howard Young" in "Tars and Spars"
27. Lloyd, Leon and Claude (inits.)
29. "Salome, Where - - - Danced"
30. "Dr. Parry" in "Tbe Spiral Staircase"
31. - - - - Raines
32. Sally, Conrad and Mary (inits.)
34. "Harry" in "The Sailor Takes a Wife" (inits.)
35. Quaker pronoun
36. "The - - - - Wolf"
39. "Dr. Watson" is - - - - role in "Terror by Night"
40. Eddie, Luise and George (inits.)
41. Barry Sullivan in "Getting Gertie's Garter"
43. Brent's brother in "The Spiral Staircase" (inits.)
44. Highest note of the gamut
48. June, Hedy and Maureen (inits.)
49. "Duke Johnson" is - - - - role in "Road to Utopia"
50. "Jessica" in "My Reputation" (inits.)
52. Applause
53. Helen Broderick in "Because of Him"
54. Greek war-god
55. Assist
57. Disney's "Ferdinand"
58. Nelson, George, Brian and Wm. (inits.)
59. - - - - Stevens
60. Anne Jeffreys in "Dick Tracy"
61. Walter, Greta and James (inits.)
63. Mae West's Diamond - - -"
64. "Mrs. Breen" in "The Bells of St. Mary's"
68. "Pug Prentiss" in "Miss Susie Slagle's" (inits.)

(For Solution See Page 84)



GIRL FRIDAY

(Continued from page 61)

which takes brains, not brawn; it also takes humor, charm, interest in people, and an insatiable thirst for all kinds of knowledge. "You don't have to know all the answers," Ann claims, "but you do have to know where to get them. You have to read practically everything, whether it's being read or not. You have to know how to use all the reference tools available, and particularly how to contact people on short notice—by wire, carrier pigeon, or what have you. You have to call up perfect strangers and wheedle them into giving you information you need.

"But people are so nice, really. Everybody whom I've had to contact has been friendly and helpful—so much nicer than you sometimes expect strangers to be. I've called railroad offices, colleges, all kinds of business houses. They always try to help, busy as they are. If you call one person for information, and he doesn't have it, he'll usually say, 'No, I'm sorry, I can't help you. But call up Mr. Blank out in Arcadia. That's sort of a hobby of his, and I think he can help you.' And so you keep going from one to another until you get what you're after."

One of the most important duties of the research department is to provide technical advisors on each picture, and this means locating people who are experts in all sorts of odd and interesting professions. For instance, in "Spellbound" Miss Harris had to consult a handwriting expert to find out what types of writing would best express the characters of the two men who had written the notes that figured so prominently in the plot. (Remember the inscription on the fly-leaf of a book, and the note Gregory Peck wrote to Ingrid Bergman, summoning her to his office?) On the basis of the handwriting expert's advice, Ann accosted people on the lot, demanding samples of their handwriting, till she obtained the right kind for the inserts that appeared on the screen.

For the dancing sequences in "Duel in the Sun" the studio's general manager, through a relative, located Dr. Lloyd Shaw, superintendent of Cheyenne Mountain School, at Colorado Springs. Dr. Shaw, an authority on square dances and cowboy dances of West Texas in that period, is author of the book, "Cowboy Dances," which had been used in selecting the dances. They persuaded him to come out and direct the sequences in the picture.

Gloria DeHaven and hubby John Payne proudly present their 5-months'-old daughter, Kathy.

"Of course, in research," went on Miss Harris, "our job is really to make the audience not conscious of research. If everything goes smoothly, the audience doesn't know there is such a thing. It's only when you make a slip that the audience wonders what the research department could have been thinking about!

"Our work starts long before a picture starts, and continues on through till it's released, because all the time they're shooting a picture, things come up that we haven't anticipated.

"In translating 'Duel in the Sun' from the novel to the screen-play, many changes were made. Mr. Selznick felt that the basic dramatic premise of the story was good, but that many alterations were necessary to tell it effectively on the screen, especially in the characters. We had to 'kill off' some people in the novel, others we let live.

"The biggest change we made was in the locale, which was necessitated by the wartime curtailment of transportation. The novel was laid in the Panhandle corner of Texas, but since we were not allowed to send a company farther than 24 hours from Los Angeles, we chose a location near Tucson, Arizona. It doesn't resemble the Panhandle country, but it does resemble what is called the Trans-Pecos country of Texas, between the Pecos and the Rio Grande; so we laid the story there instead. This involved changes in customs, introduction of more Mexicans into the background cast, because that country is close to the Mexican border, changes in scenery and types of horses.

"Because the picture's in Technicolor, they wanted to use a Palomino horse for Jennifer Jones to ride. We found that the Palomino was popular in California in the 1880's, as a showy parade horse; but it was not used in Texas because it's not a good cattle pony. So I set my foot down on that, and they finally used a Pinto, a pony that any Indian is mad about—and he was a beauty, too."

Briefly, "Duel in the Sun" is the story of the fight between the cattle barons of Texas and the railroads in the 1880's. The action centers around the ranch home of Senator McCanles (Lionel Barrymore) which he had built in a style reminiscent of New Orleans architecture, in hopes it would reconcile his wife (Lillian Gish), a former Louisiana belle, to the rough frontier life. The couple have two sons, Joseph Cotten, who is like his mother, and Gregory Peck, strong, ruthless, and following in his father's footsteps. To this home comes Pearl Chavez (Jennifer Jones), the daughter of a distant cousin who had entered into a common law marriage with an Indian woman. As the struggle with the railroads develops, Cotten leaves home and sides with the railroads; Peck sides with his father and becomes an outlaw. The house is divided against itself, with Jennifer caught in the middle. And that's all you should know before you see the picture. But you can see what dramatic dynamite the story contains, also what problems it poses for "the Brain," as Ann Harris is affectionately nick-named on the Selznick lot.

Another function of her department is to collect a file of photographs showing in detail the period and locale of each story. These photographs are used by the art department in designing their sets. If photographs are not available, artists' drawings are provided. Every research department in Hollywood maintains a voluminous picture file, though frequently when a production is finished, the picture file collected for it is turned over to the Los Angeles Public Library, where it becomes available to other studios as well as anyone else who's interested.

"I can't say how many pictures we as-

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sembled for 'Duel in the Sun'," said Ann. "I know it took a lot for the ranch house, because it wasn't a typical style of architecture.

"Sometimes even locating one picture turns out to be quite a project. King Vidor, the director, who's from Texas, wanted a gate such as he had seen in his home state. Then he remembered he had seen one at the Hearst Ranch in San Simeon operating on the same principle, and thought it would be a picturesque detail. It's a wide gate which you can drive through without getting out of your car—or off your horse—because as you approach, you pull a rope which opens the gate. And on the other side is another rope which you pull to close it behind you. Well, the only photographs available were a few long shots which didn't show how to construct it. I called up a lot of people who had visited the Hearst Ranch. They all remembered the gate, but nobody had noticed the details enough to give us any help.

"Finally I put through a call to the superintendent of the Hearst Ranch, told him my problem, and asked if he would help me. He said, 'Why, shore, lady!' He had the gateman draw a sketch of the gate, and airmailed it to me; it got here just in the nick of time. The art department built a small model for the company to take on location, and at Tucson they built a reproduction.

"Every detail in the film is the result of going over many pictures before they decide what they want to use. We supply authentic information, with occasional recommendations for a choice. But if any departures are made from historical fact, these are determined by the writer, director, or producer, usually for dramatic reasons. The movies don't seem to take the dramatic license that the stage does. They try to stick pretty close to reality, because they realize if a person in the audience sees one detail that's not right, it will take his mind off the story and spoil the whole picture for him.

"We also supply costuming information to the wardrobe department, and we furnish the hairdressing department with photographs of hair styles required. For the hairdo that Tillie Losch wears in 'Duel,' we assembled pictures of all the Indian women we could find, then helped select the one which best suited Miss Losch, and at the same time brought out the character she was portraying.

"I think perhaps the most fun of all on this picture was digging up the old-time expressions which were part of the colloquial language of that day. It's so colorful, and is just pure American. We got these expressions from books on Texas, both novels and histories, and from talking to people who could either remember the idiom of that day, or had heard older people use it.

"In the development of the story, Mr. Selznick wanted to have Pearl's father convicted and hanged for a murder he commits. So we had to look up Texas laws of that period and find out what acts were grounds for conviction. In looking up the law, we came across this amusing paragraph, which, being all about mitigating circumstances, didn't help with the plot, but we loved the phraseology: *'If the insulted person kills before he has time to cool, he is not guilty of murder . . . Insanity by reason of intoxication is legally a mitigating circumstance . . . Another question to be considered is; Should the deceased have departed?'* Which last we took to be an elegant way of saying, if the murder turned out to be good riddance of bad rubbish, the murderer need not be hanged!

It'll be a summer wedding for Johnny Coy and Dorothy Babb, dance partners in "Ladies Man."

"In research work, you're never really off duty. One night I happened to be glancing through the war casualty lists—I don't know why, because I didn't have any relatives in the war—but there I happened to see the name of 'Raoul Chavez', the name we had given Pearl's father in the story. The next morning I called up our legal department, and they advised us to change the name of the character in the story. That's why he's called 'Scott Chavez.'

"Another thing we have to think about is keeping the seasons in their place. When Pearl arrives at the Spanish Bit (the name of the ranch in 'Duel'), fruit trees are in blossom. As the story progresses, we have to show the blossoms dropping, the kitchen garden growing, and have people dress according to the season. For one of the love scenes, Mr. Selznick wanted to use frolicking colts in the background. To make sure this was okay, we checked into the mating times of the animals and discovered that there is no particular season. We helped the production department round up all the colts."

"What is the most outlandish question you've had to answer?" she was asked.

"Well, I think on this picture," said Ann, "it was the wire sent me by our prop man in Tucson. It said: *'Please wire me if chuckawalla lizard is okay.'* It seems they had photographed a lizard running over a rock where Gregory Peck was sitting, and then weren't sure whether that kind of a lizard was native to the locale of the story. We found the lizard section of the Encyclopedia Britannica very helpful, and then double-checked by asking some people who knew the Texas country. You find that you can never take one person's word for anything—not even the Encyclopedia Britannica's. Yes, it turned out that the chuckawalla lizard was okay."

But even the knottiest problems don't bother Ann Harris; they just add zest to the game. That there are headaches to research work, she admits, though she was hard put to it to think up an example. Finally she decided that the biggest headache is to work your head off running down obscure bits of information, which then get lost in the shuffle and are never used.

Sometimes a modern story, she says, means more work for the research department than an historical one, for two important reasons: (1) there is less data available on modern events, and things move so fast that what data is available today may be all wrong by the time the picture's finished; (2) a whole audience will notice any inaccurate detail of a modern story, whereas only two or three might know enough about historical details to catch any slip in a period story. But in years to come, she believes, research workers will have to be more careful than ever, because so many boys and girls coming out of the service will have traveled all over the world, and audiences will have a lot more experts than ever before. Pictures showing Africa, Italy, India, Australia, Germany, etc., will have to be absolutely correct, for audiences will be full of people who have been in all those countries, and they won't hesitate to criticize any flaws.

"I get letters all the time," said Ann, "from people with wonderful backgrounds, who want to do research: retired army colonels, teachers, girls just out of college, veterans. I don't blame them for wanting to get into this work, but unfortunately, openings are very few and far between, since there are less than 100 research workers in the entire motion picture industry. That's a very small percentage considering the size of the industry.

"And salaries are lower than in most other departments. I believe the clerical workers get the lowest salaries in the industry, but they're contented because of the personal satisfaction the work gives them. So you see the opportunities and material advantages are on the negative side. People who are lucky enough to get into studio research will end up making less money than they would at almost anything else. It's one field where you really work for the love of the work."

Ann got into her present job by one of those flukes that happen so often in this fantastic business. She had worked for an advertising agency, and also for a motion picture artists' agency, both of which had given her a thorough knowledge of the city and of Who's Who in the industry. Then she was asked to serve as executive secretary to Mr. Selznick in 1941, which she did for a time, and found it valuable preparation for what came later, since it gave her an understanding of Mr. Selznick's method of working.

About this time a vacancy occurred in the research department, and Ann was persuaded to try it temporarily. She fell so completely in love with her job that she's been at it "temporarily" ever since.

The two things that have helped her most of all in her work are her own natural curiosity about other people, and a course in library procedure. While she is not a college graduate, she has had the equivalent education through both residence and extension courses.

"An understanding of library methods is the main thing," says Ann. "My assistant used to work in the Los Angeles Public Library, and I don't believe I could operate without a girl who had had library experience.

"As far as I'm concerned, I wouldn't have any other job, and I think that's the feeling most people doing studio research have about it. There's never a chance to get bored, no two requests are ever alike, there's always something funny happening, and you're constantly acquiring information.

"Most satisfying of all is the feeling of creation this work gives you, knowing that the information you unearth leads to the building of a scene that's good to look at. You never get screen credit, so it's not personal vanity, but just the joy of a good job well done, of contributing to a cooperative effort that results in a good production, and adds to the enjoyment of so many people."

THE END

BOY MEETS GIRL

(Continued from page 47)

"The Red House," the picture in which he returns to the screen; but he is perfectly candid about his actual age. Lon was twenty-three last April. He's dying to be his age on the screen. His acting ability has been underestimated. Stop to realize that, although he's brought naive youth with the accent on farmer boys to you, he's been working steadfastly in the sophisticated movie industry since he was thirteen years old. The only time Lon was ever on a farm (aside from a film version of one) was when he was eight years old!

Although he drifted to a canteen, to immortalize the lonely soldier in his first hit, Lon never once went to a canteen when he became a soldier in reality. Reason? He was never lonely. He learned to drive a sulky for that racing epic about Indiana in three days. He's never been to a real horse race in his life. Not interested in such. "I've never even been to a county fair," admits Lon straightforwardly. He hates to stand in line in crowds. He moves swiftly, always knows what he wants to do and where he wants to go, and being pushed around in mob scenes "beats you down," he says, reverting to the language of the Air Force. He went to the Rose Bowl football game once, but he'd never compete with the million who patiently plod along to Pasadena for that festival again.

He gets what he wants by aiming directly for it, contrary to his often bewildered film self. He's dynamically determined. Take his home, for example. When Lon was thirteen he got his first job in a studio. It was at M-G-M, in "Romeo and Juliet." No, he wasn't anything outstanding. He was only partially heard for a few minutes. He was in a boys' choir that furnished background music. But he'd seen the best picture of that year, the dramatization of the rise and fall of Hollywood stars—"A Star Is Born." The hero, Fredric March, had a home at glamorous Malibu Beach. Right then and there Lon vowed he'd become a star and reside at Malibu.

He made it. Just before he went into the Army he bought a house at Malibu. It gave him a tremendous thrill. Now, however, he's personally redecorated it (like the capable boy next door who can wield a hammer and a paint brush when he wants to) and leased it at a handsome profit. He's bought a triplex apartment house in Hollywood, a few blocks from the Hollywood Bowl. Lon and his mother and grandparents are there in one big apartment, renting the others. He has a shrewd eye for money-making, you see. So far he hasn't had time to fix up his new home as he wishes, but he has ambitious plans and he'll do most of the work himself.

What you unearth as you begin to know him better is that his will to succeed, and his correct sizing up of his own nature and Hollywood, distinguish him. Lon has no use for the typical "musts" you hear bandied about. His insight and shrewdness absorb his energy.

"Coming unprepared to Hollywood is awful," he says definitely. "It's the most stupid thing any ambitious person could do. You can't arrive here with no experience or idea of how to proceed."

How did he jump from nobody to somebody?

"I didn't jump. I was an extra for years. Don't believe that frequently-quoted adage about it being fatal to be an extra. To me working as an extra first is the same as the would-be stage star who gets the fundamentals in summer stock theatres. As an

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"I don't believe any front is necessary in Hollywood. You don't have to entertain to impress. I've never given a cocktail party in my life. I never have more than four people over at one time, because I get nothing out of a crowd, and can give nothing."

Thus simply does he blast the social success angle. Lon's not concerned with zooming his social standing. He comes from a respected, intelligent family. Aiming for fashionable party lists has no appeal to him. He likes others for what they are, not for the false faces they can assume.

It is worth noting that Lon feels admiration is significant only as it is genuine, and needs no outer emphasis. His two favorite movie stars are Irene Dunne and Cary Grant. But he's never made the slightest effort to meet either of them. He thinks they are tops in screen acting and personality, as he has his favorites among authors and musicians, and he always makes a special effort to see their acting.

He's delighted to hear from the real friends he made when in uniform. There's the twenty-six-year-old high school teacher who was a sergeant when Lon was in Alaska; he's now attending Columbia University for his Ph. D. degree. Back in Boston there's another ex-sergeant, now a head salesman for an arts and crafts company. In San Francisco there's an ex-captain who's returned to college, and who will eventually become an art dealer. Each of them brought sincere friendship to him, and he'll never forget them. They are now part of his life, whenever their roads cross.

These fellows perceived (as Ann is doing these days) Lon's loyalty. So has Ray Sperry, his stand-in. There's quite a story there behind that. Lon and Ray have been buddies since they met their first day in the tenth grade. They worked together four years as extras. You should hear them laugh, reminiscing. Ray advanced to stand-in rating when they both got on the M-G-M payroll for "Lord Jeff." Ray was to be Freddie Bartholomew's stand-in. Lon, still a lowly extra, spoke his first line on the screen in that picture. "It was 'Yes!'" Lon chuckles, "and I didn't get the raise in pay you rate for dialogue because they insisted it was my own word. It wasn't in the script." Lon's first undisputed bit part was at the same studio, when he had a scene with Walter Brennan in an Ann Sothern film. He recollects that Brennan was as generous to him as a nobody, as he was later when Lon, acclaimed as a star, acted with the veteran performer in "Home in Indiana."

All the time he was solving the problems of adolescence Lon was progressing quietly. No one paid much attention to him when he was a young Nazi in Warners' "Confessions of a Nazi Spy." Certainly he didn't chum with Edward G. Robinson, the star. Today Robinson and Lon are co-starring.

Though he had an opportunity to force himself on the young stars for whom he played backdrop, Lon never did. He collected a ten-week paycheck for his participation in "Babes in Arms," but he never got cozy with Micky Rooney or Judy Garland. Lon was in blackface in a minstrel number the entire time and knew he wasn't ready to cease just observing.

He is as ardent an exponent of education as he is a disbeliever in pushy pretensions. He has been supporting himself since he was fifteen, and his mother since he was sixteen. Yet with his extra and bit roles (his last bit part was in an Errol Flynn melo) Lon never quit school. He did small roles simultaneously on the radio, too. And put himself through two years of college in Los Angeles. Instead of seeking notoriety, attempting to be news before he was deserving of a reporter's efforts, he was "strictly collegiate." Belonged to a fraternity. Still has his college sticker on his car. "I'm too lazy to take it off," he parries when you accuse him of sentimentality.

In his spare time he still studies. He's sorry he couldn't take advantage of the G.I. bill of rights to complete his college course. He particularly wanted to study psychology, poetry, and everything pertaining to writing when he got out of the army. Someday, he fancies, he may switch from acting to authoring.

So if you are to be a friend of his you'll have to love books, and good ones with plenty of meat in them. There won't be much time for card playing. Maybe once a week is enough for him. He learned a little poker in the army, grows tired of gin-rummy after three times around, prefers bridge. "But not with a girl. Unless I know her terribly well." He's too quick-tempered if you trump his ace.

He's an ideal companion at fine food. Invite him to a foreign restaurant and he's aglow with the possibilities for the palate. He hates fat on meat, and rhubarb, but he likes desserts so well he's very apt to encourage you to smoke while he eats yours. He's a lusty gum-chewer, by the way, and swears it looks no worse than a cigarette.

He has a new nickname since he saw Crosby and Hope cavorting in their last comedy. He's "Magirk." You can ascertain your friendship rating by the degree to which he kids you. He spreads the light touch over his earnestness, and—what's most revealing—he can be kidded himself. He has no delusions of grandeur.

No line with the girls, either. Ann soon bumped into that, naturally. He didn't try to dazzle her with any of the conventional "slick" routines. He doesn't rattle on about how he wants to drive a Cad convertible, because that could hardly be a vital objective to him. He calls her on the phone often, being highly pleased when anyone phones him (prepaid) or writes or telegraphs. He's forever refreshing himself with a shower (not a cold one either!) and a cup of coffee. He's distinctly a clear-headed, enthusiastic boy-friend with no ulterior motives.

"Anne's a real person," Lon says intuitively. "She is quiet, gentle, has a lovely speaking voice as well as that slightly terrific singing voice. The way she renders 'Begin the Beguine'—! No, she's not a jive fan," he adds. "She calls herself a long-hair. But then I like classical music best myself, too. And I hate to jitterbug. I had

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Answer to puzzle on page 80

L	A	K	E	■	F	R	A	N	K	■	A	L	A	N
A	R	A	S	■	M	A	R	I	A	■	L	O	B	A
N	I	N	A	S	■	C	A	R	Y	■	O	W	E	N
A	D	E	L	I	N	E	■	■	E	T	H	E	L	■
■	■	■	■	S	U	S	A	N	■	M	A	■	■	■
S	K	E	E	T	S	■	L	E	E	■	■	T	L	■
H	E	L	N	E	■	■	F	R	A	N	C	H	O	T
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■	N	A	I	S	H	■	■	C	O	L	B	E	R	T
H	O	R	N	■	E	L	U	L	■	S	U	S	I	E
G	R	E	G	■	L	I	N	A	S	■	L	A	S	S
C	A	S	S	■	P	L	A	T	T	■	L	E	E	S

to learn once for a role, but what I like are the waltz and polka."

He's not against make-up, artfully applied, nor a touch of color to the hair. Ann, however, is completely natural because it fits her best. "She wears no make-up at all during the daytime, not even lipstick," he pointed out. "Very little at night. I like her individuality. After all, she is out to be a fine actress. Being nominated for the Academy's Award as the best supporting actress of the year, for her work as the daughter in 'Mildred Pierce,' shows she's on the way to her goal. I like career girls. They have a purpose that's specific, and for which they'll sacrifice. They aren't namby-pamby, and they don't have to give up any domestic qualities."

If you are to click as a friend of Lon's you'll have to be content to move into his orbit slowly. He is not given to sudden, overwhelming affection. Friendship grows with him, with each mutual discovery. But he never lets you down, once your companionship has been established.

There are serious sides to Lon that you must accept if you want to be counted as friend. He classifies racial discrimination as a sin against his fellow-men, and backs up his active democratic standards with an approachableness and understanding for anyone of any race, color, or creed. He never shirks responsibility, realizing it is the privilege granted an independent soul. He makes no flamboyant promises, choosing low-voiced earnestness to fuss and flurry. He cuts through to the core of things with a zest you can't help feeling when you are with him.

He met Ann accidentally, at Ciro's. He doesn't go to swanky night clubs on dates for that sort of noisy glitter holds no interest. This was an exception, an all-star turnout for acting awards presented by a prominent magazine. The one vacant chair was at a table with Ann and her escort. Lon isn't superstitious, has no faith in fate automatically manipulating one's life. He contends the natural law of like-attracts-like somehow induced a picnic hostess to invite both Ann and himself to a Sunday afternoon brunch a few days later. "Then we were both asked to a party at Roddy MacDowall's. We were the oldest couple there. We decided we'd better talk a lot of things over," he smiled.

Since then they've been dating regularly. Both had a month free before they began their respective biggest films to date. They went to neighborhood movies instead of premieres, dined at little tea rooms before and on nutbergers (Hollywood hamburgers with nuts) afterwards. They didn't discuss their careers. No reading of roles to one another. Each knows it's plainly a matter of excelling and they don't need to wax hammy about their jobs.

Now that they're both working on intensive shooting schedules, Lon in "The Red House" at the RKO studio in Culver City, and Ann in "Swell Guy" at Universal, they do a lot of telephone-talking daytimes. Fate had absolutely nothing to do with the new apartment home Lon bought being precisely thirty feet from Ann's residence. Out of all Hollywood's residential space, that just happened. It gives them a chance to chum . . . you should hear Lon accompanying Ann. He always depreciates his piano playing, but he does all right. Last time she sang "Smoke Gets In Your Eyes" he retorted teasingly, "But I don't smoke, honey!"

His grandparents have just celebrated their golden wedding anniversary. Lon looked long at Ann when that subject came up. "Let that be a lesson to you, young lady!" he announced softly. He didn't sound afraid to kiss a girl, as that sergeant with the strange sense of publicity blurbed. He didn't sound afraid of anything.

The End

JOHNNY COY

(Continued from page 55)

Canada. He is five-feet-nine, weighs 140 pounds, has blue eyes and red-brown hair with a wave in the front that makes the girls swoon with envy. He isn't married and his nickname is Jake. He sleeps in the raw and has a blackboard beside the telephone where he writes down in large letters Important Appointments which he'd be prone to forget if he didn't.

Johnny is middle-man between six sisters, three older and three younger. The sister named Mollie left Montreal and came to Hollywood to keep house for him. They live in a modest, comfortable apartment on a hill overlooking Hollywood and Mollie cooks, cleans, mends and washes for Johnny. She always answers the telephone first and protects him from columnists who want to know if he's engaged to anybody this week or did he break a leg on his Palm Springs vacation, real estate salesmen who want to sell him a house-and-lot or a filling-station as a side-line investment—and other importunate persons.

Mary, another sister still in Montreal, knits the most wonderful, multi-colored Argyle socks for Johnny. They are knee-length, fit for a Canadian winter, so every time Mollie washes them, she pushes them down a bit to make them shorter. Johnny came to my house the other afternoon wearing a gorgeous pair in yellow-maroon-and-cream squares that Mollie had worked almost down to ankle-length. Mary's knitting on an elaborate ski-sweater-with-socks-to-match that has elephants and other difficult animals marching across the front.

Johnny's not much of an eater, but he likes a peanut-butter and jelly sandwich and a glass of milk for a midnight snack, and always has two poached eggs, a glass of orange-juice and tea-with-lemon for breakfast. And, believe it or not, a meal of fried liver, well-done, comes even before steak with French-fried potatoes as his favorite dinner. He can cook "a little."

He admits he's lazy about cleaning his car—hates it—but loves to go horseback riding. His idea of a perfect day is "horseback riding in the morning, golf in the afternoon and a good movie at night."

On a brief, recent vacation in Palm Springs he got saddle-burns on the insides of his legs, on his first ride, and searched desperately in the local shops for a suit of long underwear for protection before he went out the next time. Of course he was

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laughed at condescendingly—who'd want long underwear in Palm Springs?—so he stuffed hotel-towels in his trousers as the next-best-thing.

He would like to do a romantic role, but can't stand his face on the screen. He likes sports-clothes best, and is trying to break himself of smoking too much. He says he's stubborn and thinks his worst fault is being too conscientious.

Johnny's best friends are Diana Lynn, Gail Russell, Bill Eythe and Sonny Tufts, and he doesn't think Hollywood girls are spoiled. He's never missed out on a role he really wanted, and he works out all his dance-routines himself. He thinks bobby-soxers are wonderful and has one official fan-club called Coy's Constant Crew and twenty-eight branches, among them names like The Golden Dancer and the J-C Club. Letters from fans are often signed "coyly yours."

One girl sent him a twenty-five page letter in an 8 x 10 pasteboard box such as photographs are shipped in. On the outside was pasted a threat, written in pencil, of a thousand-dollar law suit "if anyone but Mr. Coy" opened the box. The twenty-five pages inside said how much she loved Mr. Coy and that she was leaving Connecticut to hitchhike to Hollywood to be with him. However, she made the mistake of stopping two separate days on the way to long-distance Johnny—collect, six times a day at the studio—to announce her approach. This naturally drove the Paramount telephone operators slightly nuts and the police picked up the traveling 'teener in mid-Continent.

Johnny's taste in music is varied. His new hobby is records and he's starting to build up his collection. He hasn't been actively interested before, but now it's beginning to get him. His likes change with his moods; perhaps one week he'll play nothing but classical music, symphonies and concertos. He'll play over and over his recordings of *Chopin's Waltz in D-Flat*, the *Prelude in A*, Tschaikowsky's *Andante Cantabile* and Max Rabinowetch's *Symphonie Moderne.* The next week it may be Swing, another time boogie-woogie, and again sweet ballads. Victor Young's score for "Love Letters" is a great favorite, as is Inez James' singing of "Come to Baby, Do" with Jimmy Dorsey's band. Especially-liked band-leaders too, are Fred Waring, David Rose, and Victor Young. He likes to listen to Andy Russell and to Margaret Whiting, a personal friend who has sung "It Might as Well be Spring" for him and Mollie in their own apartment living-room.

There's no real place for his growing record collection in the apartment, but some day he wants a house of his own with built-in cabinet and shelves for the albums, all neatly indexed and arranged. ("But no house yet," he says, "until I'm more sure what's going to happen to my career. I wouldn't want to be saddled with property out here to find out later I'd have to go back East to work on the New York stage!")

Though Johnny's a thrifty Scot, he does like to play the races moderately. The temptation's great, with butchers who are bookies as a side-line and somebody's secretary who does a neat little business on the boss's telephone. But Johnny never plunges heavily and does it more for the fun of the thing than as a consuming passion.

He's flattered to the soles of his dancing feet to give autographs and takes the greatest care in answering his fan mail. So many queries come asking when he is going to visit any one of a hundred towns that he wants to tell everybody right here that he's champing at the bit to go on personal appearance tours, and will start off just as soon as the studio sends him.

He gets many letters from aspiring dancers. They all ask the same questions: "*How do you get to be a success? Will I be a star if I come to Hollywood? How did you learn to dance so well?*" And he can only reply: By loving to dance and by practicing, practicing-continually. He might add, too, that he learned the hard way, against parental opposition, and by winning so many contests that he was emboldened to strike out on his own and go to New York to win or lose on his lone, personal efforts. He could add, too, that the going was tough and that there was a period of more than a year when he couldn't get an engagement. In that year he turned to any job he could find: from riveting to driving a truck for a drug concern.

Johnny has written one fan letter in his life—to Fred Astaire, of course—and he asked some of the same questions about how to become a successful dancer as other people ask him now.

But it's the letters from invalids, shut-ins, the unfortunates not able to walk who are attracted to him as a dancer, that touch him the most deeply. It's hard for him to reply to them, he whose very life always has been action, motion, grace. But he *does* reply, in words of hope and comfort that come from his heart.

Sometimes the little presents he gets touch him, too. A button from the uniform of a girl's brother dead on Iwo Jima; a watch chain worn by the deceased father of another girl; two slivers of colored tissue paper from the pom-pom waved at a high-school prom. One girl writes him a poem every month and numbers them so he won't lose track.

In return, the fans ask for a button off his coat, a lock of his hair, a discarded necktie.

Johnny likes the girls and the girls like Johnny. His name has been linked with this one and that one—Olga San Juan, Dorothy Babbs, his dancing partners. When the fans ask him what kind of husband he'd make, he answers, "A good one, I hope." He has no preference as to whether the girls are blondes or not. One story quoted him as saying he liked blondes best, and he tells me the letters poured in from brunettes and red-heads—with pictures—demanding. "What's the matter with *us?*"

Since then his scope has widened and he admires 'em all. He notices a woman's appearance first and simultaneously is alert to find out if she has a sense of humor. He abominates pomp and circumstance and crudeness in anyone.

Johnny's a neat young man and walks with the typical light grace of a dancer. He uses Yardley's English Lavendar to shave with, and likes clothes. He's just splurged on two new suits—a black one and a blue with a fine stripe.

He wants to graduate from dancer to actor. He'd love above all to play opposite June Allyson. His favorite actresses, besides June, are Greer Garson, Ida Lupino, Paulette Goddard. His favorite actors are Ray Milland and Cary Grant. The picture he best liked making is "Ladies' Man," which he has just finished, Eddie Bracken is the star and Bill Russell the director. He admires Mr. Russell beyond all people. Incidentally, there's another Coy picture to be seen it's Republic's "Earl Carroll's Sketch Book."

He's impatient to succeed, is Johnny Coy, and he knows that you, his fans have put him, in this short two-and-a-half years, in the position that five years of slower building would normally bring.

Johnny Coy's nimble feet are darting up the ladder of success you have made for him. He wants to be sure it's steady on a solid foundation.

THE END

DIANA LYNN

(Continued from page 40)

them like you. What would you tell her?"

Diana's expression became transfixed in thoughtful consideration, then she said: "I'd tell her first of all to be interested in a lot of things so she would never be ill at ease nor at a loss for something to say, never have a one-track mind. Then I'd tell her to be courteous and considerate of her dates."

"How did you learn that? By experience . . . is it instinctive, or did someone give you that advice when you were starting out?"

My question drew a full coverage smile. "I'll tell you something," Diana said. "I learned it the hard way. At one time in my dating career I had an unfortunate experience. I wanted to be the life of the party, and I wasn't the type. I wanted to be the belle of every ball, and I worked too hard at it. Result: my friends dropped me. I learned my lesson and I never tried to play that role again. I learned to be interested in what my dates are interested in."

"You don't mean you're a clinging vine?"

"Heavens no!" she exclaimed. "I don't mean to carry it too far, being agreeable. One can lose her own personality completely, and that's worse than being self-centered."

But when did she begin dating? What were the steps in this transition of a gangly, giggling girl to this poised, sophisticated "new Diana"?

"It happened all of a sudden," she told me, "when I was sixteen. One day it seemed as though I were a kid with never a boy thought. Then I woke up one morning—it seemed as sudden as that—and my entire viewpoint changed. Before then, my parents were worried about me—honestly they were. You see I didn't have any brothers and I never attended co-educational schools. The only dates I'd had, my mother would engineer for me. She would call her friends who had sons and arrange the whole thing. It started out on a neighborhood basis, and I guess went on from there."

"You've made up for lost time?"

"It's just that I like people," she said. "But I must confess I make friends more easily with men than I do with women."

The one question I most wanted an answer for was what she especially likes, or demands, in a man. And Diana didn't hesitate with the reply. Immediately, she said:

"Consideration. At least to the extent that he will call me first and ask me if I'd like to go somewhere with him—not just arrive on my doorstep at 8:30 in the evening and say, 'Come on, we're going to so-and-so's!' "

But is there any man in particular who occupies a sort of extra-special place in her consciousness?

"Bill Russell!" she exclaimed. "He's completely wonderful. He was my dramatic coach, you know. And now he's a director. Why, even when I was a little girl, he always took me seriously, when I needed that the most. He always knew what I was talking about, and understood me, even when what I was talking about didn't make sense to other grown-ups. He coached me and worked with me and encouraged me, and gave me confidence in myself. Why, the parts he used to give me to study! Way above my head. But you see, I needed someone to show confidence in me, in order to give me confidence in myself."

Diana's eyes sparkled. She spoke so fast the words tumbled about like eddies in the rapids below a waterfall.

And besides Bill Russell . . . there were others too?

"Wynn Roccomora, my agent," came the answer, quick-like. "He's gone through an awful lot with me." She laughed. It was a reminiscent laugh. "Yes," she continued, "Wynn suffered with me through my growing up period. He listened to all my problems—and he has slapped me on the wrist more than once, too, about different things. And he's been right, every time."

Well, now we'd hit on something! Since she'd mentioned two men, I suggested that she might as well break down and tell me about the others.

Diana threw back her head and laughed. "Trapped me, haven't you! Now I'm in a spot. All right, you win. Lynn tells about the men in her life!"

With that, Diana scrooched around and settled herself as if to be comfortable for a long story. Which was okay by me!

"There are two men in this town," she began, "to whom I'll be under obligations as long as I live. I'll have to speak of them together. They are Billy Wilder and Charley Brackett."

As she spoke their names, her voice took on a tone of near awe. It was spoken in respect, almost in reverence.

"They came into my life during the period of 'The Major and the Minor,' when I was very young and very ignorant. It was Mr. Wilder's first job as a director. I was so scared that I said my lines, and most of the time I didn't know what was going on. But he was so easy and so relaxed with me. He's a great man in every sense of the word, and he has a great mind. As for Charley Brackett, I love him dearly. It was he who encouraged me and went to bat for me to get the part. Oh! . . ."

Diana interrupted herself and put her hand over her mouth.

"I mustn't forget Frank Freeman," she said. "He's only the head of the studio!"

I laughed. "You wouldn't be rolling an apple now, would you?" I asked. "Just a small but very red one, maybe?"

"Look," Diana said—and she wasn't kidding, "Mr. Freeman saved my neck around

HOLLYWOOD IS TALKING . . . about Errol Flynn's book "Showdown" going into a fourth printing, although the style is stiff and the plot languid. Even a nude bathing sequence, by moonlight, followed by seduction wouldn't be enough to put over a book not backed by the romantic Flynn name.

. . . Nancy Guild, the University of Arizona co-ed who got her break when she was pictured on the cover of "Life." Upon press preview of her first picture "Somewhere in the Night" it was agreed that Nancy is not only beautiful but histrionically talented, too. She's set for a great career, barring untoward occurrence.

. . . about Joe Cotten's securing permission to go to London to appear in "Voice of the Turtle" opposite Margaret Sullivan. There are several hundred people in Hollywood who swear that seeing Joe and Maggie in the comedy about nubility in spring would be worth flying the Atlantic to see.

. . . about there always being a character named Trubshawe in each of David Niven's movies. Reason: when Davie was a member of the Highland Light Infantry, his favorite brother in arms and in pubs was a hearty named Mike Trubshawe. His humor was phenomenal, his luck prodigious.

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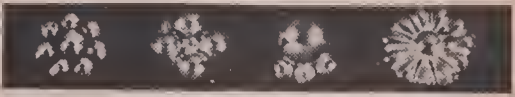

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this studio—not once, but many times. There were several executives at Paramount who for two solid years wanted the studio to drop my option, every time the contract came up. Mr. Freeman would say, regularly as clock-work every six months, 'No boys . . . we'll keep her.' And between you and me, those other executives were perfectly right. There was absolutely no reason why they should have kept me on the payroll."

"See here, Diana," I said. "There's one man I know means more to you at the moment than any other man in the world. Come on now . . . how's about it?"

Diana again threw back her head and laughed—a happy, full-fashioned laugh, the kind which only can come from a heart which is young and gay.

"All right," she answered. "I met Henry Willson when he got the James Browns to bring me to dinner with them to his house. Later that evening we all went dancing at the Mocambo. Then we started going together, Henry and I, and we've kept at it. Professionally, I think he has a great deal of good sound judgment, and I have a great deal of respect and admiration for him. How's that!"

So we started talking about Henry. You see, I know Henry Willson pretty well, myself.

Soon our talk began to take on the tinge of a mutual admiration society meeting, except it was Henry who was getting all the admiration. After all, how much CAN you praise a person, without getting dull?

"Let's get negative for a change," I suggested. "Tell, me, Diana, what DON'T you like about Hollywood?"

As usual, she had a ready answer.

"The insincerity of some people here," she said. "For instance, those who like you only when you're doing something important. You know, I never consider my private life in relationship to my career, the way some people do. Of course I like to talk shop when I'm at a party where there are actors, writers, producers and directors—but when I get outside that circle, I like to listen to opinions about what's going on in the world; about religion and politics, and what makes things happen and why people act as they do."

At which point I noticed a new expression come into Diana's eyes. She slowed down in what she was saying, and her glance was across the room, her eyes were glad. I followed her look and saw Henry Willson approaching

"From now on," I said as he greeted us, "I guess I play second fiddle around here."

Diana had said earlier that she and Henry had a date for the rest of the afternoon, and I've lived too long to enjoy being a third party. So I excused myself and bowed out, leaving the field clear for Mr. Willson. And it was from that moment on, I presume, springtime for Henry!

THE END

OLD ACQUAINTANCE

Even with the war over, the restless American population is popping back and forth across the continent, trying to find a hotel room, so no one knows when he is going to meet an old friend. At dawn, one day, for instance, Victor Mature was awakened by a man with a gun who wanted to share Vic's latest pay check. Vic explained that he was as flat as an airmail envelope—he never carries cash. At this point a second caller thrust his head in the door and said, "Hi, Vic!" He was a chap whom Vic had known in service. After an exchange of greetings and good wishes, the boys left. With them they took the locket Rita Hayworth had given Vic during those halcyon days you may recall.

ACTOR'S LAB

(Continued from page 57)

Warner's 20th anniversary of sound brings to mind that Myrna Loy (above with hubby Gene Markey at the Macamba) was in W.B. "Don Juan," first picture to use sound successfully.

at the Actors' Laboratory. The Lab itself (a five-year-old cultural enterprise, strictly non-profit) pays the remainder from its slender treasury, and the movie people donate their time. Thus a GI can get 15 months of film coaching that a millionaire's son couldn't buy at any price—and it doesn't cost him a dime.

"Please don't let veterans think they can hop a bus to the Actors' Lab and get a running start into stardom," the faculty pleads. "Right now the Lab is so full the walls are bulging. The waiting list is enormous and registration is closed." Of those who tried out for the current Lab group of trainees, only one in every four was accepted. Those enrolled had to be dead serious about acting and talented enough to have a real chance of success.

The trainees attend classes at the Lab every day—or every evening, if they've landed daytime work in movies, as fifteen already have. On Monday evening the whole crowd gathers, two hundred strong, in a projection room of some major studio. There an actor tells them about his problems in a certain role, and shows them the movie containing that role. Afterward there's a long informal discussion between star and audience.

These Monday night sessions are something of an ordeal for the stars. Questions come smoking in like tracer bullets from all over the projection room. John Garfield was trembling with nervousness when he began. Marc Lawrence, who has played many hard-boiled gangsters, looked distinctly soft-boiled as he fumbled frantically for words. But as the session goes on every actor warms up in the give-and-take, and finds himself telling more about movie technique than he ever realized he knew. Ray Bolger began by warning the GI's that he couldn't give them advice on acting, because he worked by instinct alone. Two hours later, after they'd made him think back through his days on the musical comedy stage, grilled him on his preparations to play the Scarecrow in "Wizard of Oz" years ago, and pumped him dry about his current work in "The Harvey Girls," Bolger wound up by chortling, "Gee, thanks for letting me come! You really made me *think* about acting, and it taught me a lot."

The Lab students get all-round training for stage as well as screen, because many of their tutors spent years on the stage. Hollywood director Vincent Sherman, who directed the Lab production of "A Bell for Adano," was formerly a stage actor, and enlivened rehearsals of the Lab play with countless stories about his footlight adventures. Most of these stories had a moral for his listeners—such as the one he told about an experience with Otto Kruger, when both were appearing in "A Bill of Divorcement." One night Kruger completely forgot his line in a scene with Sherman, and stood glaring helplessly at him while the audience waited. Sherman shook his finger in Kruger's face. "I know what you're going to say," he snapped. "You're going to tell me—" and he went on to give Kruger's line, without the audience realizing anything was wrong.

Ex-GI David Fresco remembered this example of fast thinking when a fellow vet was attacked by stage fright during another Lab play, "Lillian." In the middle of a scene with Fresco the other boy lost his memory so completely that he substituted a meaningless line from an entirely different play. Fresco strode over to him and demanded loudly, "What in the world are you talking about?" The audience suspected nothing, because Fresco stayed in character, and the other actor was jolted out of his daze by the unexpected question and went smoothly on with the right lines.

Fresco isn't always so cool, however. He tells one story on himself that is considered a classic around the Lab. "Keenan Wynn sat in the front row at our production of 'A Bell for Adano,'" he recalls, "and enjoyed it like crazy. He led the whole audience with his laughs, yak-yak-yakking away at just the right moments. Afterward he rushed backstage to tell us how much he liked it. When he started pumping my hand and congratulating me, I blurted, 'Gosh, Mr. Wynn, *you're* great too!" . . . I guess I'll never live that down."

The Lab isn't an all-male outfit. Well-known actresses like Aline McMahon, Ruth Nelson, Gale Sondergaard, Rosa Stradner, and Rose Hobart teach there. Likewise, the executive director of the Lab Workshop is a woman—Mary Tarcai—regarded by her colleagues as America's leading specialist in this field. Many of the students are girls—the GI Bill of Rights isn't limited to men—with a sprinkling of starlets, sent over by the big studios for polishing. The girls aren't spared in the toughening-up process which every Lab student endures, and they find the day full of surprises.

Morris Carnovsky was coaching one of these girls on a scene where she was supposed to register shock and bewilderment. She couldn't do it. Suddenly Carnovsky, who is the soul of gentleness and patience, flew into a tantrum. "What did you come here for?" he stormed. "What do you expect to get out of the Lab? What are you trying to do? Answer me!"

The girl gasped and stammered as she tried to respond. Carnovsky cut in, his face beaming. "Now you look right, my dear," he purred. "Now you have the right facial expression, the right way of speaking. Do the scene that way."

The stars don't always agree on acting methods. Carnovsky and George Coulouris have long carried on a friendly feud over technique at the Lab. Recently Coulouris gave a lecture which contradicted several of Carnovsky's pet principles—staring challengingly at Carnovsky during most of the talk. When it was over Carnvosky rose to reply. "George is a dear friend of mine," he said, "and I admire him. You all remember the man who declared, 'I'd rather be right than be President.' I can only say this: I'd rather be Coulouris than right."

The End

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Fan Fare

The Red Skeltons at a recent Hollywood party. The "Dood-it" boy's new pic, "The Show-Off" (MGM) is about a man who can't tell the truth. Red's the prevaricator of course.

● In other parts of the country Red Skelton may be known by many titles—radio comedian, movie actor, rising young celebrity—but to residents of Kalispell, Montana, he'll always be remembered as "a darn good scout."

Skelton was visiting in the small Montana city after his release from the army, and decided to go elk hunting in the nearby mountains.

The man from whom he purchased his hunting license advised that there was a special permit for returning servicemen; so Red secured the proper license (he thought!) and went merrily on his way.

What the man had neglected to reveal was that there also was a special license required for out-of-state hunters!

Red still insists that he bagged the elk with his first shot. Of course he didn't keep it—the game warden saw to that! Hailed into court, Red pleaded guilty, paid the $100 fine, and sadly bade his elk farewell.

It's likely that many a man would have felt deep animosity over such a situation. After all, the "crime" was caused only by his unfamiliarity with the laws of a state in which he was a visitor.

But not Red!

A few days later, when the comedian learned that his confiscated elk was to be auctioned off at a Victory Bond rally, he decided to make it a "Red Skelton" Bond drive. He announced he would give a show in the High School auditorium; admission would be one Victory bond—pledged or purchased.

It was a good show; the sort of performance the rural community in Montana never had expected to see. And it's not likely that they'll ever forget it—or Red's good humor over an embarrassing situation.

"I'm going pheasant hunting Sunday," Red told them from the stage, and added, "The case will probably come up Monday."

That's why residents of the small city of Kalispell, Montana will tell you that Red Skelton is such a "darn good scout."—*Told by Mrs. Mildred Kelso, East Lake Shore, Bigfork, Mont.*

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Address all contributions to "FAN FARE" Editor, 535 Fifth Avenue, New York 17, New York.

WHO'S NEW . . . BEVERLY TYLER

(CONTINUED FROM PAGE 31)

soprano, full and round and sweetly true.

At ten, Beverly was invited to join the choir of Dunmore Methodist Church in Scranton. She enjoyed it, especially the soprano solos that came her way. It was after she had sung a solo one Sunday morning that Mrs. Earl V. Tilley, singing coach who had been in the congregation that day, came to see her mother.

"That child's voice is remarkable," she told Mrs. Saul. She offered to take Beverly to New York for an audition with Frank LaForce, former coach for such celebrities as Lawrence Tibbett and Richard Crooks.

You can imagine that Mrs. Saul put no obstacles in the way. The three of them went to New York at once, saw Mr. LaForce, who seems to have been as much impressed as was Mrs. Tilley, for he agreed to take Beverly as his student at once. For several years, week-ends to Beverly meant voice lessons in New York, and whole summers were spent at the coach's place in New England.

When she was thirteen, Beverly made television tests at a New York studio, an exciting process which led to an audition for the Aunt Jenny radio program, a favorite with New York children. "Everything is for the best" etc.—so Beverly was signed for the program. She used to get $70 a day for two fifteen-minute appearances on the air.

It was after one of these programs, on a raw November day following her fourteenth birthday, that Beverly and her school chum, a little girl who had been on the program with her, walked down Broadway followed by Beverly's parents. They passed the Loew State Building.

"I know some pretty important people up there at the MGM offices," announced the school chum, "Why don't we go up and see them? You're always saying you're going to be in pictures."

"Oh, I don't know—" Beverly regarded the entrance dubiously.

"Come on, I dare you! Come on, it can't hurt you to have them say 'Hello' or something!"

Thus dared, Beverly, followed by her mother and the giggling chum, darted inside and took the elevator. Mr. Saul waited in the lobby expecting their instant return. . . . Poor patient man!

The little party, admitted to the MGM offices, waited for twenty minutes. "Let's go home," urged Beverly, then, "Your friends aren't too keen about saying 'Hello.' "

At that moment a talent scout, emerging from an inner room, saw them and said gruffly: "Well, whaddaya want?"

"Nothing!" snapped Beverly, with a toss of her red head. But Mrs. Saul brought out a parcel of clippings praising her child's voice and waved them at him. "Look at these," she advised, "and see if you don't think she's worth testing!"

The talent scout glanced through the sheaf of clippings, said in a tired voice: "Well, I suppose she can sing, if she wants to," and led them to an audition room. When the child had finished half a verse of her chosen number, he held up his hand. "Stop! Stop right there!" he cried.

Beverly stopped, gave him a furious look and thought to herself: "Once let me out of here and *nobody* will ever get me in this place again!" But all the talent scout wanted, it turned out, was to call in every top executive who happened to be within reach. "Now—begin again," he directed.

The executives listened, nodded to one another, conferred briefly when the last golden note had died away; then their spokesman asked: "How would you like to go to Hollywood?"

Beverly's mother was enraptured. So was Beverly, with some reservations, for all her school friends were in Scranton. Part of her wanted terribly to make a successful screen test; part of her couldn't help wishing she could manage to stay and graduate with her class. The telegram to Hollywood must have been quite something, for it brought producer Joe Pasternak hurrying east to direct the screen test. "He's the man who directed Deanna Durbin!" she told her father, breathlessly impressed.

Two weeks later her father, executive of a typewriter company, arranged to have himself transferred to his company's Los Angeles office, and the little family moved west. Beverly had a movie contract!

She saw herself, a second Deanna, starring in pictures written especially for her, with maybe Herbert Marshall or Walter Pidgeon as male lead. It was deflating to be popped into school on the MGM lot to study from nine to twelve every day, then more study all afternoon in French, Italian, voice, diction, dancing and dramatics. Noontime, she lunched at the commissary, where she saw celebrities in make-up and costume, or when not working in beautifully tailored clothes, all of them important, glamorous, and busy on real careers.

She'd been told that she must be trained for the screen, but goodness, who expects training to last forever? Letters from girls at home kept repeating: "What picture are you in?—You say you're busy, what are you doing?—Won't you ever get a part?" —It began to look as though she never would.

Shortly after she had arrived in Hollywood, Beverly called a studio friend in high excitement. "Guess what's happened?" she cried, and, when no guess hit the mark: "We're renting Deanna Durbin's first house in Hollywood! Isn't that lucky? Don't you think it means something?" But Deanna's first screen role came to her when she was thirteen, and years passed, each day dragging, and Deanna's house did nothing for Beverly Tyler.

Now she was sixteen. They were casting "Best Foot Forward," a film starring Lucille Ball, and most of the girls under contract were to be used. Beverly joined June Allyson and Nancy Walker on her first sound stage and the three compared scripts. Beverly had most to do, for she had a song at the high school graduation scene. Her day had come!

There were dozens of youngsters in the picture, and no one particularly noticed the redhaired girl with the lovely voice. Beverly was broken-hearted. Here she was, practically grown up, back in school again like a child! She couldn't stand it! . . . She didn't. . . . An agent found her a role in a Broadway show, a Max Gordon show, where she could sing her heart out. She signed a new contract before the studio would permit her to depart, agreeing to return on completion of the run, and for five months she played on Broadway, loving every minute, learning much. She came back poised and self-confident.

"They're testing me for the French girl in 'What Next, Corporal Hargrove?' " she announced, one day, triumphantly. She dreamed of doing scenes opposite Bob Walker. . . . She didn't get the part.

"That's why I think everything turns out for the best," confided Beverly over her grapefruit at luncheon, "If I'd been given

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that part. I'd have been working when they decided to do 'The Green Years,' and I wouldn't have had a chance at that wonderful role. You mustn't be too disappointed over things—something better is surely coming."

Four years to the day from the time she set foot on the MGM lot, Beverly made her first scene in a leading role. Again it was a high school graduation, but this time she sang Handel's "Messiah" and caused a sensation on the set.

Now she's playing the feminine lead opposite Peter Lawford in "My Brother Who Talks To Horses." This is a period picture and Beverly is cramped into an old-fashioned corset for her role.

"I'm like Scarlett O'Hara," she confessed, "When they dress me, I keep saying: 'Tighter, tighter, I can stand it tighter!' until I'm almost stifled. We've been on the picture three days and have two and a half months to go, and here I am wedged into this corset. I can't sit, so they have resting boards for me on the set, I can't eat because the food won't go down—" she stopped toying with her grapefruit, of which she'd eaten one small section—"and I can't breathe. The wardrobe girl has to get me out of it about four o'clock every day. She says I'll get sense and wear it looser soon!" Beverly laughed and shook her head. She doesn't want that kind of sense . . . yet.

Her most dangerous experience didn't happen in a picture, or in what she refers to as her private life. It was when the circus was in town and Beverly on a dare—you know how she is about dares—posed with three elephants.

"I stood on the middle elephant, who was crouching down," she explained. "I was barefoot and his hide felt rough to my feet. The other two elephants stood on their heads, their rears elevated on either side of me. Suddenly there was an explosion near us. I never did find out what caused it, but the two elephants began to fall toward me, and the one I was riding tried to stand up. I thought I'd be crushed under them and I was terrified. But somehow I managed to leap off and run. I suppose I ran two blocks before I knew where I was!"

The nearest she's been to romance, Beverly says, demurely, is the time she sang at the wedding of a schoolmate, not so long ago. Her songs were "Because" and "I Love You." She doesn't think she's been in love yet. She doesn't read poetry, but sometimes she copies passages from books and carries them around in her purse. There's a paragraph in there now about love—but Beverly's not letting anyone see it.

Like every eighteen-year-old, she has an Ideal Man.

"He must be a sweet man," she stipulates, "a kind person—that's most important—and I don't care if he's handsome or not. Some ugly men are terribly attractive. He must be older than I am, lots older, say, five or ten years at least! He needn't be wealthy, but I don't think I'd be interested in a man unless he was career-minded. I mean, a man who has ambition for *some*thing. It doesn't matter whether he has succeeded yet or not, but he must be on his way. Actors fascinate me, and I adore talking shop, so perhaps my ideal man is in pictures, either acting or directing, or maybe he's a producer or executive. But he must love me to distraction, even more than I love him . . . Does that sound terrible?"

There you have her—Beverly at eighteen!

THE END

MERGER

Eleanor Parker, for whom Warner Brothers has great plans, recently married Bert Friedlob, local business man. As soon as Eleanor's picture commitments allow, they will fly to Acapulco for a honeymoon.

DICK HAYMES' HIT PARADE

(CONTINUED FROM PAGE 36)

polls. Take, for example, Dick Haymes, the tall, twig-nosed singer whose sweet songs made him the idol of the juke box set and now a top box-office draw of the Twentieth Century-Fox film makers.

It required many pulls on Dick's favorite brier pipe before he could narrow his field down to ten. He likes so many, and in each case knows why. Name almost any song in the last fifteen years' popularity lists and it calls to mind some pleasant or important incident in the eventful life of this restless, vital and likeable balladeer. Finally assembled, the Haymes "hit parade," together with the reasons for his selections, reads like a scenario with musical cues.

The downbeat, Maestro, please! Furnish the musical background, if you will, while Dick Haymes makes with these words:

"HAPPY DAYS ARE HERE AGAIN"—I don't exactly favor this number for singing, but it always reminds me of the sea, which I love, because of its association with all the sea voyages I've taken. I've crossed the Atlantic about twenty times and every ship seemed to have a bad band on the promenade deck which played that song as we left the docks. Very rarely they'd vary the routine and give out with a nostalgic "Aloha." Ever since I was two, when I left Argentina with my mother to go to New York, I seemed to be traveling. Some trips were on super de luxe liners, some on tramp steamers. Once I had a job as a stoker. Another time I was a deck hand and sang for tips in the lounge evenings, accompanying myself inadequately on a guitar. My brother Bob and I bought a schooner one year, got it into first class shape and used to take fishing parties out to sea. I wouldn't be happy living far from the ocean; salt water seems to be in my blood. Some day I hope to sail around the world. Yet when I think of the sea, I don't recall a romantic or heroic ballad; just that bouncy number bady played by some tired musicians.

"MOONGLOW"—The incredible blue of the Mediterranean. The happy times when my mother, brother Bob and I spent Summers at Cannes, Monte Carlo, Antibes. The wonderful moonlight on the water. I was too young to be romantic about it, in my earliest 'teens, but I remember that moonglow just the same. I was more interested in swimming, then. I remember I longed to try the pool at the Cannes swimming club. We weren't members so one day I just climbed to the top of the high wall surrounding the pool and dived in. After the startled members recovered, they applauded instead of having me thrown out, and gave me permission to use the pool when I pleased. With my training there I was able to win the Mediterranean championships for two years. "Moonglow" always reminds me of the French Riviera and those carefree days when a swimming medal was the most important thing in the world to me.

"IF YOU LEAVE PARIS"—For ten years the fascinating French capital was our home, although we shuttled back to Santa Barbara to see my grandparents, spent Summers on the Riviera and I had time out for school in Switzerland. Gay, prewar Paris, with its soft, blossom-scented Springs. I'll never forget it. We were in clover then, too, just like Paris. Solvent and carefree. In addition to her concert singing, Mother had a Paris dress shop with her own factory that did a fabulous business. Then came 1929 and we didn't have much more than a sou, because seventy percent of her clientele had been Americans. Perhaps you don't know "If You Leave Paris."

It never was exceedingly poular, but its sentimental lyrics mean more to the people who love Paris as it was, than the many other songs that have been written.

"BLUE MOON"—After Paris we returned to the States. I sang for the Summer of 1931 in a hotel in Spring Lake, New Jersey. I made $25 a week, which was good money in those depression days, but I had to go back to school in the fall; I was only fifteen. From 1933 to 1938 I was in Hollywood and my theme song then could have been "Brother, Can You Spare a Dime," I was that broke, but I never liked the song because it was so negative. Most of the time I was hungry. I was an extra in Westerns; organized a five-piece band which folded for lack of funds, started writing songs, none of which sold, and had a sustaining radio program, with no pay. "Blue Moon" really stands for those days.

"OLD MAN RIVER"—Stands for Harry James, but the identification takes explanation. Armed with a bunch of my songs, I worked my way from Hollywood to New York and tried to peddle them, again with no luck. Finally I managed to see Harry James and he listened to me sing some of my tunes. I remember I sang "Lovingly Yours" for one. He said the song was strictly off the cob but he'd hire me as a singer. I grabbed the offer, but fast. That was a definite turning point in my career, the beginning of the upswing, although I had another big slump later. We made a lot of records but the first one I sang with Harry, that won me any attention and went over big, was "Old Man River." I've regarded it as a good luck charm ever since and it also happens to be one of my favorite songs. Harry James also happens to be still one of my best friends.

"INTERMEZZO"—I was singing with the James band at the Hotel Lincoln in New York one night when I saw a beautiful blonde at a ringside table. Call it chemical, psychic, anything you like; to me it was love at first sight. We were introduced, there was time for little conversation, but I promised myself that there was the future Mrs. Haymes. Imagine how I blessed Fate the next day when we opened at the Paramount Theater and on the same bill were the Samba Sirens from the Copacabana and one of them was—The Girl—Joanne Marshall. She took a heap of courtin' and during that time our favorite song was "Intermezzo." Now, as then, I'd call it a haunting love song. Oh yes. Joanne and I were married on September 21, 1941.

"YOU'LL NEVER KNOW"—This one takes a lot of telling for identification, but I hope you'll bear with it, for the long string of facts lead to the point of why "You'll Never Know" is my favorite song. About six months after our marriage when we knew "Skipper" was on the way, I left Harry James because he was touring West and I wanted to be in New York with Joanne when our baby arrived. I started my own band—14-piece, this time—but Selective Service soon drained the key men. I resumed as a soloist with Benny Goodman. After Skipper was born, and Joanne and he could travel with me, I accepted an offer from Tommy Dorsey to go to California. We did the picture "Du Barry Was a Lady" and had nine weeks at the Palladium.

Then Joanne and I took stock of one Dick Haymes. I had gone as far as I could singing with bands; I had been with the best of them, so I decided to go it on my own. I tried selling songs again and getting engagements as a featured singer. No luck. That was the toughest period of my whole life. I wasn't any hungrier than the last time I flopped in Hollywood, but now I had Joanne and Skipper to think about. I sent them back to New York where they had to live in a furnished room. I owed everybody money.

Singer Helen O'Connell, a friend of Joanne's, heard about the colossal failure of D. Haymes and did something about it, bless her. She convinced her manager, Bill Burton, that I had talent and that he should handle me. He wired me the money to go East and move Joanne and the baby into a decent apartment, all before I had signed a contract.

Then things began happening. Within a month he had me singing at La Martinique in New York. A few days later I was signed by Decca Records and one of my early discs was "You'll Never Know." It caught on and has sold 1,600,000 platters!

"THE MORE I SEE YOU"—Continuing, comes Hollywood again, and the third time was the lucky one. Four months after Burton started handling my career I was signed by Twentieth Century-Fox. Just a year before that I had been driving comedian Chick Chandler to work at that very same studio but never got past the gate! I've always called Burton "Pappy." I don't know why. I might call him "Old Man River," because he's been just as much a good luck charm. Here I am in movies, getting paid for playing love scenes with my pal Harry James' wife. Paid for acting, which I never dreamed of doing; paid for singing, which I always liked anyway, especially when I can sing songs like "The More I See You," my favorite of any I've done for the screen. Certainly I like "It Might As Well Be Spring," but I didn't sing that in the picture. There's a good tune. Good lyrics, too. Wish I'd written it!

"IRISH LULLABY"—Which brings us to the present and the children. Yes, Skipper, whose real name is Richard, has a little sister Helen, named for our good friend Helen O'Connell, but unofficially yclept Pigeon. If she had been a boy we were going to name him Bill Burton Haymes, for Pappy. He was disappointed at first that our second baby was a girl, but he's on Pigeon's team now. He insists that she'll always be able to take care of herself, pointing with pride to the fact that although only two, she's already pushing Skipper around! I've always had a real bang out of singing lullabies to the kids. Of them all I favor "Irish Lullaby" and always dedicate it to them when I sing it on my CBS programs. I suppose I have a weakness for it because my mother was Irish. I think there was a touch of gypsy in her, too, the way she could pack up for some far corner of the earth on practically no notice. She's still quite a gal, teaching singing in New York. As for Skipper and Pige, I want them to follow whatever careers they themselves choose.

"HOME ON THE RANGE"—I can't remember the 15,000 acre ranch where I was born near Buenos Aires, but I guess it endowed me with a love for horses. Then, too, I learned to ride when I was about knee high to a pinto; the schools I attended in Europe thought riding was definitely a part of a young "gentleman's" education. I've always liked horses, and now I have six of my own. I rent a barn for them, about four miles from the house, but soon I hope we'll be moving to a 400 acre ranch I'm considering buying. I want to breed horses but I won't try raising thoroughbreds until I have time to train them myself. I'm still more interested in Western saddle horses, anyway. Point a finger at Bing, if you will, and say his theme song is "Horses, Horses, Horses." Not mine. I like the wide open spaces and the breed of horses that goes with them, and what song suggests that better than "Home on the Range"?

Okay, Dick. If ever you decide to record those ten tunes in an album, tell us ahead of time so we can place our order. We'll buy your hit parade. Quite a collection, we'd say. Quite a collection!

THE END

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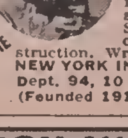
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TERESA WRIGHT

(CONTINUED FROM PAGE 49)

(as well as the sense of humor and lack of personal vanity which keep her ego from taking a daily beating!), Teresa merely smiled and admitted it had been mentioned occasionally. The rest of the table roared with laughter, however, as the hostess revealed Teresa's supposedly famous identity. The poor guy hasn't stopped blushing yet, nor have his pals at M-G-M, where Teresa's Oscar-winning performance in "Mrs. Miniver" was filmed, stopped ribbing him unmercifully.

There were more than a few red faces, too, around the Samuel Goldwyn studio (Teresa's "home" lot) the other day when she reported to start work with Fredric March, Myrna Loy and Dana Andrews in "The Best Years of Our Lives," formerly tagged "Glory For Me." Happy to be back—her four previous pictures had been made at other studios on loan-out—Teresa blithely drove her car on the lot and parked it as usual in front of her dressing room. Before she could alight, however, a studio fireman nabbed her.

"No parking allowed on the lot, miss," he said sternly. "Take it across the street." Obediently Teresa drove away. Walking back into the studio, she met Goldwyn and Cameraman Gregg Toland. Pleasantly she inquired about the new non-parking rule.

"There's no new rule, Teresa," Goldwyn said. "Must have been a new fireman who didn't recognize you. Drive on as always."

The next day she again drove on, parked in front of her dressing room, and this time got into the building before a second fireman approached her car, looked around for the offender, and then calmly climbed in and drove the machine away. Slightly irked, she telephoned Goldwyn and complained. Goldwyn promised to attend to the matter.

With a challenging I-dare-you-to-stop-me glint in her eye, she drove and parked her car the following day. Sure enough, up rushed a third fireman. Angrily he looked her over.

"You can't park there," he thundered. "That space is reserved for Teresa Wright!"

Happily, such upper cuts to her feelings never bother Teresa; she's long since resigned to them happening time and again. Actually she is thankful to be bypassed as a celebrity, particularly in public, since even watching the ordeal other stars go through at the well-intentioned hands of enthusiastic fans terrifies her. Definitely an introvert, she has to steel herself to make the required "entrances" at premieres and such which other actresses enjoy and take in stride.

"My knees always turn to water and I get sick at my stomach," she describes the torture. "But there's one thing I *am* always spared at such times—the only thing the photographers ever ask me to do is get out of the way!"

Possibly it is because Teresa looks so unactressy that the public invariably fails to recognize her offscreen, for except on rare occasions when she gets "all done up," she is the soul of simplicity in appearance. There is nothing fancy or bizarre about her hair-dos, she wears a minimum of discreetly applied makeup (with her skin and features she needs little!), and her personal wardrobe leans heavily toward tailored suits and basic blacks. She does have a passion for eye-catching gay hats, but actually has worn few of the many she owns more than once. She is not sloppy about her attire, as she accuses herself, but likewise she definitely is not as clothes-conscious as a successful

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actress is supposed to be. It is not at all uncommon, for instance, to see a price tag still dangling from some garment she has picked up and donned in a hurry. At a recent broadcast (to her horror!) she found herself elegantly bowing to the studio audience in a new coat with a 2-inch price label fluttering from one sleeve.

"That really cured me," she avowed, and then suddenly grinned sheepishly. In plain sight on a checkered blouse she had bought and put on that morning en route to the studio was a label marked $6.95. "Oh, well," she laughed, "almost cured me!"

Possibly it is her untheatrical behavior in public which deceives people into thinking only "There's a very pretty girl" and looking elsewhere for a glimpse of a movie star. Quiet, unaffected, more than a little shy, Teresa assiduously eschews any act which will draw attention to herself. She never strikes arresting poses, flaunts her importance, raises her voice above a well-bred pitch, or struts with that unmistakable self-confidence so frequently seen in movie queens. She demands nothing, either by speech or manner, in special favors and attention from the workaday world, and not too surprisingly, gets just that, as a result. The other day she stood at a counter in one of the better stores in Beverly Hills, deliberately ignored by two clerks who were busy yakety-yakking between themselves a few feet away. Finally one of them, without bothering to apologize for the unnecessary delay, deigned to wait on her.

"Guess who is in the store, buying a hat," the clerk volunteered in something akin to awe. "Lauren Bacall, that's who!"

"Gosh!" Teresa said amiably. "Imagine that! A movie star right here in the same store with us!"

Most likely, however, the real secret of Teresa's offscreen anonymity lies in the unorthodox course of her Hollywood career, a course which makes her unthreatened stardom of today all the more amazing. Actual tabulation reveals that of the five years she has been in Hollywood under fat contract, less than one year of that time has seen her working before the camera!

Her determined quest for motherhood, of course, was the sole reason for that. After her marriage to the writer, Niven Busch, in May, 1942, she wanted nothing so much in life as to have a baby, and thereupon decided that come hell or high water, she was going to *have* a baby. If it meant goodbye to the movies and stardom, so be it; her choice still stood.

Thus it was that Teresa left the screen the first time in 1942 after completing the Alfred Hitchcock thriller, "Shadow of a Doubt." It was the fourth big picture she had made within her first year in Hollywood, whence she came from the New York stage at Goldwyn's earnest behest to play the role of Alexandria in the memorable "Little Foxes," and she was a tired girl. Too, she had discovered surgery was necessary if her dream of motherhood was to be realized.

Her defection frankly threw Goldwyn into a tizzy. No producer relishes losing an actress who had scored as heavily as Teresa in "The Little Foxes," "Mrs. Miniver" (in which she won the supporting actress Oscar), "Pride of the Yankees" (in which she was nominated the same year in the Best Actress classification), and "Shadow of a Doubt." He had further plans for her, big plans for big pictures.

Adamant, Teresa had the operation and remained away from the screen, regaining her health, until early in 1944. Happy with Niven and his two sons, Peter, 13, and Tony, 9, in their California-style farmhouse in San Fernando valley (the house is on a plateau in the center of a 3-acre site and is rurally complete with stables, orchards, barbecue pit, etc.), she was loathe even then to return to make "Casanova Brown" with Gary Cooper.

The return, however, proved short-lived. No sooner was "Casanova" completed than she was gone again, this time to bear her first child, Niven Terence, who made his appearance in December of that year. She could have squeezed in another picture before her retirement, perhaps, but to her the idea was unthinkable.

"Actresses are none too stable emotionally at best," she explained. "If I gave what I should of myself to work at that time, there would be little left for the coming baby. If, because of that, anything happened to the child, my conscience would have haunted me the rest of my days. Some actresses, I know, manage it beautifully; I did not believe I could and be fair to everyone."

Last June, when the baby was six months old, Teresa again returned to the screen to make Paramount's "Trouble With Women"

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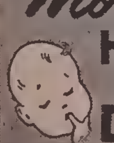

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with Ray Milland, and then "The Imperfect Lady," also with Milland, and both as yet unreleased. Then once again, this time through no wish of her own, Teresa was away from work for several months while "The Best Years of Our Lives" was in preparation. No wonder Goldwyn heaved a sigh of relief when the cameras finally started rolling on it a few days ago remembering, as he did, Teresa's announced desire and intention to have a second child, and a succinct remark she made in passing one day, he had good cause for concern.

"Look," she had said in impatience at some new delay, "this way I'm not making a picture or a baby, and that's wasting time. I'd like to get busy on one or the other!"

With such long absences from the screen, plus the super-private life she lived during those absences, it is not wholly illogical or inexcusable, therefore, that so few people do recognize Teresa when she is around and about in public. There must be times, however, when it piques her just a bit, despite her sense of humor about the thing. Just the other day, for example, one of those eager beaver autograph hounds barged up to her table at the Brown Derby.

"You're Jennifer Jones, aren't you?" the fan asked.

Teresa politely denied it.

"Are you Betty Fields?" the fan persisted. Again Teresa said no. "Shucks!" the fan said, turning away in disgust. "I was sure you were *someone!*"

Another time, Teresa recalls, she was walking down the street when she again was accosted by a fan. This time she was sure she had been spotted for herself, because she happened to be done up in movie-star swank. (Once in awhile, she says, people do recognize her then, or if she's somewhere stars are accustomed to gather.)

"May I please have your autograph?" the fan effused. "I just adored you in 'Laura'!"

Gene Tierney was the girl in "Laura."

Most consistent among Teresa's ignorers, however, have been the doormen and officials, minor and otherwise, at the annual Academy Award shindigs. For three years in a row she was on the list of special guests for whom the "A" treatment traditionally is reserved. In 1943 she was present as a nominee for an Oscar, in 1944 to present an award to Katina Paxinou, and in 1945 she was drafted for the same job when Paxinou was unable to be present to hand the award to Ethel Barrymore. Nevertheless, each time she appeared she was given such a thorough brush-off, they couldn't even find her in the background, and had to resort to paging her before the proceedings could proceed!

"This year I fooled 'em," Teresa confided, entirely without malice. "I didn't even try to go through the main door!"

Once, she likes to remember, victory and vindication were almost within her grasp. She and Niven were strolling along the street in an Arizona town when a stranger approached them.

"How do you do, Miss Wright," he said. "How nice to see you in our city. I've always enjoyed your work on the screen so much."

Beaming happily at the unexpected recognition, Teresa all but danced a jig in the street. Someone at last knew her for whom she was, and could call her by name too!

"I've always admired your grandfather's work too," the man added. "The greatest man in his field."

Teresa gulped. "My grandfather?" she parried.

"Sure!" the stranger said heartily. "Frank Lloyd Wright, greatest architect of our time!"

Frank Lloyd Wright is Anne Baxter's grandfather.

THE END

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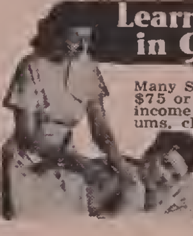

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HOLLYWOOD PARTY LINE

(CONTINUED FROM PAGE 43)

confidentially, even when neither party knows where the other is at the moment.

The husky Carl Crawford, whose shyly concerned expressions, as well as his physical appearance, suggests Van Johnson, is the inventor of an unique filing system which indicates where each of his members should be at any moment. It is the answer to the actor's need for a fixed number where he can be reached, whether he's flush or broke. The Call Club can reach him at a restaurant, nightclub, the studio or golf course.

If a film star is at Palm Springs and wishes suddenly to call a friend who is also absent from home, she has only to telephone the Call Club. It will quickly locate the friend or, chances are, he will check in within a few minutes, and the two will be connected through the switchboard to carry on their conversation.

If three or four celebrities wish to hold a conference call, they can all carry on a conversation, with one being at the Brown Derby, another at Brittingham's, a third at La Jolla and the fourth at home in Beverly Hills. As a matter of fact, if the Call Club were not so crowded in the use of its facilities they could even play a game of bridge by telephone. But the Call Club exists for more practical purposes. In all the world there is no one thing which ties together so many famous lives as Hollywood's party line.

But the bizarre pattern of Crawford's own life, in building the service, is more of a story than those of most of his fabulous clients. His experiences with Hollywood's party line began in 1928. He started with himself and three other jobless actors as subscribers. Now there are 3500. In the early operation, 100 calls were considered a big day's work for the four volunteer extra players doubling as telephone operators. At the present time 14 operators handle 6,000 to 8,000 calls a day.

Like many great ideas, the Call Club was born of a flash of inspiration kindled by the friction of necessity. Carl was then an impecunious actor who believed that the big-chance call would come through any day, and he filled in jobs as an orchestra leader, prize-fighter and a peddler of radio ideas to get enough money to keep the telephone bill paid. His chief occupation he considered to be his acting, and it was to finance his way through medical studies some day at the University of Southern California. He and other players lived beside their telephones as much of the time as possible, waiting for the precious calls which would put them to work. No calls, no work. This kept them at home and prevented them from going out for relaxation and, more important, from hunting jobs. Out of the depression which such bleakness leveled on his spirits, the resilient Carl dug up the idea that they could all have more free time if they gave out one telephone number to prospective employers. Each would take turns being at the telephone, to take the calls for all the rest, then track down the lucky ones or hold the messages until they called. Naturally, this one should be compensated for the restrictions the task put on him.

All the actors and actresses were enthusiastic about the plan. The result was the Call Club—which today serves such diverse notables as the entire cast of the Red Skelton show, Rise Stevens, Helen Costello, Dennis Day, Bill Bendix, Ralph Bellamy, Walter Slezak, Keenan Wynn, Helen Forrest, John Carroll, Rita Hayworth, Orson Welles and Alcoholics Anonymous.

"The late John Barrymore was one of the many Call Club members who kept his personal telephone number confidential and left messages, sometimes in code," recalled Carl.

"Once when he was having marital difficulties which had not yet been uncovered by newspaper reporters and columnists, Barrymore telephoned us, made several sardonic and witty comments, then left a message. All it said was: *'Shakespeare's Passionate Pilgrim, stanza 4, verse 10.'*

"When the newspaper headlines told about his marriage rift, I became curious about the reference and looked it up. It read: *'Crabbed age and youth cannot live together.'* "

At the very time reporters and columnists were scurrying around in wild efforts to find out whether Errol Flynn was married, the secretive Carl and his tight lipped Call Club operators knew the facts.

"How did you know?" I asked.

"We knew it when Errol Flynn approved receiving collect calls from a young lady in Mexico through the Call Club."

"But that does not prove they were married," I protested.

"It does when she says, 'This is Mrs. Flynn calling'!" Carl countered.

In the same way the Hollywood party line knew of the growing romance between actress Faye Emerson and Elliott Roosevelt. The mounting number of calls from General Roosevelt from Washington, New York, and London were tell tale clues long before the newspaper and radio newshounds were even sniffing. The reason General Roosevelt put his calls through Hollywood's party line was that it could always locate Faye, whether she was at home, at the studio or attending film city parties.

The tempestuous romance between Nancy Kelley and Fred Jackman has run part of its course over the Hollywood party line. The frequency of their calls and the warmth of their messages put the heart seal on them.

"We can plot a graph on romance from the number of calls," Carl said. "If a starlet and a man exchange several calls a week, it's an acquaintanceship; if they talk over Call Club lines a dozen times a week, it's probably business; but if they converse a dozen times a day—boy, that's love, and I don't have to wait to read the papers or listen to the radio," the switchboard impresario declared.

However astonishing a situation arises, the Call Club operators must refrain from betraying their reactions. Frequently consummate restraint is required.

A harried radio producer called to say: "There's an actor who moos more like a cow than a cow does. My secretary has spent two hours trying to find this mooer. Can you give us any help?"

The Call Club, which prides itself on being able to locate its members, rose to the occasion. The operator replied in matter of fact tones "You are talking about Mel Blanc. He's sitting in your outer office, waiting to see you." (Mel Blanc has since become famous as the voice of "Bugs Bunny," later to be featured on the Jack Benny show as Jack's parrot.)

A minor but pleasant convenience of the Call Club is connecting pals who can't remember each other's telephone numbers. When Humphrey Bogart was on his yacht at Balboa he decided to telephone Peter Lorre. He ran through his pockets and found he had left his book of numbers at home. He appealed to the Call Club and was connected with Lorre's confidential number.

Thrill of a cops and robbers chase against thieving time came once out of the Call Club's wake up service, by which it undertakes to get the entire cast of a motion picture at the set on time, as it did for "Going My Way," or to get an orchestra to work on time, as it does for the elegant Xavier Cugat. Probably its most amazing achieve-

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ment occurred when Barry Fitzgerald's telephone went out of order while he was working with Bing Crosby in "Going My Way". Unable to telephone Barry's wake-up call, the quick witted night operator, Emma Horowitz, called the police department and explained the danger of an entire company of highly paid players being kept waiting for Barry's appearance. The police radioed a patrol car in the area of Mr. Fitzgerald's home.

"He was a little bewildered when he saw the police officers at his door," said Carl with laughter.

"On another occasion, when we had a casting call for an actor, we located him in jail. We bailed him out so he could take the job."

When clients of the Call Club telephone friends delightful news, they frequently share it with the operators. This happened when Mrs. Kay Kyser confided in her friends that there was going to be a Kay Junior. Thus the Call Club is usually "in the know." Sometimes the doctor's first call about the matter comes over its lines even before Winchell can get to his typewriter and microphone.

When Patia Power, the mother of Tyrone, learned that her warrior son was coming home from the Pacific, she confided the good news in an operator at the Call Club and asked to be awakened in time to meet his plane.

So much is the number of the Call Club—Hollywood 6211—a part of the habit pattern of many filmland people that an actor telephoned it when his wife was seriously burned. He blurted out his need for immediate help. While an operator dialed the nearest hospital, "Doc" Crawford had his chance to practice medicine. He instructed the actor in the correct treatment for burns, and so eased the suffering of the actor's wife and hastened her recovery through prompt care.

Diana Barrymore is one of the many actresses who has the Call Club telephone her guest list to convey invitations to social functions, such as cocktail parties.

An interesting feature of the Call Club is its audition by telephone. A producer or director who is searching for a particular voice or accent may call an actress and ask, for example, "Let me hear you do a Spanish dialect." Or the script itself may be sent over by messenger and the actress will read the lines over the telephone, thus conserving the time of the producer or director. The brilliant young composer, Dave Rose, so auditioned his beautiful tune, "Holiday for Strings," with his New York publisher. This was the one time when the operators were given permission to lift the rule against leaving their keys open to monitor a call, and they were among the first to hear the enthralling strains of this piece of music, which was sensationally acclaimed by the public.

The ugly discord of tragedy sometimes breaks into the tangle of ambitions, triumphs, momentary heartbreak and comedy in the Hollywood party line.

Piteously desperate, the emotion charged Lupe Velez repeatedly sought her beloved, Harold Ramon, and left tear choked messages for him at the Call Club.

"I cannot live without you!" read one message which the late Lupe and many other love anguished girls have used.

It was no overstatement, as we know.

A short-short story from life happened to a brilliant young actor. His destiny was as cruelly ironical as any denouement fashioned by a playwright. Several times a day he called Hollywood's party line to ask whether his quest for work was successful.

"I became interested in him because I knew he was a very talented artist," Carl said, and whenever I was on the switchboard I would always pretend that I, too, expected that all important call for him. I would even riffle a stack of messages so he would know I was really checking to see whether there were any calls for him. This seemed to bolster his hope.

"Then one day, as happens more often in make-believe than in life, his big chance did come. I was so glad for him that I decided to let him know immediately myself.

"When I telephoned his rooming house, they told me: 'He killed himself this morning!' "

Carl, who hangs onto an idea like a puppy with a bone, remembers that originally he wanted to act so he could finance his study of medicine—that he started the Call Club so he could get acting jobs, and that he gave up acting because he did not want to compete with his clients—is still on trail of higher education. He is just out of the Navy after three years service as a Pharmacist's Mate, and despite the loyal and efficient service of a carefully chosen staff, there is much to do in the Call Club in the next few months so he can again resume his frequently interrupted but never surrendered medical studies.

This means an 18-hour a day grind for him. As the one man entrepreneur of Hollywood's party line, he supervises the problems of handling the 3500 accounts, from the 1000 free three-month memberships, worth a total of $22,500, which he gives ex-service men, to the deluxe $500 a month account of John Carroll. He bases his price structure on a combination of ability to pay and amount of service required. This ranges from a minimum of $7.50 a month for an extra to as much as $500 for stars. His party line handles without charge some 500 to 600 calls each month, some fraught with hysteria and illness, for Alcoholics Anonymous.

He tactfully but steadfastly resists efforts of columnists and reporters to highpressure him for tips on his famous clients' whereabouts and activities unless they desire to have such information released. He likewise resists temptation to commercialize on the many requests he receives for services such as recommending and making reservations for shows, restaurants and nightclubs, undertaking bookkeeping, talent management and publicity. He resists it because he has clients who earn their livelihood in these endeavors and he will not compete with them.

Carl Crawford is equally strict about his operators. He auditions them as carefully as a casting director auditions actresses, perhaps more so, for he is interested not only in the pleasing quality of their voices, but in their tact and character. They are carefully screened. When they are hired they must sign a pledge to keep secret all information they learn in their work. Rules are that they may not have dates with members, and they may not listen in on a conversation once it starts.

The Call Club's private list of 3500 telephone numbers (most of them confidential) of celluloid great is insured for $100,000. A duplicate list is kept in a fireproof safe in the modern knotty pine offices. Each week the staff of the world's highest paid telephone operators holds a fire drill in protecting the numbers.

As I talked to Carl I was fascinated by the legend that he can dial 1,000 telephone numbers from memory. I asked him if he could.

He grinned. "I've heard the story, but I've never tried it."

"Could you?" I persisted.

"Let's see. . . . He started reciting. As he called off the numbers we checked them with an operator who had the file. When he got to 100 I stopped him.

The way I feel about it, anyone who can remember one hundred numbers can remember a thousand.

THE END

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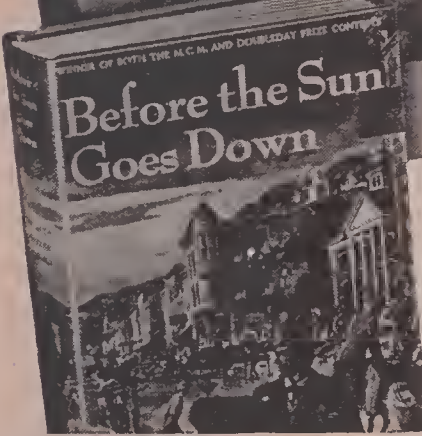

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ANGEL OR DEVIL—WHICH WAS SHE? To the New England world, Jenny Hager was a righteous woman. But to the eight men who really knew her—father, husband, sons, lovers—this Maine Cleopatra was a shameless, passionate she-devil

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Rachel — who avenged France because of one German kiss!

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STRANGEST LOVE TRIANGLE IN ALL FICTION! Esmeralda, alluring dancing girl, aroused smouldering passions wherever she went. Strangest of all who loved her were the archdeacon Frollo, and the misshapen hunchback, Quasimodo.

When she spurned Frollo, he accused her of witchcraft, but the hunchback snatched her from the hangman's noose. With him she fled to the Cathedral—but how long could she escape Frollo's vengeance?

He saved her from the hangman's noose — but how could she bear to return his love?

JANE EYRE

By Charlotte Bronte

WHAT TERRIBLE SECRET CURSED THEIR LOVE? Passionate, daring story of a man who spent his life seeking a woman he could love.

His wife, was driven mad by her own excesses. Then—a French dancing girl, a Viennese milliner, a Neopolitan countess—and at last the one woman he adored—a girl barely more than a child. What terrible secret tore them apart?

Orson Welles, Joan Fontaine in 20th CENTURY-FOX Motion Picture, "Jane Eyre."

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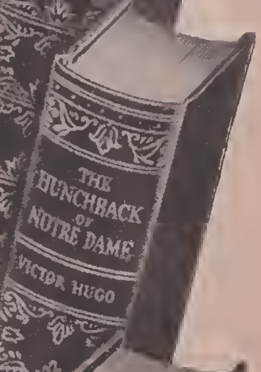
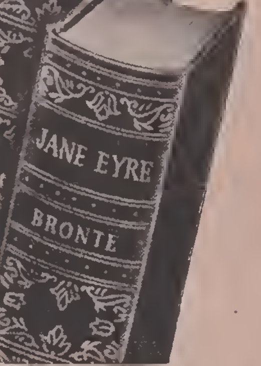
MAUPASSANT





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MOVIELAND

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August, 1946
No. 7

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The METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month

The greatest star of the screen!

We can dream, can't we? Our favorite daydream goes something like this . . .

* * * *

We sing a beautiful love song and immediately Esther Williams rushes to our side. We leap lightly to the dance floor and do a terrific rhumba with the lovely star in our arms . . .

* * * *

Well, Van Johnson actually does all that and *more* in M-G-M's great new Technicolor musical, "Easy to Wed"!

Yes, Van sings, dances and romances with *two* of Hollywood's glamour-girls—Esther Williams and Lucille Ball.

* * * *

And with Keenan Wynn to round out an unbeatable foursome, "Easy to Wed" is easily the most light-hearted laughfest to come rippling your way.

* * * *

M-G-M has given it a grand supporting cast including Cecil Kellaway, Carlos Ramirez, Ben Blue—and Ethel Smith at the organ for an extra treat.

* * * *

"Easy to Wed" is easy to take. A lot of credit goes to Director Edward Buzzell and Producer Jack Cummings. And to Dorothy Kingsley who adapted it from the screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer.

* * * *

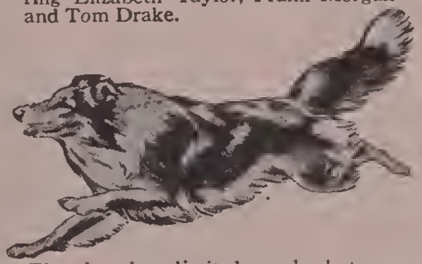
It's not easy to top such musicals as "Anchors Aweigh" or "The Harvey Girls."

* * * *

But "Easy" does it!

—*Leo*

BARGAIN PORTRAIT! Paul Branson, famous painter, has done a magnificent new color portrait of Lassie. It was inspired by Lassie's new Technicolor film, "Courage of Lassie," starring Elizabeth Taylor, Frank Morgan and Tom Drake.



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THROUGHOUT HOLLYWOOD

the talk today is about an M-G-M picture that will probably win prizes and trophies and acclaim for its very sincere, warm and human story. It's called THREE WISE FOOLS and it tells of a little Irish-girl-with-a-brogue (played by Margaret O'Brien) who brings a flood of sunshine into the lives of three hard-bitten bachelors. It is so rich with laughter and tears that for years to come it will be enjoyed again and again by millions of Americans.

"Three Wise Fools"

IS ONE OF THE GREAT COMING M-G-M PICTURES!

M-G-M presents "THREE WISE FOOLS" with Margaret O'BRIEN · Lionel BARRYMORE · Lewis STONE · Edward ARNOLD · Ray Collins Jane Darwell · Charles Dingle · Cyd Charisse · Harry Davenport and Thomas MITCHELL · Screen Play by John McDERMOTT and James O'HANLON • Story by John McDermott Based Upon the Play by Austin Strong • Staged by Winchell Smith • Presented by John Golden • Directed by Edward Buzzell • Produced by William H. Wright • A Metro-Goldwyn-Mayer Picture

INSIDE HOLLYWOOD

By Fredda Dudley

The Dick Haymes pause for a pose. She'll have a role in "Abie's Irish Rose." (UA).

Jeanne Crain and Paul Brinkman waltzing dreamily at Ciro's, still in a honeymoon daze.

WHY ACTORS HATE WOMEN:

Van Johnson is a gentleman in the fullest sense of the word. He is also a grateful human being; he is grateful to those who "knew him when," grateful to those who helped and advised him when he was getting a start in pictures, grateful to those who showered kindness upon him when he suffered his accident, grateful to those who have since fostered his career, and forever grateful to his fans. Wild horses couldn't tear from Van a word of criticism of any person who has ever bought a ticket to a Van Johnson picture, nor asked for a Van Johnson autograph.

But a friend of Van's would gladly have skinned alive a woman who, clad in a drenched bathing suit which covered a figure best described as plus-plus-preposterous, her hair hanging in oily tendrils, approached Van Johnson in Miami Beach and thrust a soiled brassiere at him with the simpered request that he AUTOGRAPH it.

Attention, fans: when you are in a group which witnesses such an example of hideous manners, won't YOU handle the situation? Won't YOU hustle such a person away as rapidly as possible, in order to spare the humiliation of *your* favorite star? YOU can impose good manners on all fans . . . won't you PLEASE do it?

* * *

PROFIT WITHOUT HONOR:

Geraldine Fitzgerald's six-year-old son, Michael, received a penny bank for Christmas, last year, and set to work with a vengeance, to fill it. Whenever Miss Fitzgerald had callers, Michael, clad in a disarming look and an aura of cherubic innocence, was likely to wander into the room, jangling the bank. His expression of amused delight, when the caller suggested emptying pockets or purse of pennies for Mike's benefit, was worthy of a David Garrick.

"No doubt about it, he's going to be a financier—and without too lofty scruples, I'm afraid," Geraldine said ruefully of her son's future.

Not long ago she returned from the studio to find Mike and several of his school friends playing toss-penny. Everyone seemed to be equally equipped with coin, a circumstance that prompted Miss Fitzgerald to ask her son that evening, "Where did all the children get their pocketful of pennies?"

"My bank was filled, so we broke it, counted the pennies, and divided them so *all* of us could have fun," said the philanthropist.

* * *

BIRDIE WITH THE BIG BEAK:

Bob Crosby and his wife, June, are expecting their fourth child in November. They now have one daughter, Cathleen, and two sons, Christopher and Bob, Jr. If you see the stork, remind him that the Crosbys would like a second daughter.

Edgar Bergen, Frances Westermann (husband and wife) and Charlie McCarthy (a bored relative) have a lovely little daughter.

Timothy, weighing in at seven pounds, is the reason Jessica Ryan isn't turning out another of her brilliant murder mysteries this summer. Bob Ryan is the chesty parent passing out cigars at RKO.

* * *

ACQUISITIONS:

. . . acquired by Ilona Massey: an antique Dresden urn, valued at approximately twenty-five hundred dollars. Miss Massey picked up the objet d'art at a Hollywood auction for $250.00.

. . . acquired by Lon McCallister: a portfolio of Toulouse-

(*Continued on page* 8)

Good wishers were on hand to welcome back newlyweds Joan Fontaine and William Dozier.

Food and fun at Ciro's for Mr. and Mrs. Thomas Lane—or Rhonda Fleming, as she's known to fans since her debut in "Spellbound." Lucky Tom; Rhonda's one of Hollywood's loveliest.

Barbara Stanwyck

Van Heflin

Lizabeth Scott

FATE DREW THEM
TOGETHER AND
ONLY MURDER
COULD PART THEM!

There's a tender
side to this drama,
too, and lovely
Lizabeth Scott is it!

Hal Wallis'
Production

"The Strange Love of Martha Ivers"

(whisper
HER NAME...)

with
Kirk Douglas
A brilliant new find
Judith Anderson
Directed by Lewis Milestone
Screenplay by Robert Rossen
A Paramount Picture

Bob Hutton rushed back from New York to keep date with June Haver at the Mocambo.

Lautrec lithographs, which he had matted on black, framed in red, and installed in his handsomely-appointed beach house.

. . . acquired by Peter Lawford: a voice coach for the song with which he will smite the welkin in "It Happened In Brooklyn." Name of the coach? Mr. Frank Sinatra.

. . . acquired by Sabu: eight additional lots on which he will have constructed sixteen apartment units, in addition to the twenty-six almost completed, which can be rented—at a very reasonable rate—by veterans only.

. . . acquired by Robert Taylor: a new Beechcraft plane. Barbara Stanwyck's observation: "Bob will have to do the flying for the family while I stay on the ground and pray."

. . . acquired by Ann Blyth: permission from her doctor to remove the brace she wore for seventeen months after her toboggan accident.

. . . acquired by Joan Biberman, Gale Sondergaard's five-year-old daughter: a new respect for her mother. After Joan saw "Night In Paradise" in which her mother plays a witch, she inquired, "If I'm bad some day, will you make *me* disappear, too?"

. . . acquired by Dick Haymes: a zenith. He learned recently that, in the past fiscal year, his fans purchased slightly over EIGHT MILLION of his recordings.

* * *

GALLOPING GOURMET:

During the cook-less era through which we have just passed, Penny Singleton has become expert at the fine art of arriving from the studio, exhausted, at six-thirty, yet placing a delectable dinner on the table for her family at seven. She is going to share her experience and knowledge with other working wives in a book entitled "LET'S EAT IN TWENTY MINUTES."

* * *

SECOND GENERATION:

Charles Chaplin, Jr., recently out of the Army, is enrolled at UCLA's drama course.

Roddy McDowall, now 17, is graduated from High School.

When Joan Crawford was vacationing at Pebble Beach, the social director at the hotel (Janet Folsom) told Joan about a chap who had attended Yale Drama School, then had been inducted into the army and had served, among other places, on the west coast. He wanted to read lines for Joan, who is always interested in giving a talented newcomer a break. After talking with the boy, Ed Barber, aged 21, she was so impressed that she encouraged him to come to Hollywood to be screen tested. At the moment, Miss Crawford and Bette Davis (who is very friendly with Joan) are both eager to fit the novice into a part in their forthcoming pictures.

* * *

EVERYTHING IN A NAME:

Jean Pierre Aumont, on the set for "Song of India" was telling friends that he remembered clearly his most terrifying war experience. It happened in Paris, after it had been freed. Meeting Marlene Dietrich abruptly—she was on an Army entertainment tour—he burst out, "What have you heard from Hollywood?"

Sighed Marlene, "For one thing, Maria is getting a divorce."

Jean Pierre's face went white. As he was on the verge of collapse, Marlene burst out frantically, "I'm so sorry; I didn't think before I spoke. I don't mean YOUR Maria, I meant MINE, my daughter Maria Manton."

Jean Pierre thought he was going to have to take shock treatment, but managed to recover when Marlene relayed stories she had heard of Maria Montez' devotion to her husband.

* * *

HANDS ACROSS THE HEART:

Ray Milland was overjoyed at winning the Academy Award Oscar, of course, but perhaps the greatest thrill to come to the actor as a result of his brilliant work in "The Lost Weekend" was an incident that took place while Ray was on vacation in New York.

He and Mrs. Milland attended a performance of "Born Yesterday," the Garson Kanin hit comedy, and between the first and second acts, Ray slipped out for a quick cigarette. He was a little late in returning to his seat so that practically everyone else in the theatre was settled before he came in. As he excused himself, and edged into his center section seat, someone in the balcony recognized him and called out, "Ray Milland!"

With one accord the entire audience arose and gave Ray an enthusiastic round of applause. He managed to retain his composure and to acknowledge the ovation with an abashed nod and smile, but he thought for a moment that he was going to shed tears of gratitude.

* * *

HATS OFF:

Because Las Vegas, Nevada, is actually one of the last frontiers of America, and because its manners are breezily informal, the uninitiated are inclined to regard the town; on first acquaintance, as raw, crude, and without sensitivity. Quite the reverse is true: Las Vegas courtesy is solidly founded upon that prime need in human relations: thoughtfulness.

When Frank Sinatra arrived at the Las Vegas airport recently, having come to view the site on which he and his syndicate plan to build a hotel and casino, the local Chamber of Commerce turned out to welcome Frank. They had brought along the west's time-honored token of fellowship: a Stetson ten-gallon hat.

But Frank was not the only celebrated guest to step from the plane that morning; Eddie Cantor was (*Continued on page* 85)

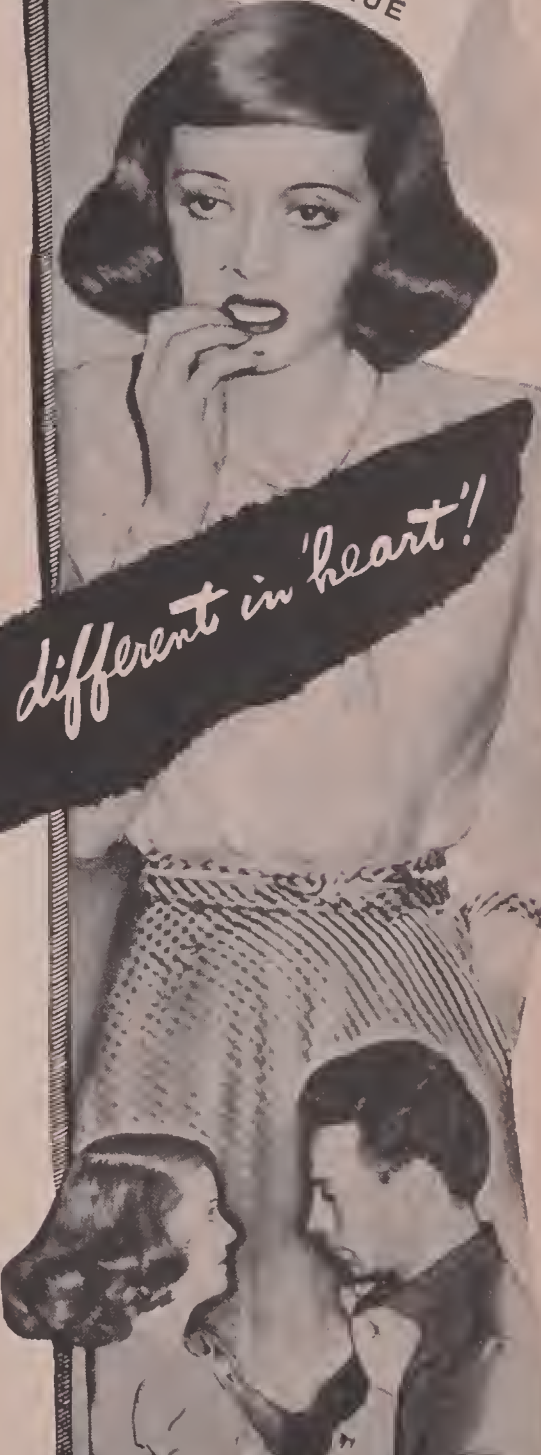
Frank Sinatra has okayed the script for his new picture "It Happened In Brooklyn."

Thomas Mitchell (left) and Jimmy Stewart came back for a second helping of birthday cake. Cast of "It's A Wonderful Time" had party for Lionel Barrymore's 68th birthday.

FLASH TO ALL FANS!
The world premiere has broken every record at the Hollywood Theatre on Broadway!

THIS IS
PATRICIA
WHO WAS TROUBLE

THIS IS
KATE
WHO WAS TRUE



BETTE DAVIS

TWICE AS
THRILLING
IN HER
DOUBLE ROLE!

Twin Sisters so alike in looks... so different in 'heart'!

WARNERS'

"A STOLEN LIFE"

WITH **GLENN FORD · DANE CLARK · WALTER BRENNAN · CHARLIE RUGGLES**

DIRECTED BY CURTIS BERNHARDT

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

SCREEN PLAY BY CATHERINE TURNEY • ADAPTED BY MARGARET BUELL WILDER
FROM A NOVEL BY KAREL J. BENES • MUSIC BY MAX STEINER

Would you like Don Duryea to stay as mean as he always is in movies?

Would you enjoy seeing Lana Turner play the famous "Coquette" role?

Do you think Betty Grable should try doing a straight dramatic part?

HOLLYWOOD WANTS TO KNOW

★ For years and years and years motion picture fans have bombarded Hollywood with questions. They've made thousands of inquiries about their favorite screen stars or how pictures are made or how to get into the movies. Now the tables are turned. Through the pages of MOVIELAND, Hollywood is going to ask the movie fans some questions!

Every month MOVIELAND is going to visit each studio and find out the problem questions that leaders in the motion picture industry would like answered. We ask you, MOVIELAND readers, to give them the information which they are seeking and which will help them do a better job in providing theatre entertainment for you. Your answers will be compiled in a monthly confidential report which will be distributed to the studios for their special reference. You'll be helping formulate Hollywood policies.

There's a reward for your promptness, too! The first thousand readers who submit answers to the Hollywood Wants to Know quiz will receive a complete set of Beauty Booklets, written by Shirley Cook, MOVIELAND's beauty editor. It's a wonderful set—eight booklets in all, giving advice on every phase of beauty care.

Send your answers to Hollywood Wants to Know, MOVIELAND Magazine, 535 Fifth Avenue 17, New York. Do it now so you'll be sure of being a lucky winner.

Hollywood awaits your answers.

1. **Who is your favorite motion picture actor? . . . . Actress? . . . .**
2. **Why do you go to a motion picture? Because you read a review? ____ read an advertisement? ____ or your friends told you it was a good movie? ____ Check one.**
3. **If you have read "Forever Amber," do you look forward to seeing it on the screen? _____**
4. **Are you usually disappointed in the film versions of your favorite books? _____**
5. **Are you tired of psychological mystery thrillers? _____**
6. **Would you like to see Lana Turner in the sweet little southern girl role made famous by Mary Pickford in "Coquette?" _____**
7. **Would you like Dan Duryea and Barbara Stanwyck to "stay as mean as they are"? _____**
8. **If you were casting Metro's story called "The Hucksters," who would you prefer to play the lead: Van Johnson? ____ or Clark Gable? ____**
9. **Did you prefer Glenn Ford as the hero of "Gilda"? ____ or the hero of "A Stolen Life"? ____**
10. **Who would you like most to see pictured on the color pages of your favorite movie magazine? (MOVIELAND, of course) . . . .**

RKO
PRESENTS

Till the End of Time

starring

Dorothy McGuire and Guy Madison

Robert Mitchum · Bill Williams

with Tom Tully · William Gargan · Jean Porter
Johnny Sands · Loren Tindall

A Dore Schary Production · Directed by Edward Dmytryk
Screen Play by Allen Rivkin

YOU "discovered" these 3 new stars:

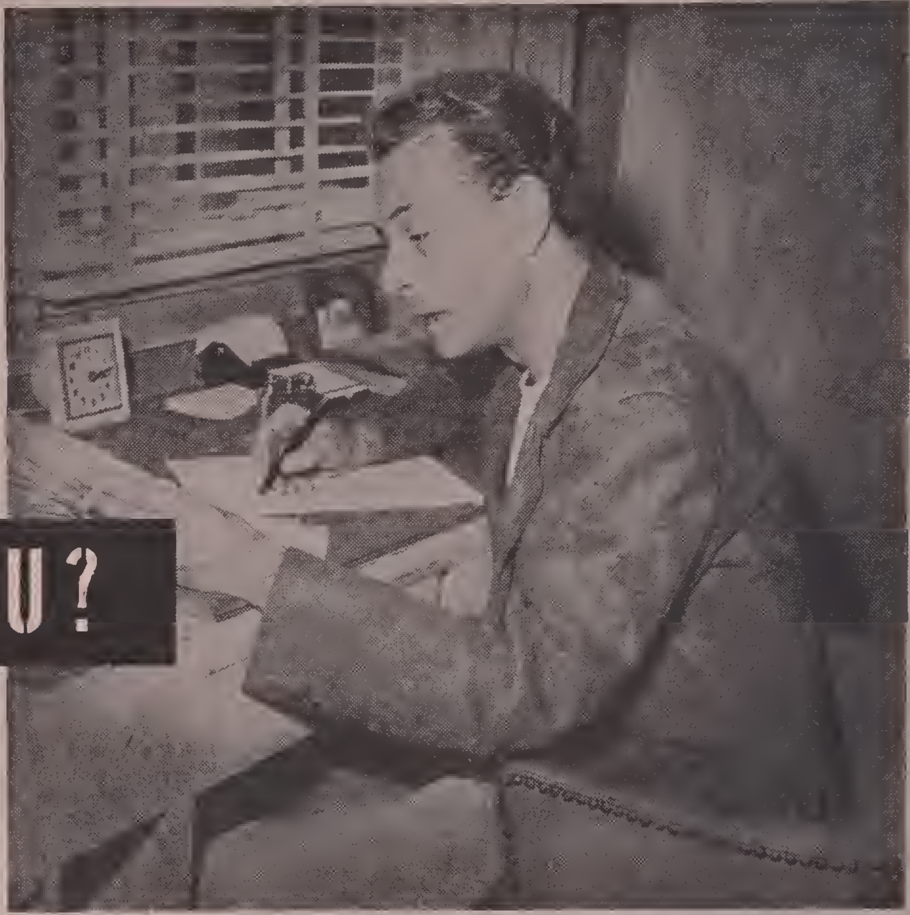
Guy Madison
the sailor...in "Since You Went Away"

Robt. Mitchum
in "The Story of G. I. Joe"

Bill Williams
in "Those Endearing Young Charms"

RKO RADIO PICTURES

A girl who thought no man could make
her forget . . . an ex-marine who loved her desperately
enough to try. This is their story . . .
vivid . . . human . . . the story that might be yours.



CAN I HELP YOU?

By PAUL HENREID

"I will be very happy to try to help any readers of MOVIELAND who have problems to solve," said smiling Paul Henreid when we asked him to conduct a column of advice as a regular feature in our magazine. "I will try to be a 'best friend' to them all by mail."

Paul, whose latest picture for Warner Brothers is "Of Human Bondage," is well qualified for his new task. Married to charming Lisl Henreid, he has two little daughters, Monica, age three, and Mimi, age one. They live in a friendly, white house in Brentwood where Paul loves to putter in his workshop or work in the garden. Austrian by birth but an American citizen by choice, Paul was educated in France, Austria and Germany and was a stage and screen favorite in England before winning the hearts of U. S. moviegoers with his eloquent acting.

We gave Paul some of the many letters on personal problems which MOVIELAND has received lately. From now on, MOVIELAND readers who would like Mr. Henreid's counsel on any difficulty should write their problem briefly in a letter and send it, together with a self-addressed, stamped envelope, to Paul Henreid, care of MOVIELAND, 9126, Sunset Boulevard, Los Angeles 46, California.

GOING HOLLYWOOD

Dear Mr. Henreid:

I'm eighteen years of age, a member of the local Little Theater group and a girl who has studied drama for the past five years. Six months ago, my grandmother died and left me a bit of money. I'd like to take it and go to Hollywood and try my luck. Practically everyone I've discussed this project with has warned me against going to Hollywood.

Since you're there and know how things are, what do you think?

Felice P.
Omaha, Nebraska

I think your friends are right. About five hundred girls arrive in Hollywood every week, hoping to get a job in movies. Of this number, less than five actually do, and then only as extras. Right now, the housing situation out here is incredibly bad. There's no place for a girl to live. My advice to you, Felice, is to stay where you are, and continue your schooling. When you've had that, you might take a crack at the New York Stage. That's what two other Omahans did and very successfully, too. You probably know all about them—Henry Fonda and Dorothy McGuire.

* * *

BIG SPENDER

Dear Mr. Henreid:

In order to get married, my fiance and I have been operating on a strict budget. Every time we go out with other people, however, he always wants to be the big shot and show-off. He grabs the check, insists on paying it, and of course, people let him.

This always puts us behind in our savings. When I speak to my fiance about it, he tells me not to be a cheap-skate. Inevitably our discussion leads to an argument. At this rate, we'll never get married, since whatever we save, he spends. I've suggested not going out any more, but my fiance says he's not going to live the life of a hermit. How can I make this man see the light?

Rachel T.
Hartford, Conn.

Most men are sensitive about their financial prerogatives, and you have to treat them delicately, that is, until you've married the fellow. You say that you're working on a strict budget. Well, why don't you allot yourselves just so much for entertainment and stick to it. If you're going out for the evening and have planned to spend a maximum of say, ten dollars, then take along only ten dollars. Apparently you, and not your fiance, should handle the money matters in your partnership. As diplomatically as you can, try and convince him of that. Ask him to let you run things for a trial period of a month.

* * *

MEN'S WAYS

Dear Mr. Henreid:

I'm writing to you because you know the ways of men and perhaps you can explain them to me.

Right now, my husband is driving me crazy. He's a car salesman and when he comes home, he usually discusses his business with me. He (Continued on page 73)

He'll steal anything!

Women lose their heads . . . their hearts . . . their treasures when master-thief, master-tempter Vidocq comes calling. What a vandal! What a scandal!

Arnold Pressburger presents

GEORGE SANDERS
SIGNE HASSO
CAROLE LANDIS

in

"A Scandal in Paris"

with

AKIM TAMIROFF
GENE LOCKHART

Alma Kruger · Alan Napier · Jo Ann Marlowe
Vladimir Sokoloff · Directed by DOUGLAS SIRK
Screenplay by ELLIS ST. JOSEPH
Produced by ARNOLD PRESSBURGER
Released thru United Artists

Oh, that sensational Flame Dance! It's torrid!

Movieland applauds

THIS MONTH'S SALUTE TO THE MOVIE-MAKERS WHOSE OUTSTANDING WORK MERITS SPECIAL ATTENTION

Arthur Kennedy (WB)

Beverly Tyler (MGM)

Patric Knowles (Para.)

Rex Harrison (20th)

★Movieland applauds **Arthur Kennedy,** the young man who did such a magnificent job as Bramwell Brontë in "Devotion." It always makes your heart a little sore when you see a good, solid actor with a background like that of Kennedy's wasted in such pictures as "City for Conquest"—his first for Warners. We hope this lad's performance will bring about his "discovery" as leading man material. Arthur *should* be terrific; he was coached by that great Shakespearean actor, Maurice Evans, and he's even played opposite Ethel Barrymore on the stage.

Beverly Tyler deserves every bit of praise she's getting. It's very seldom in this hard-bitten town that a girl or boy lives up to the publicity build-up that is given them prior to their first screen appearance. Beverly, however, was the exception. This youngster was all the ballyhoo boys said she would be (and more) in "The Green Years." Everyone at the studio was worried for fear the picture wouldn't play to capacity audiences; they felt that the names of Beverly Tyler and Tom Drake wouldn't draw you into your local theater. As always, you members of the "public" showed good taste . . . you recognized a good sound story, well told on film; so the result is that Beverly's studio is looking for bigger and better stories for her next picture.

Movieland applauds that veteran showman **Eddie Cantor.** We join with those who recently gave him a citation for his two years "Gifts to the Yanks Who Gave" campaign. That campaign resulted in 2,500,000 gifts being distributed to hospitalized G.I.'s.

And where has **Patric Knowles** been all our lives? Pat, without fanfare or the moan of a bobby-soxer, goes right on turning in excellent performances: his last was Alan Ladd's "O.S.S.," and his next is Bob Hope's "Monsieur Beaucaire." Movieland applauds those performers who keep up the quality of their work, despite lack of glamorous verbiage on the printed page.

Movieland applauds **Rex Harrison's** decision to sign a three year contract with 20th Century-Fox. The Englishman's performance in "Anna and the King of Siam" has rarely been topped on any piece of film. You'll agree with us, after you see the picture, that Rex Harrison should be an international star. Rex's wife, Lilli Palmer, whom you'll soon see with Rex in "Notorious Gentleman," is also a welcome addition to our film colony.

Movieland applauds **Mickey Rooney's** plans to make his first picture an "Andy Hardy" story. So many of the "just plain folks" we know enjoyed the adventures of this interesting American family; and everyone loves Mickey for giving them just one more Andy Hardy film.

Most of you outside of Hollywood care little about the men who make the pictures, but we think Movieland should applaud a gentleman who raised the "horror-thriller" film out of the dime-picture class into the dollar production. His name is **Val Lewton** and he is one of our favorite people as well as one of our favorite producers. Val has just finished a picture called "Bedlam" which for sheer originality is one of the best we've seen yet. This is one producer who never trespasses beyond the confines of good taste, yet he gives you a thrill a minute. Maybe Val's originality is due to the fact that he's one of the best read men we've ever known; or it could be that he likes just plain people, knows what everyone wants—and gives it to them.

(*Continued on page* 75)

Amazing

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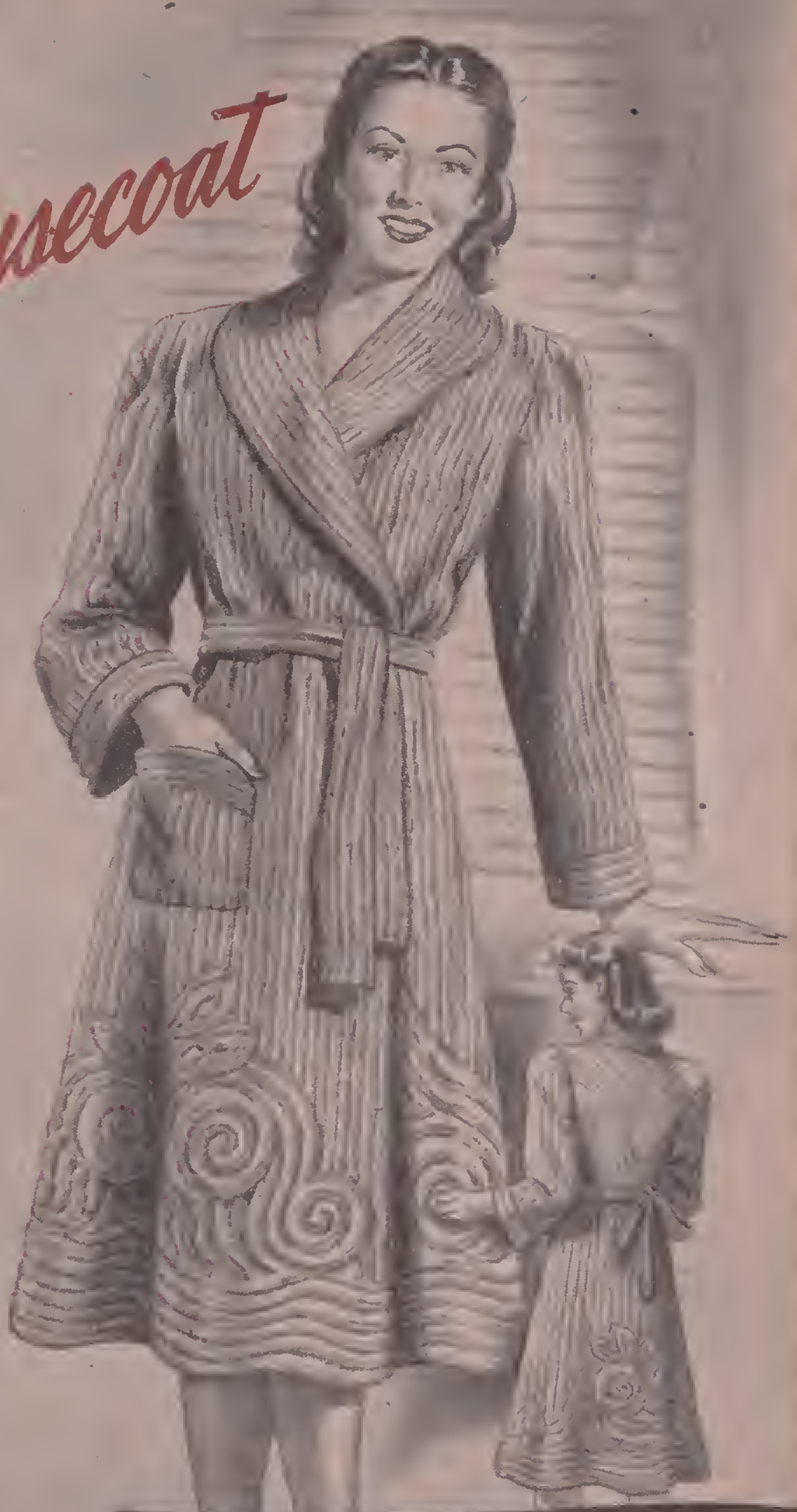

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A dainty 4 Jewel Watch of superb quality. Adjustable band. Ultra-smart design. You'll adore it!
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LADIES' DE-LUXE 7 JEWEL WATCH
Distinctively styled. Adjustable band. Looks beautiful on the wrist. Accurate timekeeper.
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MEN'S DE-LUXE 15 JEWEL WATCH
Water-proof. Sweep-hand. Radium dial and hands. Genuine Leather adjustable band. Reliable.
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LADIES' ELEGANT 17 JEWEL WATCH
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SATISFACTION GUARANTEED OR MONEY BACK

THE *Reviewer's* BOX

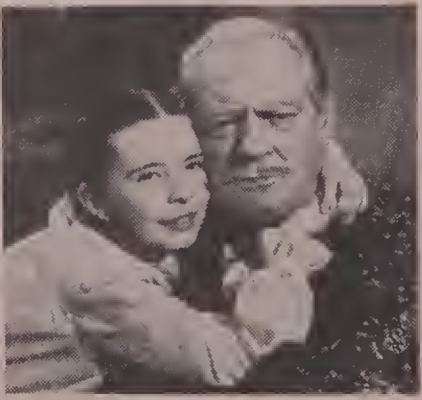
◇◇◇ DON'T MISS ◇◇ RECOMMENDED ◇ AT YOUR OWN RISK

SISTER KENNY (RKO) .... ◇◇◇

Rosalind Russell thinks the portrayal of that indomitable Australian nurse, Sister Kenny, is the greatest acting opportunity she has yet had. Certainly, it is a sharp change from her usual brittle, sophisticated roles, and Roz makes the most of it. Dudley Nichols (remember the "Informer?") wrote, directed and produced this biography, manages to avoid the medical controversy about Sister Kenny's unorthodox treatment of polio by emphasizing the conflict between duty and romance in her life. Dean Jagger who was brought to Hollywood from England for the hero role (the real Sister Kenny approved his choice) does a terrific job.

OF HUMAN BONDAGE (Warner Bros.) ...... ◇◇◇

A new and healthier-looking Mildred is still making Philip suffer in Somerset Maugham's "Of Human Bondage." This time Paul Henreid plays the young doctor so fruitlessly in love with the cockney waitress, played by talented newcomer Eleanor Parker. (Bette Davis and Leslie Howard were the ill-fated pair in the original screen version). If you want to see how miserable love can make a man, then don't skip this one. We almost chewed our nails to the quick, waxing furious at the heartless Mildred. Edmund Gwenn makes a sympathetic friend for Philip and both Alexis Smith and Janis Paige are in love with him.



THREE WISE FOOLS (MGM) .... ◇◇

It's a slight story and a little tired from overusage but if you're a Maggie O'Brien fan, you won't mind. The little charmer wears pigtails, talks with a ripe brogue and acquires a trio of guardians—Lionel Barrymore, Lewis Stone and Edward Arnold. There's a big to-do over a deed to some property which the moppet owns and the guardians want, but when Thomas Mitchell, an old friend and adviser right from the auld sod, exposes their hoax, all ends well. This is one of those pictures that the whole family will enjoy. A good laugh: when a troupe of midgets disguised as leprechauns go hogwild in a local tavern and perform a few shenanigans.

LOVER COME BACK (Universal) .... ◇

This one has a little bit of everything in it but it left your reviewer's notebook untouched. If you like romantic comedies, come and get it. There's Lucille Ball as top designer for Styles, Inc., wearing some ooh-la-la outfits and being very jealous of husband George Brent. Just returned from the wars, he has an excess of overseas flames popping up at wrong moments. Then there's Vera Zorina, minus ballet slippers and working a camera instead. (She goes for Brent, too.) And Charles Winninger blusters around in his delightful way. Oh, it's fun in places and red-headed Lucille certainly knows how to wear exotic, figure-fitting clothes.

THE SEARCHING WIND (Paramount) .... ◇ ◇

Anyone who still believes in appeasement as a solution in international politics will get a rude awakening when they see this controversial film. We found Lillian Hellman's play indicting isolationism just as stirring on the screen. Although Robert Young gives a smooth performance as the confused liberal, Sylvia Sidney is no match for the seasoned acting of Cornelia Otis Skinner who had her role in the play. As the young veteran who questions the mistakes of his father's generation we were especially impressed by newcomer Douglas Dick. Ann Richards, Dudley Digges and Albert Basserman round out an important picture. A Hal Wallis Production.

NOTORIOUS (RKO) .... ◇ ◇ ◇

Alfred Hitchcock wrote this story in collaboration with Ben Hecht and films it with Cary Grant and the flawless Ingrid Bergman as government agents assigned to smoke out German underground activities. The plot is heavily melodramatic but Cary and Ingrid make a splendid team. For more about "Notorious" turn to page 42.

TRAFFIC IN CRIME (Republic) .... ◇

Sam Wire (Kane Richmond) a hardboiled newspaper man is hired to clean up a crime-bogged town. Of course it's just a coincidence that he is the spitting image of racketeer Nick Cantrell (Wilton Graff) but by some nimble impersonation, Sam proves that crime definitely doesn't pay and gets the girl, too. (Anne Nagel).

STRANGE TRIANGLE (20th) .... ◇ ◇

The triangle is furnished by Signe Hasso as Francine, a fickle gold-digger, Preston Foster as Sam Crane, a bank detective and John Shepperd as Earl Huber who embezzles a mere $90,000 to keep Francine's love. The audience must guess who gets killed.

THE GHOST STEPS OUT (Universal) .... ◇ ◇

Those fun-loving rover boys, Abbott and Costello, get into fancy dress and have a haunting good time in this comedy of ghosts and seances. Reaching back to Colonial times, rotund Costello and a spirited Marjorie Reynolds, a ghostly pair, are bound to Danbury Acres by the curse of a Continental soldier. Binnie Barnes, John Shelton, Jess Barker and Gale Sondergaard are among those under the spell of spooks.

THE UNKNOWN (Columbia) .... ◇ ◇

This spooky film with crypts and secret passages will scare you out of your wits—if that's what you want. A slight case of murder turns the Martin family against each other in this mystery "mellerdrama." Among the family feuders are Jeff Donnell, contributing one small scared voice, and Karen Morley, her unbalanced mother.

IT SHOULDN'T HAPPEN TO A DOG (20th) ... ◇ ◇

Allyn Joslyn romps through a fast comedy of errors in the role of a newspaperman in search of a story. Carole Landis, as pretty as you please, gets involved when her dog is snatched by newshound Joslyn in a phony kidnap to aid his press prestige. The mystery of the missing dog is aided by Jean Wallace (she's the blonde and beautiful wife of Franchot Tone) who makes her screen debut in this minor mystery.

(*Continued on page* 89)

Why wish and yearn for

COMFORT-IN-ACTION?

GOSH, BETTY - SLOW UP! THIS IS MY DAY TO LAG - I HAVEN'T HAD A MOMENT'S COMFORT!
DARLING, WHAT A SHAME! TRY MY FAVORITE, MODESS AND SEE WHAT REAL SOFT COMFORT CAN BE! IT'S SO SAFE AND DAINTY, TOO!

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Let's Celebrate!

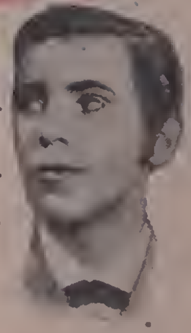
...a summertime of joyous romance!
...a screen full of stars and spectacle!
...a story full of glorious new Kern songs!

JEANNE
CRAIN
as starry-eyed JULIA!

CORNEL
WILDE
as fascinating PHILIPPE!

LINDA
DARNELL
as sultry EDITH!

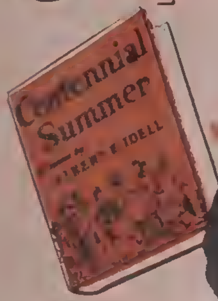
WILLIAM
EYTHE
as good old BEN!



JEROME KERN'S

CENTENNIAL SUMMER

IN TECHNICOLOR



WALTER
BRENNAN
as irascible JESSE!

CONSTANCE
BENNETT
as man-grabbing ZENIA!

DOROTHY
GISH
as lovely HARRIET!

Songs
BY JEROME KERN

"All Through The Day"
Lyrics by Oscar Hammerstein II

"In Love In Vain"
"Up With The Lark"
"The Right Romance"
"Railroad Song"
Lyrics by Leo Robin

"Cinderella Sue"
Lyrics by E Y Harburg

Produced and Directed by
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Screen Play by Michael Kanin • Based on the Novel by Albert E. Idell • Music by Jerome Kern • Dances Staged by Dorothy Fox

20th CENTURY-FOX

YOUR HOLLYWOOD

★ "It seems as though every time I go to a motion picture theater, there's some kind of a benefit going on," remarked a movie fan lately. "Movie houses have certainly changed a lot."

Yes, motion picture theaters have changed a lot. Once they were purely a private entertainment enterprise; now they are an integral force of public life, paying their share—indeed. often more than their share—in bearing the burdens as well as increasing the pleasures of community living.

Across the nation, in big cities and small towns, many an educational or charitable cause has come to depend upon the support received in a motion picture house to put it over the top. Literally millions of people never reached by personal solicitation respond to a fervent appeal from the screen. So, whether it is the March of Dimes, the Fight Against Cancer or Infantile Paralysis, the Red Cross, Greek War Relief. American Brotherhood Week or any of a dozen other splendid causes, the motion picture industry is ready to lend its wholehearted, enthusiastic support.

Nobody need be told of the tremendous wartime achievements of Hollywood. Its concerted job of bond-selling; its production and distribution of both educational and entertainment films for the military and civilians; the participation of its actors and actresses in morale-lifting tours of battlefronts, hospitals, and farflung camps, are gratefully remembered.

Hollywood didn't cease being the patriotic citizen and say "Let's concentrate on our own business now," when war ended. Already it has participated in two campaigns for public health —those against infantile paralysis and cancer; collected four and a quarter million dollars for Red Cross and filmed tolerance and famine emergency appeals. It's too bad that those people who are always so ready to blast the industry couldn't stop their mud-flinging long enough to take score of its magnificent record of philanthropy. For this, it seems to us. America owes the industry a great big thank-you.

The Editors

Tyrone Power

Ty Power's rules for a happy marriage

IN SPITE OF RUMORS TO THE CONTRARY, THE TYRONE POWERS CONTINUE TO BE HAPPILY MARRIED—AND HERE'S WHY

By KATHLEEN MARTIN

"Enjoy life—together," says Ty Power. Here he keeps an eye on wife Annabella's croquet technique on their lawn.

The Powers share many interests; even like the same funnies. Ty's new pic is "Razor's Edge;" Mrs. P.'s "13 Rue Madeleine."

★ One of Tyrone Power's friends who is contemplating matrimony asked him the other day for "advice on making a success of marriage."

"If you have to ask for that advice, you'd better stop right there!" Ty answered.

But he admitted there were rules he had learned, and he felt that they helped to keep a marriage ticking along. He listed the rules this way:

"Continue as best you can to be as thoughtful and considerate in all things as when you were trying to convince her it was a smart thing to do in marrying you. That's where the work begins. Before marriage she has to take your word on many things, but afterwards you darned well have to prove them! You may tell her *(Continued on page* 82)

"Be alone once in a while. It's good for your perspective." Ty enjoys spending time at the piano, or reading before the fire.

*KODACHROME by FRANK POWOLONY

Cathy O'Do

By ALICE L. TILDESLEY

keep your eye on Cathy

★ One of the most definite of 20th century myths is that any little girl can grow up to be a movie star—that someday, somewhere, an important person in the movie industry will sit up suddenly and say: THIS is the actress we have been waiting for; here is a star of tomorrow!

Cathy O'Donnell cherished that belief and today is in the happy position of having screen mogul Samuel Goldwyn make her childhood dreams of a film career come true. For Cathy is the talented young actress who has been given an important role in "The Best Years Of Our Lives," the Goldwyn "special" which stars Dana Andrews and Teresa Wright. A choice acting plum for a newcomer!

Back in the days when her name was Ann Steely, Cathy—as she's known now—had a definite idea of what she wanted from life. At six years she used to slip into her father's theater in Siluria, Alabama, to watch the figures moving on the silver screen. The little girl thought then that real people moved behind the screen to make the pictures—the way her father made shadow rabbits with long ears for her brother and herself. This is when she started to dream of becoming one of the shadows.

When her parents separated, Cathy was sent to live with an aunt in Oklahoma City. There weren't so many movies to see then, but the youngster never lost the yearning to become a star.

Perhaps that is why waiting to finish high school was such a tedious thing. After three years, Cathy decided to quit school and take a business course. She wanted to be a movie actress; and that meant Hollywood. Getting there was something else: that meant there had to be money for the trip. So Cathy took a job in an Army induction center and started to save for the Big Day. The job didn't last long, and she'll tell you quite frankly that she was fired because she took the afternoon off for lunch. (She was writing a poem and forgot Time!)

Unemployment didn't help the problem any. Cathy's (*Continued on page* 65)

Cathy O'Donnell gets the smiling approval of famous photographers Nicholas Muray and Paul Hesse (right). She's to make her screen debut in "The Best Years Of Our Lives," the Goldwyn production based on MacKinlay Kantor's novel "Glory For Me."

CATHY O'DONNELL EXPECTED

TO BECOME A MOVIE STAR—

BUT NOT AS FAST AS SHE DID!

KODACHROME by HAL McALPIN

Paulette Goddard

by KAY PROCTOR

energetic Paulette

THERE'S NEVER TIME TO WASTE TIME 'ROUND THE GODDARD-MEREDITH HOUSEHOLD

★ Burgess Meredith groaned as his wife, Paulette Goddard, calmly began to rip up the sweater she had finished knitting for him scarcely an hour before.

"Oh, NO!" he protested. "Not *again*, Busy Mitts!"

"Why not?" Paulette answered cheerfully. "The darned thing still isn't right, is it?"

At that moment the sweater represented two years of painstaking work. Four times before "Busy Mitts" (her mother nicknamed her that as a child, and the tag still sticks) had completed the garment, only to rip it up and start from scratch again. Once it had come out looking like an oversized polo shirt, and the other times she belatedly had discovered a couple of imperfections in a knit-two-purl-two row.

"Look," Burgess pleaded, "why don't you give up? If I have to have a yellow sweater, for Pete's sake, go buy me one!"

"Not on your life!" she replied. "I started to make this, and by gosh I'm going to make it! What's more, it will fit right when I'm through!"

Unreasonable, pigheaded, stubborn? Not if you know Paulette! It was merely one more manifestation of her absolute mania for perfection in whatever she sets out to do. It wasn't for nothing her mother first called her "Busy Mitts" years ago. There is a saying around Hollywood, in fact, that should anyone ever catch Paulette Goddard completely relaxed and doing absolutely nothing, it would (*Continued on page* 96)

Knitting isn't Paulette's only hobby. She does needlepoint, studies ballet, political economics and languages during her "spare" time.

The farmer and his wife. Burgess and Paulette like to read French together between chores on their 70-acre farm in upstate New York.

KODACHROME by JACK KOFFMAN

Let's brunch at the beach

"Careful, watch your step!" advises Alan as Sandra, Pat, Burt, Rod and Ella climb down the path from road to beach.

Below: Rod did the chauffering, carried the brunch. He and Ella have been a twosome since starring in "The Runaround."

Alan and the boys wanted to play beach volley ball but Ella had other ideas. She thought the ball made a handy cushion.

Six guys and gals and a dog prove there's nothing like a day under the sun

★ When Ella Raines and Rod Cameron had a day off between scenes of "The Runaround," Ella looked at Rod and said "Why not a beach brunch?" To which Rod replied, "Why not? And let's invite some of the gang."

It was settled in a flash. Ella gave a fast jingle to Burt Lancaster and Pat Alphin, two newcomers on the Universal lot (Burt has the lead in his first picture "The Killer" and Pat will soon be seen in "Shahrazad.") Rod called Alan Curtis and his bride, the former Sandra Lucas, Conover model. The six were a jolly group riding to Malibu Beach in Ella's new convertible station wagon.

Ella and Rod had charge of the food department, Burt and Pat gathered firewood and Alan and Sandra brought the beach paraphernalia, such as umbrellas, towels, chair rests and whatnot.

Oops! We almost forgot. Bunny went along, too. That's Ella's lively cocker spaniel who thought the beach brunch was a great idea. After all, no beach party would be complete without a dog to romp playfully over the food or shake water and sand in your face!

"Sit up and beg," ordered Ella and got the surprise of her life when Bunny obediently did. The honey-colored spaniel is a brand-new pet.

While the girls prepared the food, Burt and Alan demonstrated their boy scout technique in fire-building. They'd win a merit badge any day.

Time out while the crowd did an "Inside Job" (plug for Alan Curtis' latest picture) on the hot dogs, potato chips, pickles and trimmings.

★ "Sure, I've changed. Every G. I. who spent time overseas changed," said Mickey Rooney with deep conviction. The things I thought were important two years ago just aren't important now. Then he added quickly, with his old irrepressible grin, "But I'm just as ornery as ever."

There, in capsule form, is a current report on the "new" Mickey, but it's far from the complete picture. The time he spent in the service for Uncle Whiskers altered him more than any Hollywood actor we know. It did not lessen his verve and enthusiasm, did not dim his ebullient personality or brilliant showmanship, but it did mature him. It channeled his energy into productive pursuits. It made him appreciate home life. It made him a man.

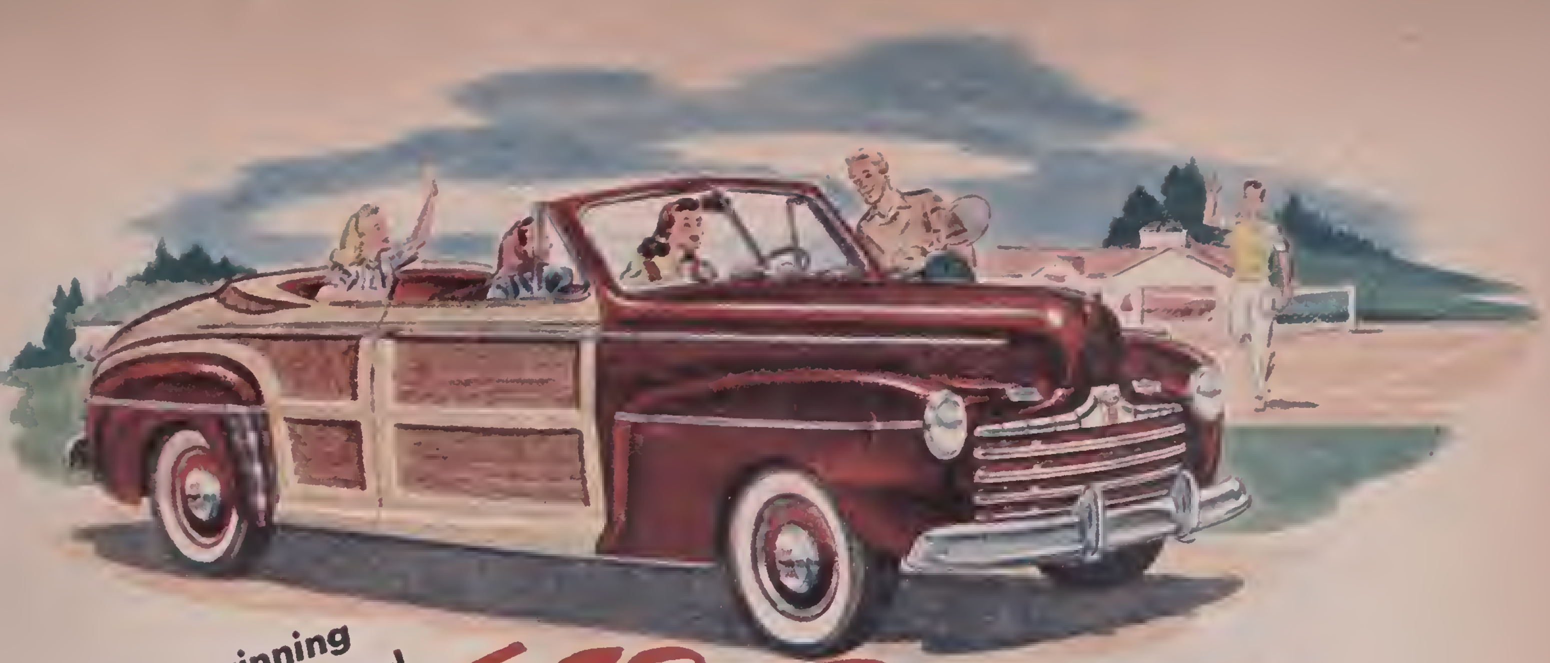
Mickey now is as different from the boy who went in service in the Spring of 1944 as Greer Garson is from Margaret O'Brien. Yet this "new" Rooney cannot be en- (*Continued on page* 92)

MICKEY ROONEY, INC.

by DOROTHY O'LEARY

Your Movieland reporter gets Mickey's first interview since his return to Hollywood

Mickey and his pretty wife, the former Betty Jane Rase, share many enthusiasms, chief among them, Mickey, Jr.



Think of winning a sm-o-o-th Ford station wagon! . . . one of

653 Exciting Prizes

you have a chance to win —including lovely, hard-to-get nylon hosiery

. . . in this easy Stadium Girl Lipstick Contest

1st Prize

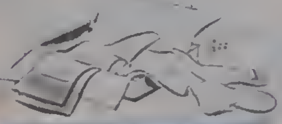
1946 model Ford convertible station wagon. Immediate delivery!

2nd & 3rd Prizes

Beautiful Bulova wrist watch

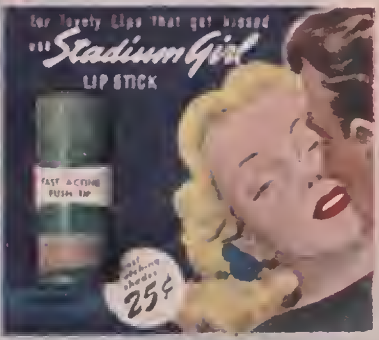
Next 150 Prizes

One pair of lovely, hard-to-get nylon hosiery



Next 500 Prizes

Stadium Girl gift box containing large-size plastic compact and lipstick



Read these contest rules:

- Write or neatly print your contest entry on sheet of paper containing your name and address.
- Mail entry, together with card on which Stadium Girl Lipstick comes attached, to Campus Sales Co., Dept. 1986, 411 E. Mason St., Milwaukee 2, Wisconsin.
- Entries to be judged on originality, uniqueness, and aptness by independent judges. Decisions final. In case of tie, duplicate awards will be made. No entries returned.
- Contest open to all persons except employes of the Campus Sales Company, their advertising agency, and their families.
- All entries must be postmarked on or before midnight Sept. 15, 1946. Prize winners will be announced as soon thereafter as possible.
- Enter as many times as you wish.

It may become *yours* — this honey of a convertible! Sounds colossal, doesn't it!

You have a chance to win it—or any one of 653 worthwhile prizes—in the Stadium Girl Lipstick Contest. Just complete this statement in 25 words or less: *"I like Stadium Girl Lipstick in the easy push-up plastic container, because . . ."*

That's easy, isn't it! Especially when all you have to do is to write about the favorite lipstick of many beauty-wise girls. Stadium Girl, you know, is the popular lipstick that comes in six of the season's smartest, most flattering shades.

You can enter this contest as many times as you like. But include with each entry the card on which you get the 25¢-size Stadium Girl Lipstick.

Get your Stadium Girl Lipstick today at your nearest five-and-ten cent store. Or, if your dealer can't supply you, order by coupon below. Read the contest rules. Then make with the words that may win you a simply super prize!

[Tear out coupon and mail today]

CAMPUS SALES CO., Dept. 1986
411 E. Mason Street
Milwaukee 2, Wisconsin

I am enclosing 35¢ (in Canada 50¢) which includes tax and postage, as payment in full for a large-size Stadium Girl Lipstick. I have indicated my choice of shade at the right.

No C.O.D.'s please

Name..

Address..

City..............................(......) State...............

My choice of lipstick shade is:

☐ Cherry Red (med. lt.)
☐ Sunset Pink (med.)
☐ Orchid
☐ Tropic (med. dk.)
☐ Ruby (dark)
☐ Burgundy (very dk.)

I like my parents

"This time they didn't stay late at Ciro's: Father had an early call on the 'Shahrazad' set. Mather's new pic will be 'Pirates of Monterey'."

"At 6 weeks; my first picture."

THE AUTOBIOGRAPHY OF A MODERN INFANT. MARIA CHRISTINE, 5-MONTHS-OLD DAUGHTER OF JEAN PIERRE AUMONT AND MARIA MONTEZ, GIVES HER OWN REACTIONS TO HER FAMOUS PARENTS

"My mather and her three sisters make a lovely quartet. That's Lucita, my gadmather, on the left. Then came Aunt Consuela and Aunt Adita."

"When I'm ten years old, I'll ga to school in France. Father has shown me where it's lacated."

by Maria Christine Aumont

★ Most 5-months-old babies are all bawled up, I hear—but I'm not! Maybe that's because I was born on St. Valentine's Day, February 14, 1946. Maybe it's because Father is the celebrated French actor, Jean Pierre Aumont. Maybe it's because I remember Mamma is the beautiful Spanish lady you know as Maria Montez, who learned when to expect my arrival by studying astrology. Such lovely people—I just couldn't help feeling that I'm the luckiest baby in the world! How could I help but be?

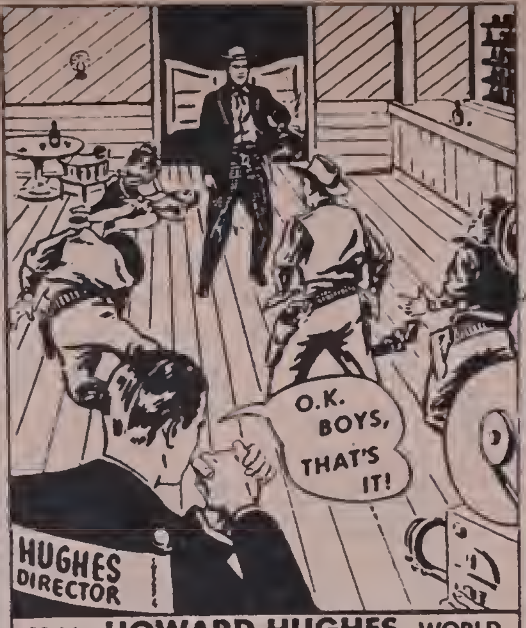
And so—realizing I was expected, and that the stork had set a definite time on when I should arrive—I did a little pre-natal preparatory work, as any well-intentioned baby would. That's why Father is right when he says my "o-o-oohs" sound so much like French; and why Mother is right when she says my hiccoughs are pure Castilian; and why they (*Continued on page* 60)

"As the daughter of movie stars Maria Montez and Jean Pierre Aumant, I'll have to get used to being phatographed, but I don't like it."

KODACHROME by ED. ESTABROOK

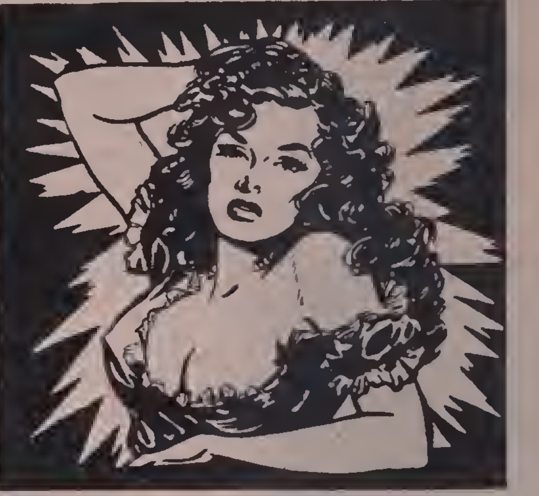
The Outlaw

HERE'S WHY THIS THRILLING NEW PICTURE HAS BEEN KEPT OFF THE SCREEN FOR TWO YEARS!

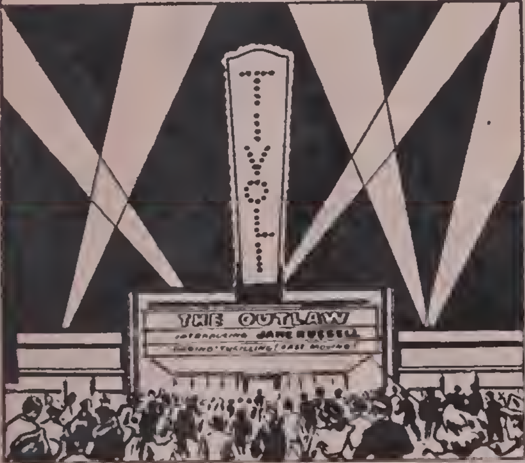

O.K. BOYS, THAT'S IT!
HUGHES DIRECTOR

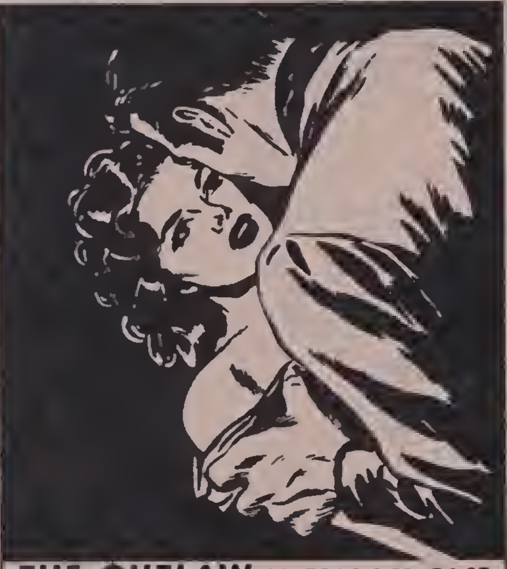
1944—**HOWARD HUGHES,** WORLD FAMOUS FLYER AND MOTION PICTURE PRODUCER, COMPLETES HIS PICTURE **THE OUTLAW.**

HOWARD HUGHES DISCOVERED JEAN HARLOW, PAUL MUNI, GEORGE RAFT, AND PAT O'BRIEN. NOW, IN **THE OUTLAW,** HE PRESENTS HIS SENSATIONAL NEW STAR DISCOVERY—**JANE RUSSELL**



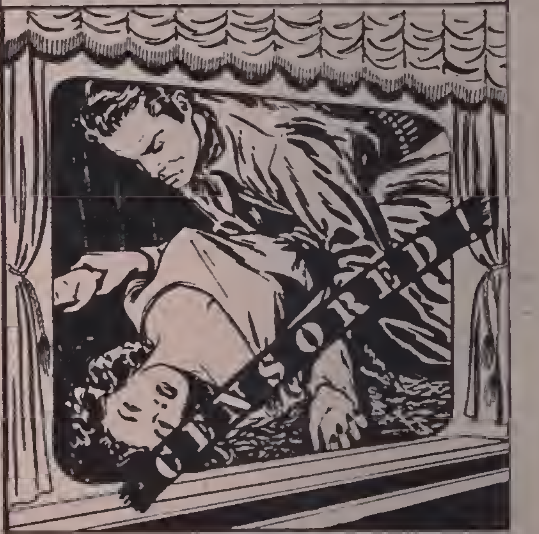
JUNE, 1944—**THE OUTLAW** WORLD PREMIERE IS HELD AT SAN FRANCISCO. THE PICTURE BREAKS EVERY EXISTING RECORD!! HELD OVER FOR 8 WEEKS! PLAYS TO MORE THAN 300,000 PEOPLE!!

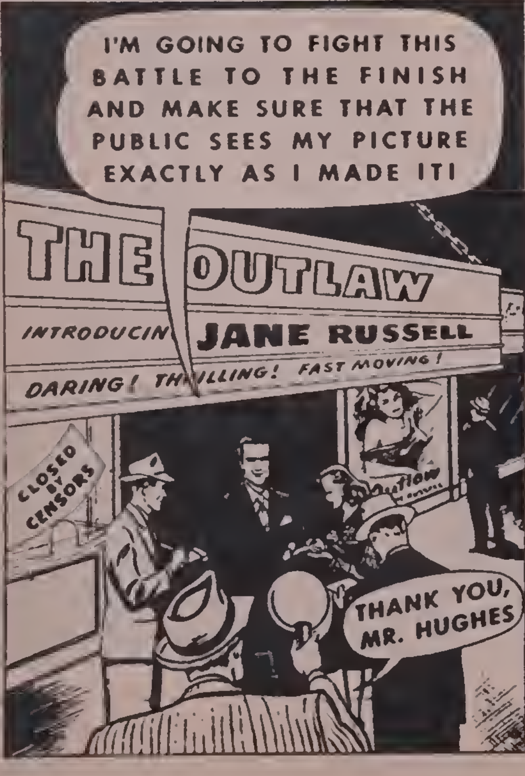

THE OUTLAW
INTRODUCING JANE RUSSELL
DARING! THRILLING! FAST MOVING!

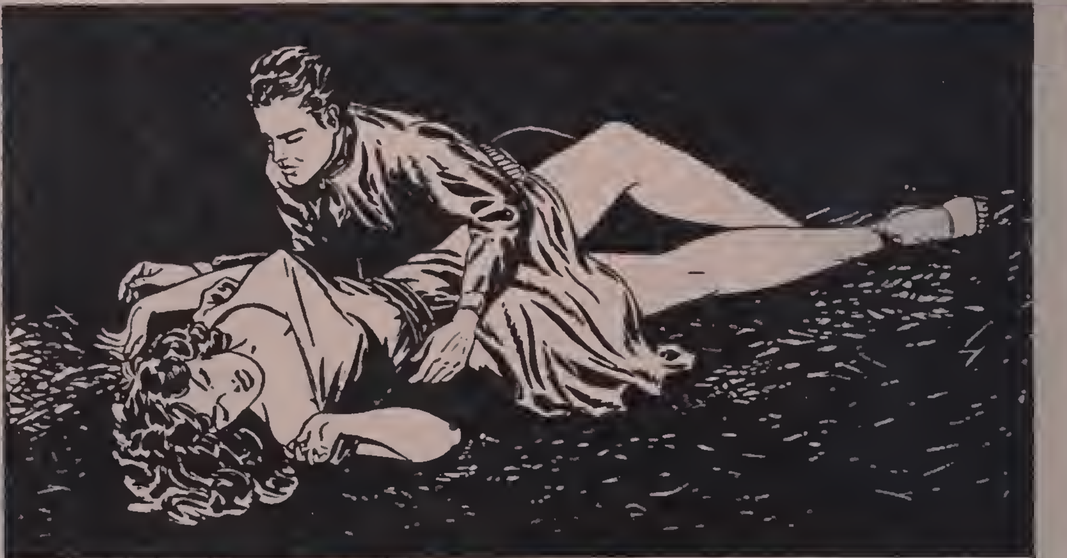


THE OUTLAW IS TRIGGER-FAST ACTION **COMBINED WITH DARING SENSATION TOO STARTLING TO DESCRIBE!**

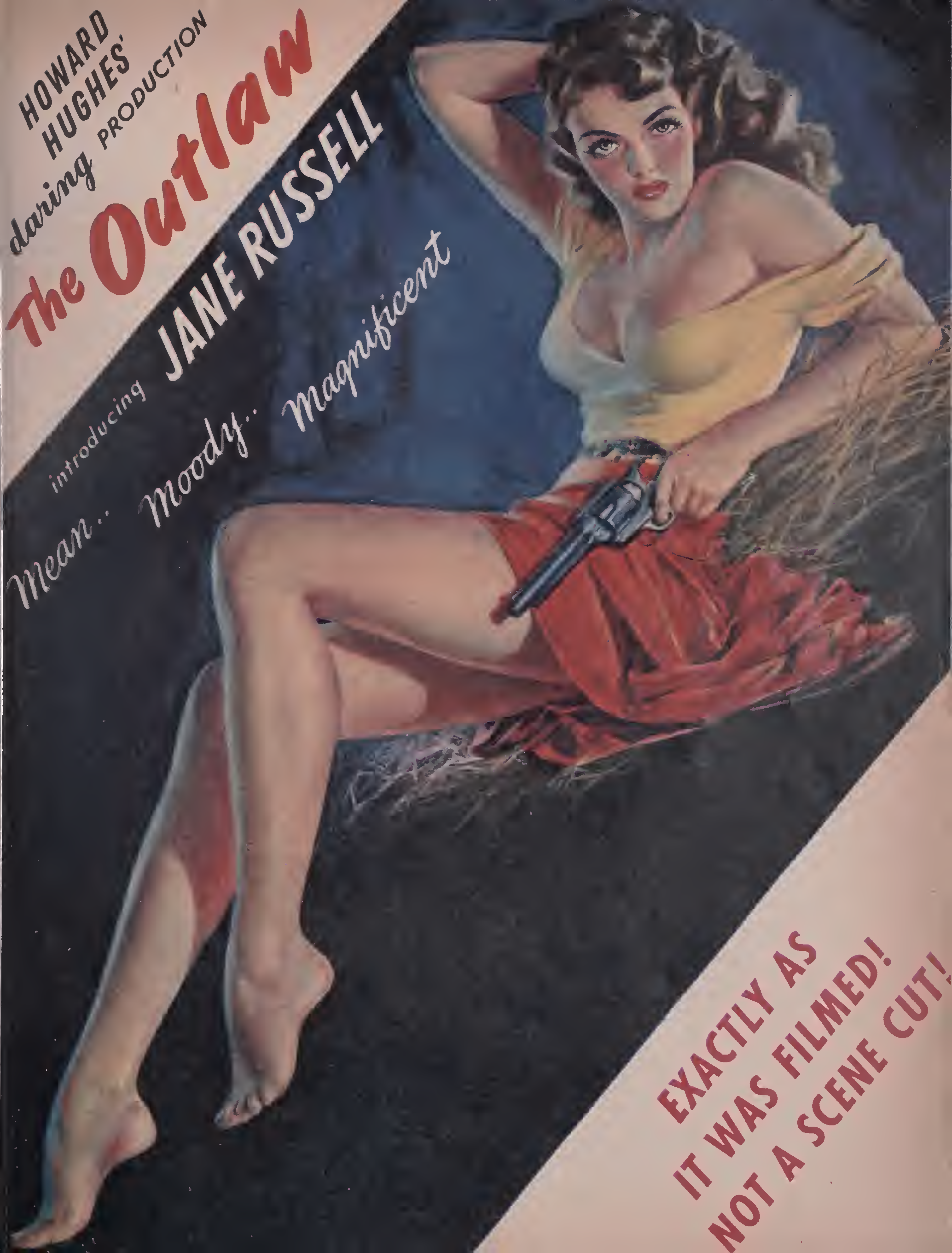
THEN...**THE OUTLAW** IS BANNED BY THE CENSORS! BUT RATHER THAN CUT A SINGLE SCENE FROM THE FILM, **HOWARD HUGHES** WITHDRAWS IT FROM THE THEATRES OF THE WORLD.




I'M GOING TO FIGHT THIS BATTLE TO THE FINISH AND MAKE SURE THAT THE PUBLIC SEES MY PICTURE EXACTLY AS I MADE IT!
THE OUTLAW
INTRODUCIN JANE RUSSELL
DARING! THRILLING! FAST MOVING!
CLOSED BY CENSORS
THANK YOU, MR. HUGHES



NOW, AT LAST, AFTER A TWO YEARS FIGHT WITH THE CENSORS, **HOWARD HUGHES** BRINGS YOU HIS DARING PRODUCTION, **THE OUTLAW...EXACTLY AS IT WAS FILMED!! NOT A SCENE CUT!!** AND INTRODUCING A NEW STAR, **JANE RUSSELL!**


HOWARD HUGHES' daring PRODUCTION
The Outlaw
introducing JANE RUSSELL
Mean.. Moody.. Magnificent
EXACTLY AS IT WAS FILMED!
NOT A SCENE CUT!

MOVIELAND'S BLUE RIBBON INTERVIEW

with Ray Milland

Movieland lets the star make his own comments in the first of an exclusive series of interviews

By ROBBIN COONS

★ It was fifteen years ago that Ray Milland first came to Hollywood and motion pictures, and it was early this year that he completed, in "California," his fifty-first film role.

In view of these historical notes, it is a striking fact that only four years ago Ray Milland made up his mind to be an actor.

And about time! I'd been on velvet up until then.

A prosaic matter of life insurance prompted this oddly belated decision.

"A fellow was trying to sell me an insurance policy," Ray explains. "He argued that I was getting older, and if I waited much longer I'd find it less easy to get insurance. Getting older . . . !

And also more expensive!

"I said to myself, 'Hm-m-m, so I am. I'm 34, and I've been in pictures a long time already. What if pictures find me out—what then? I'd better learn something about this business I'm in.' "

That was when Milland began prowling casually about the sound stages, watching the work of those who knew how, and making mental notes on ways and means.

The effectiveness of this method of dramatic self-schooling had its best testimonial one recent spring evening when Ray Milland was handed a little gold-plated statuette symbolizing his preeminence among Hollywood's actors during 1945.

What that Oscar represents—and what Ray Milland now is, by virtue of winning it—is a spectacular success. But Milland, the moody Welshman, has achieved this pinnacle in a most unspectacular, even old-fashioned manner. He has done it by working hard, taking the breaks that came, and being himself.

Not that all Welshmen are moody!

Some would hold that merely being Milland is somewhat spectacular in itself. This point of view Ray would quickly riddle with ridicule.

"Unfortunately or otherwise," he would say, "I am not colorful. I am a fairly dull character." He would say it sincerely, without coyness. And understandably. For a man with Milland's aware and alert mind, who finds encyclopedia-reading a fascinating pursuit, is not likely to be self-centered. Agreeing with Stevenson that "the world is so full of a number of things," he would scarcely rate himself or his doings high in importance among them.

If they could only make a
vest-pocket encyclopedia!
I'm getting muscle-Bound!

Milland's "dullness" is obviously questionable, for dull men do not long adorn the screen, even though they be lean and handsome purveyors, six-feet-two, 185 pounds, of whatever constitutes masculine charm.

His friends were convinced but Ray Milland refused to believe he'd win the Oscar until Acadamy Award night.

Ray turns the tables on reporter Robbin Coons and asks about his work as war correspondent in South Pacific.

Milland and Director Billy Wilder between scenes on Paramount lot where Ray has worked 12 years.

The Millands, Ray and Mal, date on backgammon. Skiing, sailing and music are their other loves.

Son Danny, age six, is Milland's best pal, especially on hunting and fishing jaunts.

Even Ray, however, does not contest that, for moods and moodiness, he occupies his own niche. This, too, he admits

Who knows? Maybe I am developing character!

without coyness, as matter-of-factly as he confesses, say, an aversion to sauerkraut and spareribs.

"Things are often in an uproar around me, if that's what you mean," he grants. "But if life is always placid, it never has its high points. It's this way with me: when something comes along that I like, I'm in seventh heaven. Then something I don't like comes along and I pay for it—by going down into the depths of hell. No, living with me isn't dull—nor easy, either."

I caught Ray on a seventh-heaven day. The luncheon crowd at Lucey's was about the same as usual, the food and service the same, but Ray was in the bubbling high spirits of a small boy on the last day of school. I have seen him lunching alone, on a "depths-of-hell" day, morose and reserved, and about as approachable as a frustrated python. But now he buoyantly practiced his Spanish and French on the waiters, and gave off sparks of exuberance. With good cause.

Spanish and French? Flattery!

For the first time in years, Paramount was giving him more than his usual week or two between pictures. Moreover, one dream of his life was about to come true. In a few days his new boat, a 40-foot twin-engined cabin cruiser, would be launched at Balboa. And there, for two whole months, he and his beautiful wife Mal and their handsome six-year-old Danny would cruise and fish, swim and play with never a thought of work.

"If," he said, "we can get a house down there."

At that moment he was summoned to the telephone. He returned, triumph dancing a fandango in his eyes. "Mal," he announced gleefully, "she's wonderful! I think she's found us that house!"

and with a 'phone!

A protracted vacation means this much only to a man who works hard and steadily. Acting is a business with Milland and he approaches it as such, to give it value re-

and think of the people you meet!

ceived for the wonderful life it has made possible for him. He tackles his job without fuss, complaint, or temperament. He considers himself lucky to get a week between pictures—"What business man gets as much between jobs?"

If he ever has kicked about his roles, the kicking has been unspectacular and quiet. Some stars might complain over titles like "Kitty," "The Well-Groomed Bride," "The Perfect Lady," or "The Trouble with Women,"—titles which all spotlight the feminine stars. Not so Milland. He takes what comes, and works hard at it.

Ah! The little darlings!

He never worked harder than on "The Lost Weekend," his Oscar role, and his serious approach to that exacting, harrowing assignment almost cost him dearly. It set him into the dourest of his moods, and probably on occasion he took these home—with the heartbreaking result of his temporary separation from Mal, now happily mended.

"I guess I was pretty childish," says Ray, with a fervent I'll-be-good-now expression. He means it. He is obviously crazy about Mal.

On Oscar night he steadfastly refused to let himself believe he would win. "I'm skeptical—don't believe all I hear," he declared, not at all like the confirmed romantic his friends know him to be. He had a speech ready, however, just in case: "This is one Oscar that'll never be used for a door-stop!" He never said it. He choked up instead. But he meant those unuttered words completely.

It's going on the mantle with
a spotlight all its own!

"I've never been on the stage, and I'd probably be scared speechless if I were," he explains. "But getting a movie award really means things to me."

What the movies mean to Milland, aside from the real satisfaction any man derives from a job he likes, is not what they mean to many: adulation, excitement, the phony trapping of "glamour." Milland skips all these.

My guess is that the movies really mean to Milland that he can live in California—he's rabid on the subject—and live a life he loves.

On California, Ray is a one-man chamber of commerce—and a menace. Glowing words like his, too often heard,

I just want everyone to know
what they're missing!

(*Continued on page* 78)

Olivia DeHavilland is the versatile actor's leading lady in "The Well-Groomed Bride," a gay comedy.

As Don Birnam, the drunk, in "The Lost Weekend," Milland gave the greatest performance of his life.

othing is as im-
s daughter Re-
w 2 years old.

RIAGE

Rita Hayworth's future plans revolve around her daughter, her career and the man she'll marry

By BOB THOMAS

★ What could be a better vantage point from which to view the future than a cloud? That's how I found Rita Hayworth—a Grecian goddess walking on a cloud.

I hasten to add that the cloud was made of dry ice fumes, acid and oil. It was floating over the rink at the Sonja Henie Ice Palace in Westwood. That's where Columbia was filming a heaven sequence for "Down to Earth." Rita, with Grecian curls on her head and thin chiffon draping her heavenly body, was knee-deep in the cloud with Mr. Jordan, played by the English actor, Roland Culver. They watched passengers file into a white airplane en route to the higher reaches of paradise.

When the scene was over, Director Alexander Hall ordered a change of clouds. It seems that the cloud effect is good only for a few

(*Continued on page* 98)

Radio is one of her many interests. Above, at a Lux Theatre show.

Up in the air for "Down to Earth" (Col.), with Rita and dancing partner Marc Platt.

Newcamer Virginia Welles, star af "Ladies' Man," takes in Whitey's first lessan, studies pasing techniques of stars.

In dress barrowed fram wardrabe, Virginia experiments with a glamar pase, while Whitey gives her tips an haw to relax.

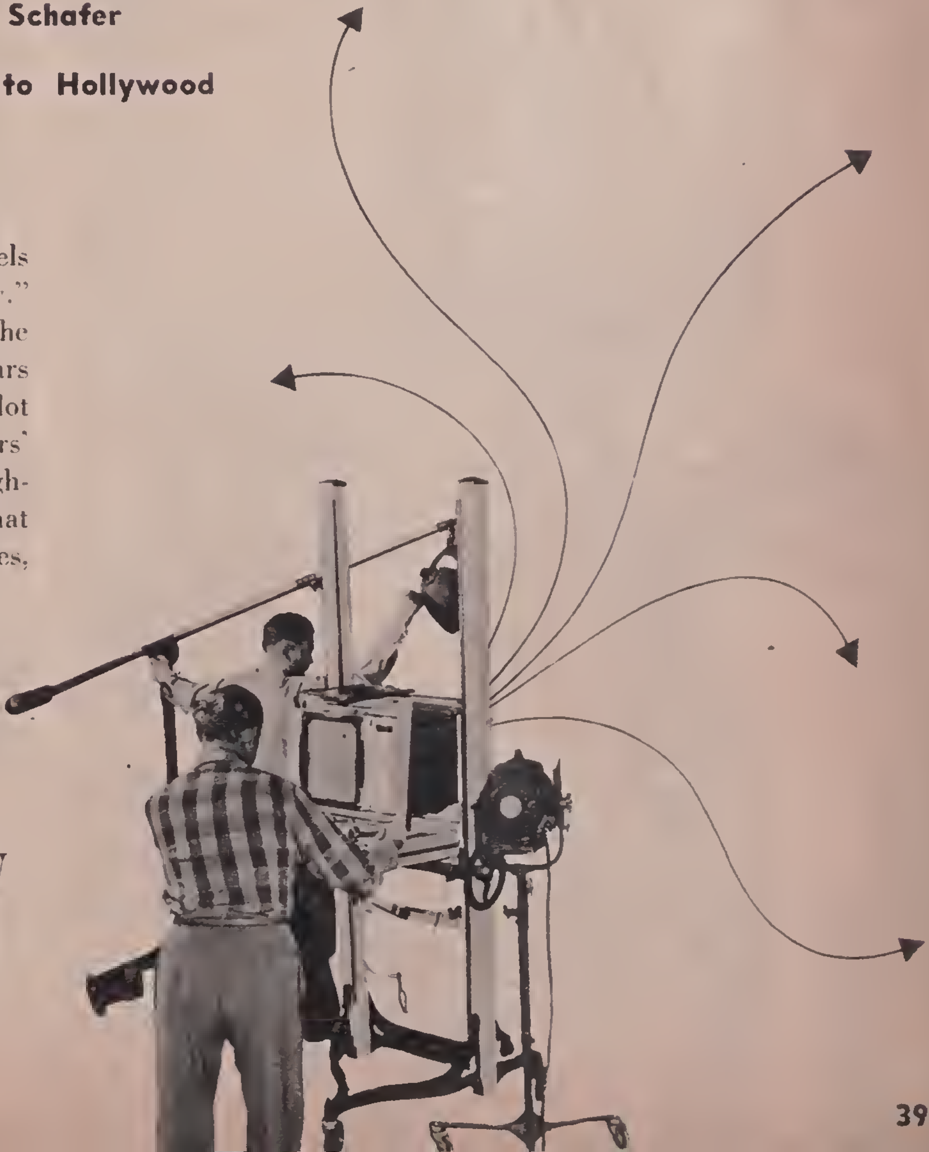
When veteran cameraman Whitey Schafer

photographs a newcomer to Hollywood

it's likely a star will be born

★ Whitey Schafer is the man who makes the wheels go 'round smoothly in Paramount's "Glamor Gallery." That tag, by the way, is his own nickname for the portrait studio where he photographs big-name stars and up-and-coming starlets. But Whitey does a lot more than just click the shutter to record the stars' pictures for fans, magazines and newspapers throughout the country. He oversees every operation that goes on before the actual sitting—chooses costumes,

GLAMOR GALLERY



GLAMOR GALLERY (CONTINUED)

experiments with coiffures, suggests proper make-up, directs the crew in setting up lights and props. And with it all, he finds time to act as a genial master of ceremonies, cracking jokes and dropping expert hints for the benefit of the subject. For Whitey Schafer has been shooting stars for twenty-five years, and he knows that the success of the pictures depends on his ability to make the subject relax and pose naturally before the still camera.

His function as an emcee is especially important, Whitey feels, when he's putting newcomers through their paces. "Sitting for portraits is mighty hard work," he explains. "It takes patience, endurance and practice. It's never as easy as it looks." The special pains he takes with novices is illustrated in the pictures on these pages, which show Whitey introducing starlet Virginia Welles to the procedure of Glamor Gallery. It's not unusual for him to spend hours teaching a newcomer to pose with grace and confidence, for he realizes that a series of appealing publicity photographs can call public attention to an unknown beginner and land her in lead roles.

A sensational example of this phenomena is the story of Rita Hayworth's amazing one-year rise to stardom—and the backstage part that Whitey played in it. In 1939, after three years of movieland obscurity, Rita was finally *(Continued on page* 91)

The business of concocting a costume is all new to Virginia who has posed only for publicity bathing suit shots till now.

Now for a conference with the hairdresser to find the most flattering coiffure for Virginia's first portrait sitting.

White bearskin rug, chairs placed at odd angles are typical trademarks of Whitey's camera technique.

Before she appears in Glamor Gallery, Virginia's pretty face is glamorized by makeup expert Wally Westmore.

Below: the finished portrait. Virginia's alluring beauty will be seen in countrywide magazines and newspapers.

the love scene all Hollywood's talking about

1. "Poor Dev—to love a no-good gal," laughs Alicia tauntingly.

By KENYON LEE

"NOTORIOUS," STARRING CARY GRANT AND INGRID BERGMAN, HAS ONE OF MOST TORRID KISS SEQUENCES EVER FILMED

8. Alicia sighs and nestles her head on Dev's shoulder.

2. Devlin doesn't let her finish speaking. His lips crush hers.

3. Alicia is overwhelmed by the emotion she finds in his kiss.

★ To look at Alfred ("Hitch") Hitchcock, who is really a Mr. Five-by-Five, you'd never think, even in your wildest moods, that he was the man who had directed the most memorable love scene Hollywood has witnessed in the past ten years. "Hitch" doesn't look like the type at all. But he has a tremendous ability to convey powerful human emotion on the screen.

Proof of this talent are the pictures on these pages. "Hitch" is responsible for all of them. It was he who insisted that Cary Grant and Ingrid Bergman portray a passionate love scene in the production "Notorious," a combination espionage and romance story.

"In all my other pictures," Hitch explains ("Spellbound," "Lifeboat," "The Lady Vanishes," "Shadow of A Doubt," "39 Steps," etc.), "I've always tried to introduce love via (*Continued on page* 79)

4. Carried away by delight, they whisper tenderly to each other.

5. Dev, who is telephoning, kisses Alicia whenever he has to listen.

7. They kiss again, ecstatically, completely forgetful of phone.

6. "When did you first realize you loved me?" Alicia asks happily.

Studious June Herd of Los Angeles wanted to know if being married interferes with having successful career.

Lyn Sterling of Louisville, Kentucky (center) was curious about difference in radio and movie acting.

Pretty Loriene Cross of Sacramento revealed her secret ambition in her question: "How can you get into movies?"

A classroom audience asks Loretta Young all about acting and gets some helpful answers

Pete Zomo and Ed Hawkins both of Los Angeles, listen to Miss Young tell of role in "The Stranger."

"What are the main attributes of an actress?" queried thoughtful Muriel Windham, a student from Dallas, Texas.

Abdel Mousse of Egypt asked Loretta Young how she felt when she first started acting.

★ Interviews are usually conducted solo, with one reporter asking questions of the person to be interviewed. Why not a mass interview, said MOVIELAND editors. If one person asking a star questions can get lots of information, just think of how informative it would be to have lots of people do the questioning!

So MOVIELAND took Loretta Young, a cameraman and a court stenographer to the University of Southern California's Department of Cinema. The students, vitally interested in every phase of movie-making, had a field day popping questions at Miss Young. In turn, Miss Young thoroughly enjoyed herself. She had a quick answer for every query and they came fast and furious!

The mass interview was such a success MOVIELAND is going to do it again and again. You'll see how much fun it was and how informative, when *(Continued on page* **80)**

ASK ME A QUESTION

WHAT I LIKE ABOUT *Women*

The woman Mature married. Society girl Martha Stephenson Kemp and Vic were married for 20 months, came to the parting of ways in '43.

Gene Tierney was as unpredictable as Mature himself. Mature liked her for fascinating variety of moods she displayed.

By VICTOR MATURE

as told to Alice Craig Greene

That "Hunk of Man" names the things he remembers best about the girls he's dated

Left. "The most exciting woman in his life." Vic's romance with Rita Hayworth was tempestuous but he says she's taps.

Glamorous Betty Grable and the self-styled "Genius" were an item for many a month. Her bubbling, good-natured laugh delighted him.

"Cute and sweet," is Mature's definition of blonde June Haver. Mature's first leading lady since duty with Coast Guard ended

Mature's a datefull The thirty-one-year-old Louisville, Kentucky boy stands six-foot-two, weighs 198 solid pounds

Between scenes with Carole Landis. She goes into his category of "regular fellows," was always ready for fun.

★ What do *I* like about women? That's a pretty enormous order. You've apparently heard the often-repeated rumor that I do like them, and I admit it. Frankly, the main thing I like about women is that they're women.

I've had lots of publicity linking my name with this gal and that one about town. Most of the time, these light and serious romance rumors are simply due to the fact that the news guys and gals in Hollywood are pretty nice to me. They like to give me space in their publications. Maybe I just meet a girl this afternoon and take her out to show her the Mocambo etchings. And boom! A guy comes along, shoots a picture of us, and tomorrow we're on the front page, and engaged, according to the gossip columns.

This is fine treatment for a guy in my business. I don't mind it. But it's pretty difficult to do a thoughtful analysis of a girl you've (*Continued on page* 66)

My ideas

By Peggy Ann Garner

"BOYS SHOULD BE KIND,

HAVE PLENTY OF PERSONALITY

AND LOVE OUTDOOR SPORTS"

★ Since I'm just fourteen, my dates are always chaperoned. However, there will come a day. I'm arguing for next year. My mother wants me to wait until I'm sixteen. Who will win out, only time will tell. But I've got a good idea. Mothers certainly have a way of having their way. But I don't mind; Mom knows more than I do.

Really, though, chaperones don't bother me. I find them very understanding and liberal in their viewpoints. In fact, they're often fun to have around, especially if the date is a bore. And I must say, some of them turn out that way.

I do wish, however, that fellows would remember that the chaperone is the background and not the main event. If they'd only realize that, there'd be less trouble in this old world. All girls like to be the center of the show. I'm no different. It amuses me when boys, who come to see me, start playing (*Continued on page* 72)

Peggy Ann and Paul Turner, her next-door neighbor, have some terrific tennis matches. Peg's now in "Home Sweet Homicide."

"It's fun to have a crush on a star," confesses Peggy Ann. "I have lots of them." She's pointing to a favorite, Dick Haymes.

Peggy Ann prefers sports clothes but here she is all dressed up, rejoicing with Jimmy Dunn over Oscar award.

on dating

By Roddy McDowall

"GIRLS SHOULD BE NEAT,

CONSIDER A GUY'S POCKETBOOK

AND BE VERY ATTENTIVE"

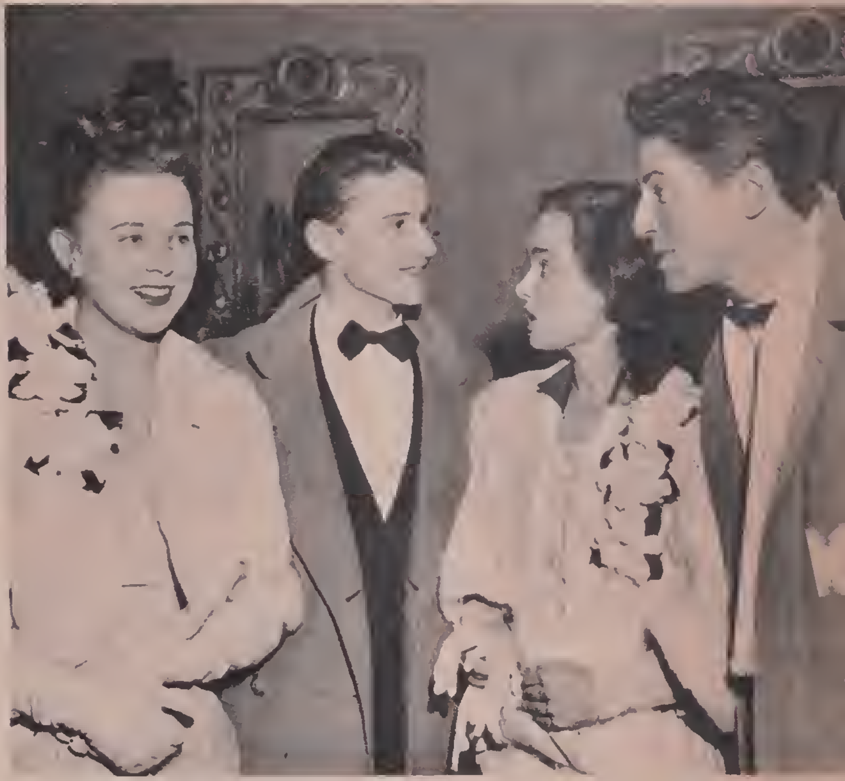
★ Though I'm seventeen and left rather on my own when it comes to dating, I still believe home is the best place to spend an evening with a girl. Whoops! Did I hear a long, loud chorus of "No's" from fellow teen-agers? Okay, I'll explain myself.

I'm lucky enough to have parents who always try to see things through the eyes of kids my age. They do not argue or force. When they wish to put over an idea with me, they simply make it seem so attractive I can't help falling for it. That's what they did with my home.

Knowing that most youngsters like to dance, they got a record player and arranged space for that. Swimming is always fine for hot evenings; so my parents had a small pool built in our own backyard. Games are fun for small parties, but we have all the equipment for playing our favorites right

(*Continued on page* 64)

"It's a good idea to remember a girl with flowers," says Roddy McDowall. His latest picture is MGM's "Holiday in Mexico."



Special date for four. Hazel Dawn, Roddy McDowall, Ann Blyth and Farley Granger don their best for a Hollywood premiere.

Starlet Ann Blyth shares a hot dog with Roddy. His gals like badminton court, swimming pool at his home.

LUCKY LUND

TWO DAYS AFTER JOHN LUND ARRIVED IN HOLLYWOOD, THIS BROADWAY FAVORITE WAS STARRING IN HIS FIRST PICTURE

★ There's a newcomer in Hollywood who has attained stardom in his first motion picture. He describes it as a "Four-Handkerchief Special for Sobby Sockers," but Director Mitch Leisen claims it is the finest picture he ever handled.

The picture is called "To Each His Own," and the new arrival is John Lund. That everyone likes him and wishes him well is indicative of the kind of fellow he is, for sensationally-successful newcomers usually aren't showered with brotherly love in Hollywood.

Incidentally, lest you become faintly confused on seeing the picture, the studio darkened John's naturally blond hair for the son part of the dual father-son role. Having little personal vanity, it didn't bother him, but all the gals around Paramount (who patently adore him!) are weeping and wailing about it; he "sends" you faster and farther as a blond, they insist, than as a brunette, and hence the rest of female America is being cheated on its first look at him.

It's grand fun to talk to John. Anything but self-centered, he has a wonderful sense of humor and a quick Irish wit, inherited without doubt from his mother, Rose Mooney Lund, whom (*Continued on page* 70)

by CHARLOTTE KAY

"Neat for slicing hamburgers," says the Irish-Norwegian star. He has a detective's curiosity, spent days investigating Paramount lot.

John tries metal-working between scenes, turns out a sharp set decoration.

With Virginia Welles (left) as his sweetheart, Lund makes his movie debut in "To Each His Own," starring Olivia De Havilland. Acting career began for him in 1937 in Rochester, N. Y.

bogie sounds off

A quiet moment for one of Hollywood's most famous husband-wife teams. Between pictures the Bogarts spend time on their yacht. Latest film together is "The Big Sleep" (WB).

By HYATT DOWNING

Time out for a cigarette and some gab. Bogie likes to talk about boats, politics.

Bogie shares honors with Barbara Stanwyck and Alexis Smith in "The Two Mrs. Carrolls."

In most of the Bogart pictures; Humphrey plays the role of a tough guy, but to scotties Stinky and Sluggy, he's just a regular fella.

Humphrey Bogart claims the right to speak his mind as an individual—not as an actor

★ When Warner Brothers' publicity department asked Humphrey Bogart to see a writer who wanted to do a story about him, a top flight feminine star looked at him and grinned sardonically. "What's the matter, Bogie?" she asked. "Getting publicity conscious?"

He looked at her and flipped his cigarette away. "No, kiddie, I'm not getting publicity conscious. After all, most people have made up their minds about me; but, you know these writers like to get checks, too—the same as you and I. I've met a lot of writers; sometimes they get hungry. Ever been hungry, kiddie?"

The star dropped her eyes and walked away.

"Dames!" Bogart said, contemptuously.

Looking at the screen tough-guy, you think (*Continued on page* 94)

on the town with janie and joe

Ray Rogers tried one for size when Hedda Happer sold hats for a charity.

Ray Nable and Toothpaste Kid Bab Hope, at Walgreen Drugs' 45th birthday party.

New twasome, Sonja Henie and Jahn Dall, had a smiley time at Macamba on their first date.

Seeing stars through the eyes of teen-agers Janie and Joe—who think the job is just too wonderful!

More fun at Shirley Temple's birthday party! She danced the first dance with hubby John Agar, natch!

That cute sprout, Margaret O'Brien, really got giggly when the Icecapades clown skated over to see her. She was with Janet Blair.

Caas at the Bob Cummings' baby christening were provided by the godfather, Jack Benny. The Bennys (center) with the Cummings.

★ Hi! Here we are on a new job that seems like the answer to all—if you know what I mean! Seems like just yesterday I was asking Joe to riddle me a math quiz; and here I am today with pad and pencil clutched in my hand traipsing after Hollywood's famous names, while Joe snaps their pictures for you to see in MOVIELAND. And while I've got an eye on the sensational mortals of Hollywood, I'm keeping a good eye on my friend Joe. After all, there *are* a lot of beautiful chicks out here. That's for sure!

There was one drawback to this new chore: I had to ditch my pet bobby-sox for a pair of would-be nylons. But those shorties would have come in handy the other night as I stood gawking outside The Club. (That's the only name it has—THE Club—the zootiest place in these parts!). Reason for my watch-dogging was on account of the big event of the year—the so-called "Cad's Party." This was a *Stag* affair hosted by Walter Kane and that nice Johnny (*Continued on page* 90)

The fans yelped with joy when popular Glenn Ford arrived at the Ice Follies. He's with the missus, famous dance star Eleanor Powell.

We snapped that dreamy Guy Madison when he stopped to sign an autograph on his way into the Mocambo—alone!

Words of Music

By JILL WARREN

Actress Marilyn Maxwell gives a smile to Tony Martin at the party held in honor of his new radio show.

A piano quartette was offered by Helen Farrest, Dick Haymes, Jill Warren and Gordon Jenkins during the rehearsal of "Everything For The Boys" program.

Perfect hostess Ginny Simms amused her guest, bogeyman Boris Karloff, with comics before their broadcast.

Movieland Magazine
award to
David Rose
American Composer and Director
May · 1946

For his contributions to Musical Art in Motion Pictures and for his Skill in broadening the scope of Sound Track Film Music on his Nash-Kelvinator CBS Radio Show "Holiday for Music"

In Hollywood, Ann Daggett, Movieland editor, presents David Rose with an award for his radio and movie musical artistry.

★ Hi, everybody! This month finds me back again in the land of movie stars and sunshine. Well, movie stars anyway. And even if Old Sol does forget to show his face once in a while, the musical boys and girls manage to keep things bright on the Hollywood scene.

Jack Smith received a warm reception from the local bobby-sockers when his CBS radio show moved to the coast for the summer. This is the first time Jack has been west since he started his singing career several years ago at the Ambassador Hotel as a member of the "Three Ambassadors" trio with Gus Arnheim's orchestra. More than one studio is interested in getting Jack's signature on a movie contract, so he'll probably wind up with a film deal before the summer is over. This boy is really going places.

Frank Sinatra is hoping to go abroad sometime in August. He wants to fly to Europe and address the World Youth Congress in Prague, Czechoslovakia and also make appearances elsewhere on the Continent and in London. The date of the proposed trip depends on the shooting schedule of Frank's new MGM picture, "It Happened In Brooklyn." Incidentally, the "Brooklyn" movie was written by the same girl who wrote "Anchors Aweigh," Isobel Lennart, and Sinatra will have the same director, George Sidney, and Kathryn Grayson will be the love interest again.

Andy Russell will be spending the entire summer in New York City, doing his Paramount Theatre engagement and the Hit Parade (*Continued on page* 68)

The letters are pouring in for Movieland's

Greg Peck and some entries

"Here's a winner!"

Greg studies an answer

big DUEL in the SUN *Contest!*

Lucky winners will share 394 valuable awards—$5000 worth of prizes!

★ MOVIELAND readers have responded in great numbers to the exciting big $5,000 DUEL IN THE SUN contest announced in the June issue. From all parts of the United States, fans are sending in their answers to the quiz questions and telling why they want to see "Duel in the Sun."

Judging by the entries, there are many reasons why everybody wants to see "Duel in the Sun." They know that the lavish Technicolor production promises to be one of the year's most thrilling pictures, starring Jennifer Jones, Gregory Peck and Joseph Catten. Directed by David O. Selznick, the dramatic plot revolves around a story of love and conflict in the pioneer Southwest.

MOVIELAND's unique contest was inspired by this great picture with its cast of notables. It affords a never-to-be-forgotten opportunity to win some valuable prizes. Six winners will receive all-expense vacations for two persons at the beautiful Manitou Dude Ranch in Gorrisan, N. Y. and three winners will enjoy the hospitality of the famous Western resort, Hotel Lost Frontier, Los Vegas, Nevada. Other lucky contestants will receive prizes from this thrilling list: 10 new **MOTOROLA** table model radios; 10 beautiful **BULOVA** wrist watches; 15 **SPERTI** sunlamps; 50 **REYNOLDS** pens; 200 **CHEN YU** Sunburst nail grooming kits and 100 pairs of **NO SEAM** nylon hose.

So many answers have been received that the judges are having a difficult time selecting the winners. But the big news will come in the September issue of MOVIELAND when a list of the major prize winners will be announced. Names of follow-up winners will be mailed to readers upon request

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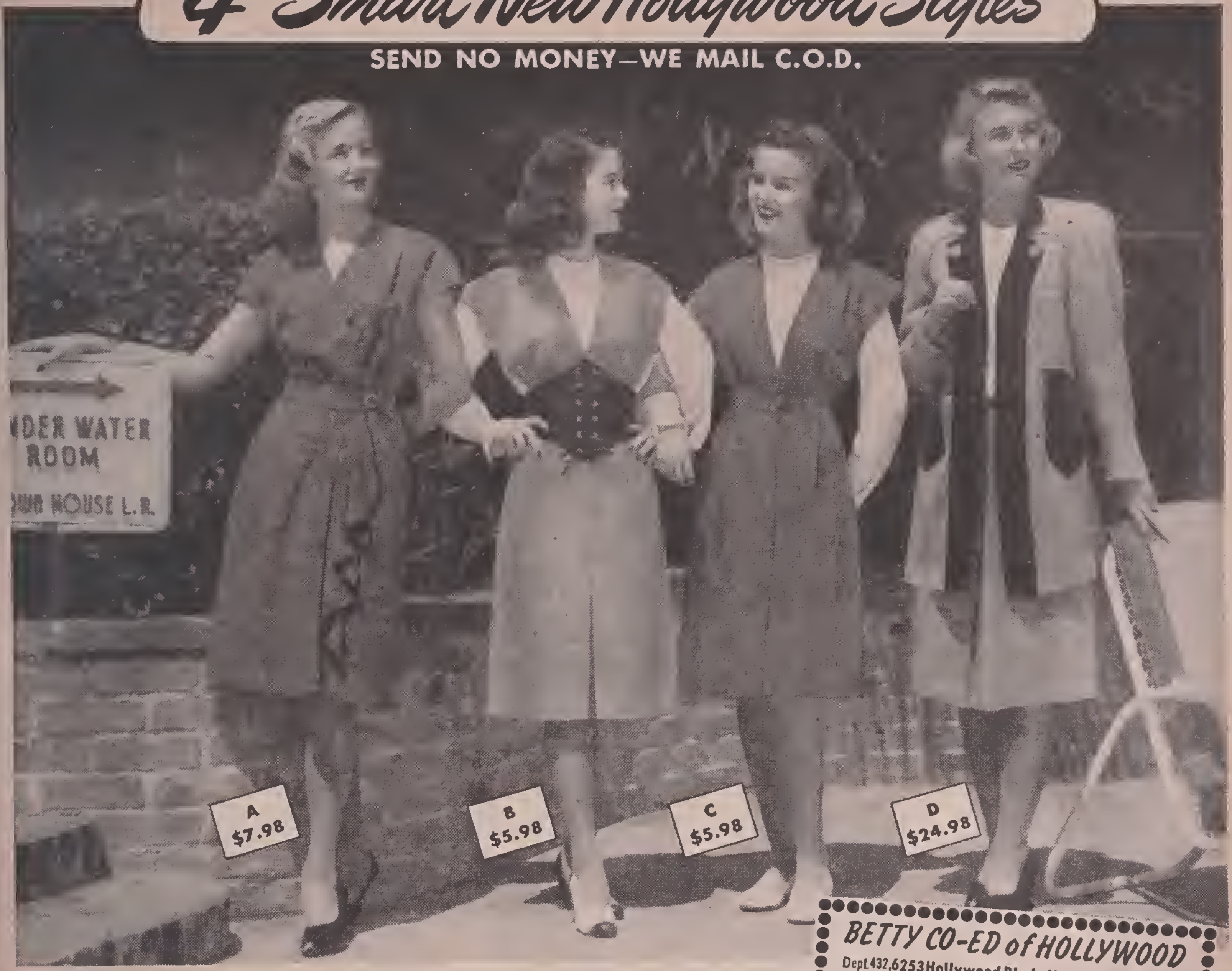

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Sizes 10 to 18 . . . . . **$7⁹⁸** plus postage

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D—"Hollywood Swagger" Coat—New short length that Hollywood loves! Fine, soft 100% PURE WOOL. Beautifully made with darker trim on the pockets and tuxedo front. Smooth rayon lining. **Beige and Brown; Green and Brown; Gold and Black; Grey and Black. $24⁹⁸**
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C—PRETTY PASTEL JUMPER-DRESS at **$5.98** plus postage.
Aqua ☐ **Red** ☐ **Navy** ☐ **Powder Blue** ☐ (Mark 2 color choices)
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D—HOLLYWOOD SWAGGER COAT at **$24.98** plus postage.
Beige & Brown ☐ **Green & Brown** ☐ **Gold & Black** ☐ **Grey & Black** ☐
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I LIKE MY PARENTS

(Continued from page 31)

both agree my "wahs" are almost exactly right for trumpeting on the downbeat in the good old U.S.A.!

Before I go further, this is a good time to assure you I'm not at all conceited. From time to time I may write things which will give that impression—but remember, it's unusual for one as young as I to write an autobiography. And if I'm to tell you the true facts, I must record them as they happened.

The first earthly voice I heard was the doctor's. I remember yelling at the top of my lungs because I knew that it was expected of me. You might say that I also realized intuitively that if I didn't yell, someone was going to paddle my posterior. Said the doctor, "Well, well, young lady, I've seldom seen a girl so eager to be born!"

Why not, I thought? Naturally I wanted to get on with it. I had everything to live for, and I was eager to get started in what promised to be an exciting world.

I made quite an impression on Nurse; she measured my twenty-two inches and announced, "Maria Christine is going to be tall and willowy—just like her mother." Mother is tall. Last year at this time she was five feet seven and one-half inches tall, but she grew a half inch while she was expecting me. A very unusual woman—my mother!

As soon as I was bathed and dressed, the nurse tied a small blue ribbon on my dark hair (I had quite a bit), so I was quite smartly arrayed when Mother saw me for the first time.

Opening her brown eyes wide, she whispered, "Oh, isn't she beautiful!"

Wasn't that sweet? I think it is the loveliest sentence for a girl to remember always as the first thing said to her by her mother.

My father was very pleased with me, too, and most gallant. "I think she is the most beautiful little girl I have ever seen!" he said, and after a moment's thought added, "I think also that she resembles me."

Nurse was extremely diplomatic. "She has your blue eyes," she said, "but she uses them as her mother does. The shape of the upper part of her face is similar to yours, too, but her mouth is formed like her mother's; also her hands are like Madame's."

Babies expect to be analyzed in this way, but I must confess that the first time it happened, I was fascinated. You see, I haven't yet seen myself in the mirror—a circumstance that will be corrected as soon as I learn to hold up my head properly—so I am deeply interested in all reports of my appearance. Good looks are *so* important to a girl, you know!

A number of exciting things happened while Mother and I were still in the hospital, and the most exciting of these were the gifts my father brought to her. You see, Mother had given up smoking for months before I arrived, and in recognition of this sacrifice, my father brought her a handsome gold cigarette holder. When *I'm* old enough, I do hope that Father remembers to give me one, although I daresay *that* gift will be postponed for a long time.

Then there was the combined "thank-you-for-Maria-Christine," birthday and wedding anniversary gift: a stunningly beautiful diamond and ruby bracelet. The bright colors caught my eye at once, and I could well imagine how delightful it would be to cut my teeth on—but I have a feeling Mother will be strict about that!

I received such a collection of gifts, too! Mother's fans were wonderful: they sent me beautiful hand-crocheted jackets, slippers, bonnets, and carriage robes. One of my favorite gifts is a thin gold chain which is the beginning of my first charm bracelet; the chain came from my Uncle Paum, Daddy's brother, who is in France.

All this makes me sound "jewel-conscious," but, after all, my tastes are representative of my sex. I can't help longing for the day when I am six years old and Mother will give me her childhood ring. When I reach the now far away age of seventeen, I am to inherit Mother's girlhood string of real pearls. Sometime later, the handsome family jewels that once belonged to my Grandmother Aumont will be mine. Mother already has told me that she will give me her six original Goya oil paintings—someday.

Don't get me wrong! I appreciate the fact that material possessions are not the most important things in life. The reason I tell you these things is to indicate how extensively my parents have planned for me. It's reassuring to a newcomer to realize how welcome she is, and to discover what great plans have been made—just for her!

Come to think of it, my family has done little else but make plans for me. My education, for instance, will start with a tutor at home until I am ten. Then I'm to be sent to a convent in France where I will learn to speak like a native. (This should be easy because my French-speaking father taught my Spanish-speaking mother his native language. Now they'll teach me, of course!) When my secondary education is completed, I'm to return to the United States and enroll in a State University.

There's never a dull moment in our household, believe me! Living at home at present are my parents, Mother's sisters: Aunt Consuelo and Aunt Lucita; my nurse and our housekeeper. And until a few weeks before I was born, Aunt Adita also was living with us. That was before a misunderstanding occurred which sent her from our midst.

It all happened one evening when Mother wasn't feeling well, and Father was busy doing some night sequences for "Heartbeat." Mother didn't want to be left alone and asked Aunt Adita to cancel her date for the evening. Aunt Adita, however, insisted on keeping her date and threatened to go back to San Domingo if she were balked. Now, Mother and Aunt Adita love each other dearly, yet they have a great time disagreeing with one another. The upshot of it was that Aunt Adita telephoned for an air reservation—never believing for a moment that she could get space—and got it! To save face there was nothing she could do at that point except flounce off. You can imagine how upset she has been at the thought of being three thousand miles away while I have been getting started in the world. Mother has read some of her letters to me, and of course she is wild to get back to California. I'm so eager to meet her; she must be fun! Aunt Lucita is my godmother and she and I spend each Thursday together when Nurse is away. Nurse insists that Lucita has a knack with me. There's no disputing the fact that we are *sympatico.*

The very first thing Mother did, as soon as she was well enough to be driven down to the Beverly Hills' business section, was to buy herself two stupendous hats. (Personally, I think it's a shame that little girls aren't allowed to wear something on the same order.) The first hat selected was

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a cerise coal-scuttle trimmed with masses of pink flowers and soft blue ribbon. "Definitely a dish," I heard my father say. The second was an enormous black milan cartwheel trimmed with graduated circles of inch-wide black lace. Mother has had her hair cut shoulder length, and is wearing it in masses of soft curls around her face. I must say that she has never been more beautiful.

At the moment, waistlines are beyond my ken, and I doubt if I'll ever be able to think in terms of waistline, because I enjoy eating too well! I weighed eight pounds and three ounces when I was born, and by the end of two months I weighed eleven pounds. I suppose I should diet, but I'm now getting cereal and vegetables on my menu—and they're simply delicious!

Did I mention that my father bought *himself* a present when I was two days old? In a way it was a gift for me, too. He rushed around Hollywood until he had located a motion picture camera, complete with filters, light meters and all the rest of the paraphernalia. Then he rushed back to the hospital and photographed me in color, through the glass window.

Ever since then, he has spent much time taking pictures of me; some—I blush to admit—in the nude. I haven't seen the developed reels, since I've been sleeping most of the time lately, but I understand from those who have seen my "shots" that they show talent. I also photograph better than I did at first, for I've lost my black infant hair, and my new crop is definitely auburn—a shade that the camera likes, you know.

With my famous parents so much in the public eye, I shall have to become accustomed to having my picture taken, I can see that! When I was six weeks old, studio representatives came out to the house to make some still pictures of me. I can't say that I thought much of this routine. After 30 minutes of flashbulbs going off in my face I was so nervous I thought I'd pop. I raised plenty of fuss that night and all the next day. Nurse—an obliging girl—suggested that no more pictures be taken for several months.

"She isn't going to be an actress anyway," Mother said, "so she doesn't need the publicity."

Mother's comment might surprise you, but actually her approach to my future is not negative. While she's convinced that she doesn't want me to be an actress, she does have ambitions for me. Perhaps they spring from her own deep dream—but you can be sure that they have to do with music.

Not many persons know it, but Mother has composed some charming Spanish songs. Upon hearing these musical numbers, musicians at the studio have suggested that Mother try having them published. But she refuses, saying that she composes songs only for her own pleasure.

Lately I notice that she is telling friends she would be overjoyed if I should show an aptitude for music. "It is time for a great woman composer to arise on the musical horizon," she has said. "Why shouldn't she be my own daughter!"

Even at *my* age I can see that this will be a vast undertaking; one on which I must get an early start. So, if you'll pardon me, I think I'll practice a few scales.

It has been so nice to meet you. I'll try to keep you posted on my progress from time to time; however, there may be a period when I'll have difficulty expressing myself. You see, Nurse is Irish-American and speaks with a brógue; the accents of both my mother and father are well known. This may eventually present a speech problem, but I think I'll be able to handle it: I have decided to utter my first comments in a compromise language—something like Sanscrit.

THE END

HOLLYWOOD *in* NEW YORK

AROUND THE TOWN

By PEG NICHOLS

★ They come to Bagdad-on-the-Subway for a variety of reasons—some personal, some not so personal. But that's beside the point. The real point is that the bright lights of Hollywood often add their glitter to the bright lights of Broadway, taking their turn as tourists through the town more people know about than any other place in the world.

The pedestrian traffic through Grand Central station alone is greater per annum than the whole population of the United States; that's one reason why even New Yorkers don't always see the visitors from Filmland. But Hollywooders don't remain unrecognized for long—and New Yorkers who watched not long ago saw:

Walter *Pidgeon* walking on Park Avenue, *sooooo* unconscious of swooning matrons . . . "Bobby Burns" at the Waldorf, with bow tie and a Voice that turned out to be *Sinatra's*. (He was in the city incognito!) . . . Millionaire playboy *Howard Hughes*, still wearing those tired-looking tennis shoes, rhumba-ing dreamily with Lana *Turner* at the Stork. Probably thinking about all the free publicity he got out of battling the Johnston office on "The Outlaw" . . . Cary *Grant* driving the ladies to drink by just lounging in the cocktail bar at Gilmore's . . . Lucille *Ball*, the girl with the Technicolor hair and whistle chassis looking like a fan's dream of a movie star in gray lace, gray fox and silver sequins . . . Trim Susan *Hayward* slipping into a 42nd Street movie house to catch an old flicker . . . Olivia *DeHavilland* window shopping on 5th Ave. like any other tourist, suddenly stopping traffic when our photographer stopped to snap a pitchur . . . Scores of autograph hounds waiting for Dane Clark's autograph while Academy Award winner Ingrid Bergman passed by—unnoticed . . . Lana Turner and her former husband, Steve Crane, taking their daughter, Cheryl, through Central Park in a hansom. Later they lunched at Schraffts, and Lana in dark glasses wasn't recognized! . . .

The Desi Arnaz opening at the Copacabana brought out the Hollywood crowd: Elliot and Faye Roosevelt, the Ralph Bellamys, Francis Lederer. Sonja Henie was there in a black backless gown that showed her beautiful back muscles down to here. With all the hoopla about Van Johnson, the yen in her life seems to be Cary Grant. Around the Copa, incidentally, they're calling Mrs. Arnaz (Lucille Ball) the present day Texas Guinan. While her hubby and his band are stopping every show, the orange-haired movie queen wanders around greeting friends.

R.K.O.'s tremendous press party at the Plaza for Ingrid Bergman brought out a big crowd of fourth estaters who made no bones about being curious to see the star. The group, however, accustomed to the usual Hollywood glamour, wasn't prepared for the Swede's natural beauty (the rosiest cheeks yet to be seen in this big city of pale faces!). Dressed in a simply tailored suit, Miss B, looked for all the world like a young school girl, and managed to meet all comers with disarming charm. When *Movieland* Editor, Kay Sullivan, stopped to chat, she found the glorious Swede battling a problem familiar to most females: she was trying to find a mirror in her hand bag to see how the glamorous phizz was bearing up. There wasn't time enough for a real hunt, so the Bergman retroussé nose remained shiny—but on her it looked good!

After working at the Capo, Desi Arnaz and Lucillle Ball relax at the Stork Club!

Few people recognized Olivia DeHavilland window-shopping on Fifth Avenue.

Greetings from stage star Louis Calhern to Ingrid Bergman at RKO's press party.

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RODDY McDOWALL'S IDEAS ON DATING

(Continued from page 49)

at home. No date is complete without a bite to eat. So we have our own ice box to raid anytime we feel like it. My mother sees that the proper snacks are in it.

Of course, I know I'm very fortunate. Many homes can not have such things as swimming pools and game rooms. But I do not think these things really matter. It's not the luxury of a place but the spirit of fun there that counts. I believe, if parents co-operate, any home can be made attractive to the younger set. I know any number of places to which kids flock simply because they find an understanding mother or father there.

Some girls' parents like to have them chaperoned. My father and mother are wonderful at that. They help us play, or they let us alone if they feel we wish it. I'm proud of my parents and proud of my friends. I want them to know and understand one another.

I also like to double-date with my sister. She and I have always been great friends. So I see no reason, just because we're growing up, why we should be less pals than before. Besides, I, like all other fellows, want my sister to have the proper company and attention. Having her in my own crowd is the best way of assuring myself that she gets them.

Most of my friends work in movies. This is but natural since we play in pictures together and go to a studio school. I'm afraid that an outsider would be bored by our conversation. We love our jobs, and talk pictures constantly. Outside of home, my favorite way of entertaining a girl is taking her to a show. That's one thing any girl I go with must have in common with me—a yen for seeing films. I go night after night without ever tiring of the practice. Some day I hope to have a 16-mm projector at home.

If you think I'm overboard on pictures, you should know a couple of my girl friends. They're rabid. Although both are well-known players themselves, they spend hours standing in lines before a theatre where a "sneak" is running. A "sneak," incidentally, is the showing of a picture before it's released to the general public.

The system has its disadvantages, however, as my two friends found out. "Sneak" titles are not advertised; and the audience never knows what it's in for till the picture actually hits the screen. Recently the two girls waited an hour and a half for a "sneak" only to find it was the same film they'd seen two nights before.

Of course, when I say the girls I go with must be interested in pictures, I don't mean they too should go to such lengths. Personality is the important thing. Mind you, I'm strictly in favor of looks, but I do believe that girls should spend as much time beautifying their spirits as their faces. It makes no difference how pretty a girl is: if she has a displeasing personality, she becomes ugly to her friends. On the other hand, any plain girl becomes beautiful to those who love her. Mothers, for example, are always beautiful to their children, no matter how old or wrinkled they become.

This does not mean that girls shouldn't make the most of their looks. I think they should. Any fellow feels proud when he has a good-looker on his arm; and I'm no different. Dress is important. One doesn't have to have fine clothes. Neatness and taste add more to the appearance than the finest silks and furs worn badly.

Clothes should fit the personality. A gay girl needs gay colors. The quieter type should have softer hues. Over-dressing is out for me. I detest clothes-horses.

Occasionally I like to take a girl to a formal affair. Then I like the both of us to be dressed very properly. I guess that's the English in me. I do not like "stuffiness"; and there's no reason why formals should be that way. They're part of public life—perhaps more so in Hollywood than other places—and I think all kids should get used to them. It's good to put your best foot forward sometimes just to see how it feels. Another thing, teen-agers really get a chance to act grown-up at formals. We can get a taste of things to come.

Of course, good manners are important anywhere. When a fellow takes a girl out, he should always be attentive toward her, no matter if he doesn't particularly like her. She should be the same toward him. This is especially true at parties where manners are very noticeable. I often see a girl or boy neglect his escort for someone else. There's nothing ruder. If one feels his interest lagging, he should simply not date the person again. He shouldn't embarrass her in public.

I always appreciate gifts from girls no matter how small they are. They show that she's thinking of me even when we're apart. I don't think any gift should be measured by its price, but by the sentiment and taste with which it's selected. Candy and flowers are nice gifts for a girl, but something more personal means you've given extra thought to the gift. And that means more than money. Everybody has a special interest. It may be books, jewelry, or toy dog collections. By observing, you can always find out what the girls like and select their gifts accordingly.

Every girl should be considerate of a fellow's pocketbook. She should never ask to be taken places he can not afford. If she does, it means she's more interested in going places than going with him. Most kids have to stretch their allowances a long way. The girl, if she's really fond of the boy, will co-operate. He, on the other hand, shouldn't be stingy. Nobody appreciates a fellow who's afraid to spend a dime. A lot of fun can be had on a little money. After all it's the company that counts. If it isn't, one should change the company.

This brings me right back to where I started. If you can't enjoy a date in your own home, you probably won't enjoy it anywhere. The girl and boy mean everything. They can make a date or break it.

THE END

A red letter day for this fan when she spied Clark Gable at Ciro's and got his autograph.

KEEP YOUR EYE ON CATHY

(Continued from page 23)

course conducted by Wayne Campbell at Oklahoma City University wasn't. That summer she studied stage technique, and by fall was playing the role of Juliet in the school's production of "Romeo and Juliet." The $25.00 didn't last long, of course; but drama coach Wayne Campbell, certain of her talent, carried her as a free student. Finances picked up when she became a stenographer for a hardware firm, and six months later she had enough saved for the trip to Hollywood.

Two weeks after her arrival in the Bagdad-of-the-West, Cathy became a legend like Lana Turner and others who have sat in Schwabb's Drugstore munching a ham sandwich. She was discovered!

Agent Ben Medford interrupted her sandwich-munching to ask: "Are you in pictures?"

"No," confided Cathy, "but I'm going to be."

It never occurred to Cathy that she shouldn't speak to a stranger. "I knew right away he was a sweet man," she declares, "and he certainly was! He took me to Mr. Goldwyn, who signed me to a contract and had Elia Kazan give me a screen test."

The test was more like a cross-examination. Elia Kazan sat Cathy down before a camera and proceeded to ask her questions.

"There was such a sense of urgency about it—a sort of Time-Marches-On feeling—that I told the truth about a lot of things I'd naturally have kept to myself," sighed Cathy. "You know, about the kind of men I like, and my ideas about people and life."

The next step was to enroll in the Pasadena Community Playhouse where Cathy had the roles of Beth in "Little Women," and Christina in "Makropolis' Secret." Her name was Ann Jordan then, and she wasn't too happy about it; but Mr. Goldwyn suggested a change when he sent her to attend the American Academy of Dramatic Art in New York. The name "Cathy" was her own selection and was taken from the heroine of "Wuthering Heights"; she hasn't the slightest idea where Mr. Goldwyn got the "O'Donnell."

After an intensive four-month course at the Academy, Cathy played Teresa Wright's former role in "Life With Father." She still gets excited about the time she was issued a pair of shoes marked with Teresa's name. . .

The course at the Academy in New York was so strenuous that Cathy returned to Hollywood minus some twenty pounds. Since she's strictly a bantam type—her normal weight is 110—she was ordered to the desert for a complete rest. Now she's back, looking lovelier than ever, ready to go to work in "Glory For Me."

Cathy loves her new role, but she'll never be completely satisfied until she plays the part of Jennie in Robert Nathan's "Portrait of Jennie."

Cathy's intensity has a surprising effect on her listeners. She's a gentle little girl, with soft brown curls and a lovely smile, but there's a burning ambition behind that sweetness. She's a poet, too; her verses suggest the determination that has driven her on to the goal she set in her mind when just a little girl. Take this one, for instance. . . .

"I gathered stars above the hills
While they were picking daffodils.
They told me not to climb so high
Or I might tumble in the sky.
I laid my head upon the moon
And told them I would come down soon."

This poem was written many years ago, but even then Cathy had her mind on stars!

THE END

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WHAT I LIKE ABOUT WOMEN

(Continued from page 47)

known only over a cocktail, despite the fact the press has you in the throes of an impassioned romance with her.

So for this "lineup" I'll stick to the girls I've really known well and liked a lot. I'll pick an all-time all-Hollywood "team" and tell why—like the coaches do with their all-America choices.

As I said before, the main thing I like about women is that they're women. That's no gag—it's very important. Any girl who appeals to me must be strictly feminine. None of this tailored, short-haired, low-heeled, strong handshake department. I want my females female. So let's travel on to the individual assets of my nominees (and maybe a few of their liabilities, which sometimes appeal to me more.) Some of these I've been in love with, and some of them were just friends. But all of them were pretty wonderful. At least I think so.

Since I have to start somewhere, it might as well be with Lana. Lana Turner's not only good-looking and clever, but she can "take it." She had the patience and fortitude to hang onto the fringes of her career, and come up smiling every time she got knocked down, till finally she won out. That's a great quality. But the nicest thing about Lana, I think, is the way she treats you when you're her date. If Lana's with you, you're the only guy in the room. She's interested in you, she worries about you, wants to know if you're all right, what your troubles are, what will make you happy. She's engrossed in you. And that's a wonderful character trait to attract the male of the species. In other words, Lana makes you think you're the only one—no table hopping with the eyes for her. You're the one. Of course it may be you only for the evening, but that's all right, too. It's still flattering. Essentially, Lana's a friendly type, and this isn't an act, it's sincere. She's really interested in people, concerned about their welfare and happiness. That's her greatest feature.

Betty Grable has the greatest laugh in the world. It comes from way down inside her, and you can hear it a block away. It bubbles. She and Lana are a toss-up as to "cleverest," on my list. I'd say they'd share the billing. But it's Betty's laugh I'd note down as tops on the list of things to remember.

Cleatus Caldwell is hands down the most beautiful girl I've ever dated. She's out of this world. When we've gone out for dinner, I always got a terrific bang out of just looking across the table at her. Or walking into a place with her. She's got that kind of beauty.

The most fun I've ever had in my life was with a girl named Helen. Can't even remember her last name. By rights, maybe she shouldn't belong on the Hollywood lineup, but if I'm naming "the gals with the bestest and the mostest," I've got to have Helen on that list. I met her up in Las Vegas recently while I was there taking a short vacation, waiting for 20th Century-Fox to call me to start working in "My Darling Clementine." I went there for some fun and some laughs, and I'd hardly checked into the hotel when I found myself in front of a row of nickel machines. (That's all my business manager will let me play.) Helen was at the next machine, and we started comparing our luck. She was terrific! All women should have her ability to enjoy life. Too many girls take themselves too seriously.

I think Michele Morgan has the most depth, warmth, and understanding. She has insight and honesty and a wonderful capacity for friendship. I guess she had me pegged pretty well. She always seemed instinctively to know things about me I thought I kept fairly well hidden—like, when I was lonely or worried or something had gone wrong. She was the kind of girl you could call up on the phone and tell your troubles to and before you knew it, you hadn't any more troubles. Just talking to her helped smooth them out. I guess sympathy is her greatest quality. Strictly "simpatico."

Buff Cobb is the maddest character on the list. She's pixillated. There was a magazine layout on her in which she did a screwball take-off of the typical day of a Hollywood star. That's right down her alley—spot-lighting the phonies. And she has a flair for relating commonplace incidents, embellishing them and making them amusing. Most gals start to tell a story, go off on tangents, finally wind up telling you what a divine hat they saw in a window. Buff tells a wonderful story. Inherited the talent, no doubt, from her Grandpa, Irvin S. Cobb.

Gene Tierney is light, airy, breezy, and fascinating. For me, she was a "different" kind of a girl. She didn't conform, and that, I think, is the secret of her fascination. She has dozens of different facets to her personality, and is as changeable as a chameleon.

With Ann Shirley, it's hard to decide whether her tremendous sense of humor (the greatest in Hollywood, believe me), or her wonderful quality of honesty, is her greatest asset. Ann has something else, too. She's the type of girl you tag as "lovely." Not a physical quality, necessarily, but some kind of inner appeal.

Dolly O'Brien is the most charming woman I've ever known. She has true poise, culture, and charm. She's tremendously thoughtful, and what a great conversationalist! I'd rather sit and talk to Dolly than any woman I know. She has a wonderful sense of humor, and she's always so beautifully groomed!

June Haver has a quality that's almost unique, it's *that* young and refreshing. When you get out of the service and come back and see a girl like her walk toward you, you think "that's just what I've been waiting to come home to." She's the epitome of the "girl next door." Cute and sweet and wholesome as an apple pie.

There's a lady I know named Mary Lombardi, who has a combination of practically every good quality in the book. She's

The very first thing Joan Leslie did on her 21st birthday was to register for future voting.

middle-aged, but for my football team, she'll play quarterback! She's fun, generous, understanding and has a knock-out sense of humor. I can't think of any place I'd rather visit than Mary's home. Mary's a living example of that Spanish proverb, "Mi casa es tu casa"—"my house is thy house."

For "most unpredictable" on my list, let's put down that inimitable member of the "royal family"—Di Barrymore. You're never sure what's going to happen with her. Di's a great verbal sharpshooter! She can cut anyone down to her size in nothing flat! Too, her house is fun to visit. Her parties are fine, swarming with interesting people. As I say, she's strictly unpredictable!

Then, there's a gal named Rita.

When you start figuring Rita's assets, you begin to think, "How wonderful can one person be?" Let me sum it all up, by saying Rita was the most exciting woman I've ever known in my life. She has more excitement in her little finger than all the other girls put together. (Incidentally, I got a new dog the other day—a Boxer pup that's a beauty—and named him Genius the 2nd after the dog I had when I was going with Rita,—Genius, Jr.). Rita wasn't only the woman with the most sex appeal, but she was the best dressed, the sharpest, the most talented ,and the best-tempered. I think basically, too, she was the most intelligent girl of the whole bunch. People misjudge Rita. In Hollywood unless you're yatyatyatting constantly, some people get the idea you're not on the ball. Rita is a gal who knows the art of listening. She knows when and how to keep her mouth shut, which is a pretty rare quality.

Looking back over my favorite women, there are some wonderful girls, right? There are others, too, but there isn't room to tell about all of them. There's Carole Landis who was a wonderful girl and "regular fellow." And Liz Whitney who was the most sophisticated woman of the bunch. She knew how to live. Suave, and possessed of great self-sufficiency. There was Jean Parker whom I met when I was living in a tent. I guess Jean would classify as "least mercenary." Lord knows I had no dough in those days. But we went out together and had a wonderful time. There was Virginia Maples, a lovely blonde Fox contract player. She has one of Hollywood's loveliest figures. And—though this may win no friends and influence no fisherman,—she's one of the best abalone divers I know. That's no gag. We used to get goggles and knives and go out to the rocks to get abalone. I don't know why, exactly. Neither of us like abalone. Virginia is my sole "outdoor girl" candidate. Most of the other girls were pretty much hothouse flowers. There's Vera Ellen who's one of the most wonderful human beings I've ever known. And there's Gina Hunter, a young contract player out at Fox who has a fresh quality that's like a breath of spring. A corny line, but it's a mighty apt comparison.

As I said before, so-called liabilities often appeal to me as much as assets. I like women with temper, and women with minds of their own. I like to be talked back to, and I like independence and self-assertion. A gal who sits back and just looks beautiful, isn't for me. Headstrong, spoiled—fine. A woman should be spoiled, and a woman must have spirit. Almost all my "lineup" had to some degree all the qualities that each one had to a marked degree. I've tried to point out the most outstanding quality I found in each one. They were all lovely and interesting and appealing. They all dressed well, were intelligent, and talented. They all were women.

And that's what I like about them!

THE END

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WORDS OF MUSIC

(Continued from page 57)

radio program. He was signed for thirteen weeks on the Saturday night air show, with an option for an additional thirteen; and if the option is picked up, Andy's contract stipulates that his portion of the broadcast must originate from Hollywood.

Tex Beneke and the Glenn Miller orchestra will probably appear in the Glenn Miller picture, the title of which has been changed to "In The Mood," after the name of the famous record. It looks like Dick Powell will play the role of the late Glenn. The script will be written by Richard English, who also did the screen play for "The Fabulous Dorseys" picture. However, Glenn's widow, Mrs. Helen Miller has the final O.K. on the script.

Perry Como recently signed a new five-year contract with Victor records, calling for a guarantee of sixteen sides annually and a big increase in salary and royalties. In the past year Perry has become the number one platter salesman for Victor, with several of his discs selling well over a million copies each.

What's Brisk On the Disc:

Capitol:

Jo Stafford's new release finds her doing, of all things, a Tennessee jazz hillbilly tune, "Cindy," with Paul Weston's orchestra. However, it's a small group, with Nat "King" Cole on piano. This is a cute side, and really proves how versatile Jo can be. On the reverse she does "I've Never Forgotten," a new ballad, with the full orchestra.

The Pied Pipers revive the oldie, "Remember Me," backed up by a brand new rhythm tune, "Walk It Off." Paul Weston's orchestra again.

Cootie Williams has recorded "When My Baby Left Me," a blues, with an Eddie Vinson vocal, and an instrumental, "Echoes of Harlem." The "Harlem" side features Cootie's trumpet, and is the same number he originally waxed as a solo, while with Duke Ellington.

Billy Butterfield debuts his newly organized band on "Whatta Ya Gonna Do?", sung by Allan Wylie, and "Billy The Kid," an instrumental which highlights Billy's fine trumpet work.

Capitol has recorded the whole musical score from the Broadway musical hit, "St. Louis Woman," with the original cast and orchestra of the show. There are ten sides in all, including the now familiar, "Come Rain or Come Shine," "A Woman's Prerogative," and "Legalize My Name."

Another good album is the Bob Hope set, entitled "I Never Left Home." These are recorded excerpts from Bob's actual broadcasts, and each side (there are eight altogether) salutes a different branch of the armed forces. Lots of laughs.

Columbia:

Kay Kyser and his orchestra are heard on "I Love An Old Fashioned Song" and "You're The Cause Of It All," with Michael Douglas handling the lyrics on both.

"Blue Skies" and "High Tide" are both given the instrumental treatment by Count Basie and his band, with the Basie piano featured.

Woody Herman's "Mabel, Mabel," is right up his alley, with the Blue Flames vocalizing "Linger In My Arms a Little Longer" on the flipover.

Frankie Carle and his orchestra, with Marjorie Hughes on the vocal, do "Cynthia's In Love," and "I'd Be Lost Without You."

The Modernaires have an interesting record in "Salute To Glenn Miller." It's a medley of some of the popular tunes they recorded while with the Miller band. The other side is their old favorite, "Juke Box Saturday Night."

Harry James and the Music Makers have two solid instrumentals in "Friar Rock" and "Easy." The "Easy" title is deceiving, because this one really moves.

Decca:

Connee Boswell and her quartet, The Paulette Sisters, team up with Bob Haggart's orchestra for "Who Told You That Lie?" and "I'm Gonna Make Believe" (I've Got Myself a Sweetheart).

"Toca Tu Samba" and "Dinorah" are the latest Latin American ditties to be recorded by Ethel Smith and the Bando Carioca.

Billie Holiday, with orchestra, sings "Don't Explain," and "What Is This Thing Called Love," which is being revived in the Warner Bros. picture, "Night and Day."

Ella Fitzgerald with Louis Jordan and his Tympany Five join talents for (look out for this title) "Stone, Cold Dead In The Market" (He Had It Coming) and "Petootie Pie."

Bing Crosby's new one, with Jay Blackton's orchestra, couples two of the songs from the ill-fated New York show, "Nellie Bly"—"You May Not Love Me," and "Just My Luck."

Lionel Hampton and his jumping aggregation have waxed the instrumental, "Airmail Special Delivery,"—Parts one and two.

Cass Daley, the radio comedienne, makes her debut on record, doing two selections in her zany style—"Put The Blame on Mame," from the movie, "Gilda," and "The Truth Of The Matter Is."

Musicraft:

Artic Shaw uses a thirty-two piece orchestra for his new release—"I Got The Sun In The Morning" and "Along With Me." Mel Torme and the Meltones do the vocal on the first side and Mel solos on the reverse. Incidentally, this vocal group is improving all the time.

Georgie Auld, who recently returned from a rest in Arizona, is back recording again. His latest is "Route 66," with Georgie himself on the vocal, and "A Hundred Years From Today," the old tune, with Sarah Vaughan on the lyric.

"Adventure" and "Which Way Did My Heart Go?" are the two selections chosen by Teddy Walters for his first solo record for Musicraft. Mannie Klein's orchestra, with Teddy on the guitar solos.

Teddy Wilson fans will want Teddy's piano album of old standards, including "You're My Favorite Memory," "Cheek to Cheek," "Strange Interlude," "Halleluljah," "Why Shouldn't I?" "Long Ago and Far Away," and "All Of Me."

Kitty Kallen makes her debut as a solo recording artist with two waxes. The first couples "Just My Luck" and "Why Does It Get So Late So Early?" and the second combines "Should I Tell You I Love You?" and "Just The Other Day." This latter tune was taken from the singing radio commercial about Mission Bell Wine, and it looks like a real hit. Sonny Burke handled the arrangements and orchestra for both records.

Victor:

Tommy Dorsey and his crew, with Stuart Foster on the vocal, do two old songs, "I Don't Know Why," and "Remember Me?"

Freddy Martin and company have two new ones—"To Each His Own," and "You

Put a Song in My Heart." Stuart Wade sings both.

That old record-breaker, Vaughn Monroe offers "Who Told You That Lie?" and "It's A Lazy Day." Vaughn handles both lyrics, with the assistance of his feminine quartet on "Lazy Day."

"Chiquita Banana," another singing radio commercial which has been turned into a pop song, has been waxed by the King Sisters, backed up by the novelty "Pin Marin." Incidentally, Louise King, who in private life is Mrs. Alvino Rey, is now playing harp with her husband's orchestra, and the baby of the family, Marilyn, has taken Louise's place with the quartet.

Betty Hutton has chosen two lively rhythm tunes for her first appearance as a Victor artist—"Wherever There's Me There's You" and "My Fickle Eye."

Louis Armstrong is another who recently signed with Victor, and his first wax on his new deal is "No Variety Blues," with an Armstrong vocal, and "Whatta Ya Gonna Do?" sung by Thelma Middleton.

Perry Como should have a sock hit with his "Surrender" and the standard, "More Than You Know."

Betty Rhodes is the girl Victor hopes will turn out to be their number one feminine vocalist. They are releasing her two first records simultaneously. "This Is Always" is backed up by "Somewhere In The Night" and "I'd Be Lost Without You" is coupled with "What Has She Got That I Haven't Got?" Betty is heard on the "Meet Me At Parky's" radio program, and has done several pictures for Paramount, including "You Can't Ration Love," "Salute For Three," and "Sweater Girl."

Jam Notes:

Jerry Colonna is planning an all-summer tour of theatres and ballrooms with a unit including Billy Butterfield and his new band, and Bonnie Lou Williams, ex-Tommy Dorsey vocalist. . . . Spike Jones also is hitting the road during the hot months. His itinerary includes Canada and a month-long engagement at the Strand Theatre in New York. Spike has all sorts of offers for fall radio shows, after the sensational business he did at the Trocadero with his thirty-two piece orchestra. He is only touring with the ten City Slickers, however, plus his two vocalists, Helen Greco, and Aileen Carlyle. . . .

Jo Stafford has been renewed by the Chesterfield Supper Club program until the end of 1946 and she got a big raise in salary. When Perry Como finishes his Fox picture and returns to New York, Jo will go back to her two-shows-a-week schedule. And she hopes to sandwich in a six-week vacation in California sometime during the summer. . . . Teddy Powell, who has been inactive for some time, is organizing a new band in New York City. . . .

At this writing Doris Day does not plan to accept any picture offers, but is definitely staying with Les Brown's band. She recently married George Weidler, well-known musician and brother of Virginia Weidler, the movie starlet . . . Kenny Gardner, who left Guy Lombardo three years ago to enlist in the army, has rejoined the Royal Canadians. . . .

THE END

That about takes care of things for this time. See you next month. Meanwhile, if you have any little musical questions, drop me a line and I'll do my best to answer you. But not too many questions, please, and be sure to enclose a self-addressed STAMPED envelope. Just write Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York 17, New York.

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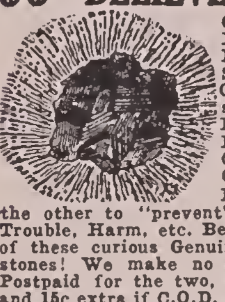

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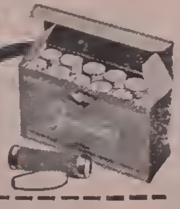

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LUCKY LUND

(Continued from page 51)

he described as "a wonderful character—a tiny woman with a deep voice and a habit of arguing with herself."

Less voluble was his Norwegian father, an expert glass blower, who died when John was five. Unfamiliar with the English language, the senior Lund had one sure-fire contribution to all discussions, and it was always the same: "I 'tank Teddy Roosevelt bane vun goot man!"

It is a little disconcerting to write about John, however. You can't escape a schoolmaster-looking-over-your-shoulder feeling because, in addition to being a first-rate actor, he also is a first-rate writer himself. For years he earned a healthy living at it. Numerous vaudeville sketches used by army shows, several top coast-to-coast radio shows (The General Motors' "Cheers From the Camps" and Billie Burke's "Fashions in Rations" among them), and dozens of speeches came from his pen. He liked ghosting speeches the best, he said, because of the chance it afforded him to deflate some pompous windbag with a cleverly-concealed phrase. "The guy would hang himself and never know it," he chuckles.

Justly enough, one of his early chickens has come home to roost of late.

"When I was writing those radio shows and an actor would squawk about his lines, I'd pat his head, soothe him in general, and blithely assure him that of course the words I had written were in keeping with an artist of his stature," John says. "Now that I'm an actor on the same kind of show (The Ford Show, Tuesday nights) I'm getting the same treatment, complete to the pat on the head, the soothing, and the blithe assurance about lines from some other writer. And believe it or not, I fall for my own routine!"

Born in Rochester, N. Y., on February 6, 1913 John was the youngest of the four girls and three boys who made the big frame home a place of never-ending noise, excitement and happy confusion. Battles and bloody noses among themselves were common, but to the rest of the neighborhood and the world they presented a united front. John worked at what jobs he could get after school hours and on Saturday. He was an elevator operator and messenger for a women's department store, and although his employers knew him only as "Johnny," and had no address listed for him, he frequently was entrusted with the delivery of C.O.D. merchandise valued in the hundreds of dollars.

His schooling in the Rochester public schools was on the erratic side. He telescoped six grades of grammar school into three years, and then "spent four years getting out of the 9th grade" according to his version. Lack of application was his trouble; he was stuck on highwaymen about that time and spent most of his energies trying to be a tough guy. He ditched high school when he was 14 in favor of jobs in a clothing factory and a construction gang. At 16, however, the law caught up with him and marched him back to school until he was 17, at which age his formal education ended, and he went back to work at a variety of jobs.

John's theatrical debut occurred in 1937 when he somehow tangled with a Rochester theatrical club and wound up with the leading role in an amateur production of "Waiting For Lefty." Until that time he had never even witnessed a play, other than a junior high school pageant, nor was there any trace of actors in the family history. "All of which substantiates my conviction that I got the role only because I had a loud voice and could speak English," he relates. "Certainly, I knew nothing about acting."

Critics, in speaking of John, usually refer to him as a "relaxed" actor, or to his beautifully "relaxed" performance. The reason for it dates back to that "Waiting For Lefty" debut. Caught with a bad case of the shakes and self-doubt, he analyzed the situation.

"You may not be any good," he told himself," but at least you know you can't be any *worse* than you are, so relax!"

It worked then, and it's still working, he says.

A summer season with a small stock company was next on his theatrical agenda. It paid off in experience but left him decidedly short in the folding money department, so he returned forthwith to the business world. In 1939 his work with an advertising agency took him to New York. The hankering for greasepaint persisted, however, and he soon chucked his steady "9 to 5" for a spot in the "Railroads on Parade" pageant at the World's Fair. When the Fair closed, he began the rounds of Broadway managements and finally finagled a role in the Helen Craig-Alfred Drake production of "As You Like It," a singularly unsuccessful presentation of that comedy which lasted just one week.

Early in 1941 he went on the road with the Phil Baker company of "Charley's Aunt." Soon after he was gone, his best girl, Marie Charton, happened to meet her good friend, Olga Baclanova on the street.

"Why such a long, sad face, my pigeon?" Baclanova demanded.

"It's John," Marie confessed. "He's gone on the road with a show and I don't know when he'll be back."

"With what is he on the road?" Baclanova asked. Marie explained. "Poof! Then it is nothing for which to be sad!" came the answer. "He will be back—and soon! Da!"

Da. He was.

His next two engagements—the musicals, "New Faces" and "Early To Bed"—were eminently more successful, but it was not until he was seen in the role of the American soldier in "The Hasty Heart" last year that John really registered with critics and public alike. It was that performance which won him his Paramount contract, and two

Fred MacMurray and Linda Darnell ready for radio show. His next pic: "Smoky."

days after his arrival in Hollywood in June, he was emoting before the cameras with Olivia De Havilland. Co-starred, no less!

Two days after that the whole town was talking about Paramount's new "find." The word on a winner gets around fast. Even the girls at the studio, secretaries, script girls, filing clerks and the like who have learned from bitter experience to take their own sweet time on passing judgment on every new and handsome hunk of man who passes their windows, were enthusiastically yoohooing "Hi, John!" within a week.

Not *everything* clicked 100 percent for him upon his arrival, of course. There was (and still is) for instance, the little matter of living quarters. John and Marie were married in Baltimore in 1942, and because their two careers have separated them a good deal since that time (she was a Conover model and an actress in her own right), they determined to come to California together, housing shortage or no.

Unable to get into a hotel the first day, they wearily started a round of the auto courts in and near the town. Eventually they found one manager who agreed to take them in. "That's fine!" John exclaimed in relief. "How long may we stay?"

The manager looked at them dourly. "Until 10 o'clock tonight," he said.

They next landed in the private home of a self-proclaimed "patriotic" lady who patriotically rented them the use of one room for the modest sum of $220 a month! Currently they are housed in a tiny unit of a bungalow court where the manager graciously allows them the use of his personal phone. It's only a living room-kitchenette and bath affair, and it faces a mid-city cemetery, but it's home sweet home to them.

John has a couple of bad habits. By his own admission they are a) laziness, which he defines as an aversion to taking trouble, and b) absent-mindedness, which in his case is genuine. Busy talking or thinking, he has been known to don three neckties, carefully wrapping and knotting one on top of the other. On another occasion he journeyed several miles to a certain shoemaker to have some golf shoes recleated, only to discover that he didn't have the shoes with him!

"Averse as I am to the habit, I'm more averse to those people who think it's cute to be absent-minded," he expounds.

Chief among his extra-curricular interests are books and hypnotism. His principal baggage from New York was three great boxes of books, and his intellectual curiosity about hypnotism far transcends the hobby stage.

As an actor John wants to play heavies, preferably in the so-called psychological type of parts. He doesn't particularly care for romantic roles and honestly doesn't see himself as photogenic enough to play them convincingly. No mock-modesty in that; he really believes it.

As a person he wants to be what he calls "well organized." He defines that as possessing a certain poise, calm, and assurance, and the security that goes with it.

As a goal in life he wants one thing: to retire! That, he says, always reminds him of his favorite story of an actor, the one about the New York player who announced he was going to Hollywood, stay until he had $1,000, and then return to do as he pleased in New York. Several years later a friend was chiding him on his failure to keep his promise, pointing out all the evidence of his material well-being. Why, then, was he still in Hollywood?

"Yes," said the actor. "It's true I have this 20-room home. I also have six servants to run it, several fine cars, and the biggest swimming pool in town. But I haven't got the $1,000!"

That can never happen to John Lund. He's already got his thousand.

THE END

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PEGGY ANN GARNER'S IDEAS ON DATING

(Continued from page 48)

up to my mother. It also hurts, I will confess. But if they think they'll make me jealous by ignoring me, they're wrong. The old chill business doesn't work as often as men think. What does it get them in the end? Well, a new girl friend, as far as I'm concerned. And her name's not Peggy Ann.

Yet all women love flattery, I suppose. My mother, being a woman, does too. I do believe she falls for the lines my boy friends hand out more quickly than I do. Maybe, I've heard them too often to be impressed. After all, this is another generation. "Lines" may have changed entirely since my mother was fourteen. Anyhow, we often differ on the choice of my boy friends. She likes the attentive type. I do too, except I like the attention directed my way.

However, the older I grow, the more I realize Mother is right. Besides being my mother, she's also my best pal. I know she's interested only in my welfare. I'm often taken in by a charming smile, but my Mother can spot character a mile off. That's necessary.

And don't think I could go for a fellow who wasn't nice to my mother. I couldn't. I have a secret "crush" on someone. You'd never guess who it is, although you've perhaps seen him on the screen dozens of times. Anyhow I think his finest quality is the consideration he shows his mother. That's tops. And after all, I may be a mother, too, some day. Who knows? What would I think if my daughter's boy friend did not show me the proper amount of respect? It's a problem any way you look at it. But I suppose the future will take care of that one.

The crowd of kids I run with is practically all non-professional—just one of them works in pictures. I don't know why this is, because I'm aware that there are some mighty nice and handsome fellows in the movies.

Of course, my girl friends and I have our secret crushes among the stars. The tragedy is that the stars never find it out. Who they are, I'm not saying. It would not be fair to all parties concerned. But if you ever visit my dressing room, you'll get an idea. I keep pictures not only of my favorites, but also those of my girl friends on the walls. In case they come to see me, I want them to feel perfectly at home. Having all the pictures together has also another purpose. It serves to keep outsiders confused. For who can say which belongs to whom? Only we know, and we're not talking.

Having a secret crush on a star is both enjoyable and tragic. You can dream about him to your heart's content and not have the complications of a real-life romance. I admit that complications are not always too bad. They are sometimes much to be desired. But even in the dream-world all is not smooth sailing. For instance, your idol ups and marries. That's bad. But suffering over someone you've lost can be very nice. In fact, it's dramatic, which helps to make it fun.

I'm looking for an ideal. What I'm interested in mostly is personality. You can have all the looks in the world, but if you haven't got personality, where are you? I'd say, "Nowhere." Not that I'm opposed to good looks. What girl is? I just don't think a handsome face is the most important thing. There are other qualities more valuable in the long run. Honesty and a sense of humor, for instance. They come first in the dream-boy. The first would make you trust him; the second would cheer you up. And what could be better than being both trusting and cheerful? I'd call it an ideal state.

I also value manners. There is nothing so rude or disgusting in a boy as discourtesy. Since manners cost nothing, any fellow can afford them. They're far more dressy than the finest sport coat. If people would always remember this, there'd be less tears shed over rudeness.

A boy also should be ever thoughtful. It's always nice to be remembered, but there is nothing quite so good as knowing a boy friend is thinking about you during the day. If a boy can afford them, flowers and records do much toward making a girl happy. But no candy for me, please. I don't like it, although I'm sure I'm odd about that. Most girls are crazy about chocolates.

Gifts, however, are far from necessary. Some of the happiest days of my life have been spent with boys who didn't have a dollar. The beach, for instance, is a mighty fine place to go with a party of friends, which means, of course, both boys and girls. I'm not too hep on hen parties. Swimming, playing games, lying in the sun, telling stories to one another is a most enjoyable way to pass a day. And it doesn't cost much. 'Course it's wonderful if the boy has enough money to buy you a hamburger on the way home.

I don't particularly like formal occasions, although they come up once in a while. I prefer sport clothes on both boys and girls. Give me a tweed skirt, a pair of oxfords, a sweater, and I'm happily dressed. I like comfort. But I suppose occasional formal clothes are good for the character. They give you poise; and poise is a good thing to develop.

The same thing goes for formal dances. They can be fun; but so can an evening at home. I'm crazy about music. My mother got me a record player; so my friends are always dropping in to dance. Home is a wonderful place to study new steps. It has one disadvantage. The fellows all try to sing. They wouldn't dare do that at a formal; and I never yet met a boy who could really sing. No matter. That doesn't keep them from trying. Of course, there are men who can sing. Sinatra, for example. I like his voice, but don't go for him like so many girls do. I guess I'm not the swoon type. But I do think he's terrific.

Entertaining at home has other points. There's always the kitchen if you get hungry. I do. I like cooking, too. It's fun to make fudge for your friends. But whether they get the same kind of enjoyment from eating it is something I'd like to know. I suppose I never will.

While making "Home Sweet Homicide," Connie Marshall and I had a cake-baking contest. Our director, Mr. Lloyd Bacon, Randolph Scott and Jimmy Gleason were the judges. We tied; so each of us was awarded a special "Oscar," meaning a kewpie doll with a ribbon tied around the middle.

I bring this up because of the old saying: The way to a man's heart is through his stomach. I'm not saying this is true, but in case it is, I believe in being prepared.

I hope I've made it clear that I'm not opposed to the opposite sex. In fact, it's probably plainly evident that I like fellows very much. That is, the right kind. Well, here's a big secret. In "Scudda Hoo, Scudda Hay," my next picture for 20th Century-Fox. I'm to have my first real romance.

The fellow is Lon McCallister. Oh, brother! I've always admired him. He's so gentle and thoughtful. I'd say he has what it takes in every thing he tries. We'll be weeks shooting that picture. What may develop? Who knows?

THE END

CAN I HELP YOU?

(Continued from page 12)

asks me for advice. When I praise him and tell him he's doing a fine job, he says I'm not telling him the truth. And when I criticize him, he tells me I don't know what I'm talking about. No matter what I say, I'm always wrong, according to him.

What am I supposed to do?

Mrs. Jenny R.
Kansas City, Mo.

You are supposed to be a diplomat, and since your husband is the type of man he is, I would adhere to a policy of moderate praise. In this case, by honestly criticizing him, you may be letting yourself in for a lot of grief, since obviously the old boy can't take it.

* * *

HOW TO BE A HOSTESS

Dear Mr. Henreid:

I'm giving a party for several couples, also some single girls and men. They range in age from 18 to 25.

Naturally, I want to amuse and entertain and impress the single men most of all.

Can you give me a few hints? Many thanks.

Clara S.
Greeneville, S. C.

First of all, relax, take it easy, and enjoy yourself. Unless you yourself have a good time, none of your guests will. Secondly, don't compel the young men to play charades, guessing games, or take part in contests you happen to like. Don't work too hard. The trouble with most hostesses is that they bustle around breathlessly, working themselves and their guests into nervous wrecks. Don't strain yourself to impress the boys. They usually admire a hostess who's calm, collected, charming, and quite natural.

When you give your party—just make sure your hot food is hot, your cold food is cold, your drinks are well-mixed, your place is clean, and you've made yourself as attractive as possible. That's all there is to it.

* * *

ONE-DATE DORIS

Dear Mr. Henreid:

I'm a little puzzled and a little heart-sick. A week ago, a young man in my office asked me for a date and I gave him one.

The evening we spent together was perfect. When this young man said goodnight to me, he asked if he could take me out again, and I said sure. He seemed very anxious, and I, of course, was very happy that he was.

Since then, he hasn't asked me for another date, and when we run into each other in the office, he merely nods and goes on about his own business. I can't understand it, especially when I had such hopes for the both of us.

Doris P.
Minneapolis, Minn.

This is one of those disappointments we all have to face at one time or another, when we find out that we care more for one person than he or she cares for us. It hurts a little, but there's nothing we can do about it but take it. It might be a good idea, however, to go easy on the "dreams" and "hopes" after having but one date with a fellow. Lots of girls build up imaginary love affairs with boys who are merely out for an evening's companionship. There's no surer method of scaring a man away than letting him know you regard him as a potential husband.

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THE LOVE SCENE HOLLYWOOD'S TALKING ABOUT

(Continued from page 43)

suggestion, to have the characters use counterpoint, to talk around it, and then get to love rather subtly. But in "Notorious," I decided that the best way to portray it was to show Cary Grant and Ingrid Bergman (a Londoner, Hitchcock uses the broad A, pronounces the names: Grahnt and Baregman) really locked together in overwhelming, passionate embrace. I felt the story called for such action, and I'm glad it did.

"It gave me an opportunity to prove that I could direct more than what the critics term "thrillers or cops-and-robber stories."

"Hitch" isn't one to exaggerate. Prop men, electricians, hairdressers and the vast army of other RKO employees who were on the lot during the day the "Notorious" love scene was shot, predicted that it was so hot it would probably melt the film. Actually, Grant and Bergman were both so good, it took cameramen only a minimum of time to record the event.

Grant didn't have to stand up on a box or wear high-heeled shoes in order to kiss Miss Bergman, which several of her leading men abroad in the past have had to do. Ingrid is a big girl, five-feet-ten with heels, and from time to time, various actors who prefer to remain nameless, have had to have themselves built up in order to reach her lips. This does not make for efficient screen kissing.

Examine the pictures on pages 42 and 43 carefully; you will note that the secret of its cumulative effect, which is one of powerful, gripping and yet tender love, lies in the way Ingrid Bergman uses her eyes. The Bergman kissing technique, reinforced with Hitchcock coaching, is this: the actress embraced by her screen lover, first looks into his eyes and smiles; as he draws her closer, she shuts her eyes, half in abandon, half in anticipation; when his lips finally meet hers, she closes her eyes completely, unconscious of everything but the nearness of her lover.

No lady ever kisses with her eyes open, unless she's a reporter from the Gallup Poll who wants to record the effect. By the same token, all the great screen lovers, from Rudolph Valentino on down, have also closed their eyes when kissing a beautiful woman. Cary Grant is no violator of this tradition.

In most love scenes, however, a director will have his cameraman, when shooting a clinch, feature the female. This is because women are more capable of reflecting the emotional effects of a kiss than a man.

In the "Notorious" sequence, for example, Grant with his eyes shut reflects relatively little of the profound, soul-reaching passion which Bergman's expression shows.

Not that it's Cary's fault. He's supposed to play the role that way. In "Notorious," he assumes the part of E. P. Devlin, a Federal agent stationed in Miami.

Here, by design, he meets Alicia Huberman (Ingrid Bergman), whose father, John, a German, has just been arrested convicted, and imprisoned for treason. Alicia is young, attractive, has dated many men in her life.

Devlin goes to Alicia's beach cottage where she's having a drinking party. She doesn't know who or what he is. They go out driving in Alicia's roadster. Alicia is inebriated but insists upon driving. When she's doing so, a patrolman pulls up alongside the car, motions her to pull over to the curb. Devlin takes out his wallet and says, "Just a minute, officer." The officer trots around to Devlin's side of the car, looks at the wallet, and then obediently half-salutes and drives off.

Alicia looks at Devlin, disgust registered on her face. She recognizes that he's an agent of some sort and, begins to pummel him with her fists. He grabs her, turns her around towards him, looks into her eyes. She softens, raises her lips, and he clips her on the chin. He pushes her aside, takes the wheel, and drives her home.

The following morning, he tells her that the Federal Government, despite her father's record, is convinced of her patriotism, and wants her to do a job for them in Rio. "Certain of the Nazi gentry," he explains, "with whom your father worked are beached in Brazil."

"Get out," Alicia storms, "and leave me alone. I've got my own life to lead. Fun, that's me. Fun all the time! With people I like—my own kind. No underhanded cops who want to set me up in a shooting gallery but people who treat me right and like me and understand me."

But despite all this talk, Alicia flies to Rio with Devlin, who against all his instincts, finds himself falling in love with her. She senses the struggle, and one day when they're sitting together at a sidewalk cafe, she says softly, "You're scared, aren't you?"

"I've always been scared of women," Devlin answers. "But I get over it."

Alicia smiles. "This time you're scared of yourself. You're afraid you'll fall in love with me. Madly in love."

Devlin says nothing. He takes Alicia by the arm, and they walk around the city and eventually to the crest of a little hill which overlooks Rio. Devlin is angry with himself for letting this attraction between him and Alicia spring up, and she knows it. She continues to taunt him.

"You're sore at yourself," she says. "You're in love with me, aren't you? And you're sore because you've fallen for the little drunk you trailed in Miami and you don't like it."

Devlin faces Alicia. He refuses to mutter a syllable, but it's evident that her words are hitting their mark.

"It makes you sick all over," Alicia continues, "doesn't it? Everybody will laugh at you. That's what happens when you fall for a girl like me, isn't it? The invincible Devlin, in love with somebody who isn't worth even wasting the words on. The fair-haired boy wanting somebody who's cheap and who's put everything decent out of her heart! Poor Dev—to love a no-good gal. It must be awful. I'm sorry I . . ."

But Devlin never lets Alicia finish that sentence. His lips come toward hers, and it is then we witness Hitchcock's unforgettable telephone sequence.

The scene is laid in Alicia's apartment. She and Devlin have just come in, not talking, but supremely happy. They walk directly out to the terrace, overlooking the Copacabana beach. Devlin smiles at Alicia. She looks up at him. Each time she does, she obviously sees him with her heart. They go into a long kiss. When they break, they remain close, still in each other's arms, interrupting their whispers with more kisses.

Finally Devlin says he has to phone his hotel and find out if there are any messages for him. Together they walk to the phone. Devlin takes the receiver from the cradle with his left hand (Grant is a southpaw) and slips his right around Alicia's waist. They kiss while waiting for the operator and intermittently during the entire phone conversation. Each time Devlin has to do any listening, Alicia kisses him. Devlin is told that he's wanted by his boss.

They both start to the door. Devlin opens it. "Do you want me to bring anything back?" he asks.

Alicia smiles, and Devlin kisses her—one of the longest, most passionate, memorable, kisses the American screen has ever shown.

THE END

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Movieland applauds (CONTINUED FROM PAGE 14)

1926. "Don Juan," starring John Barrymore (above with Phyllis Haver), created a sensation as the first movie film with sound.

★This month, the entire movie industry is paying tribute to the Warner Brothers—and for good reason, too. It's just twenty years ago that these pioneer film men wedded the art of sound recording to the already established art of photography; thereby completely transforming one of the world's largest industries overnight.

The phenomena occurred on August 6, 1926, in New York's Warner theatre when the John Barrymore film, "Don Juan," astounded audiences by having all the entertainment value of silent pictures *plus* the added excitement of sound.

More laurels were in store for the Warner fréres with the introduction of the first part-talkie, "The Jazz Singer"; but it was their first all-talkie, "Lights Over New York," that revolutionized the industry. By then, even the die-hards agreed: Sound pictures were here to stay!

A salute to Warner Brothers—and 20 years of Progress!

1927. "The Jazz Singer," was the first feature-length sound picture and starred Al Jolson, with Eleanor Boardman. Audiences enjoyed songs and music, but were electrified by the spoken words.

1928. Release of the first all-talkie, "Lights of New York," with Mary Carr and Cullen Landis, sounded the death knell for silent movies. Until then only occasional sound sequences were used.

CONTINUED ON FOLLOWING PAGE

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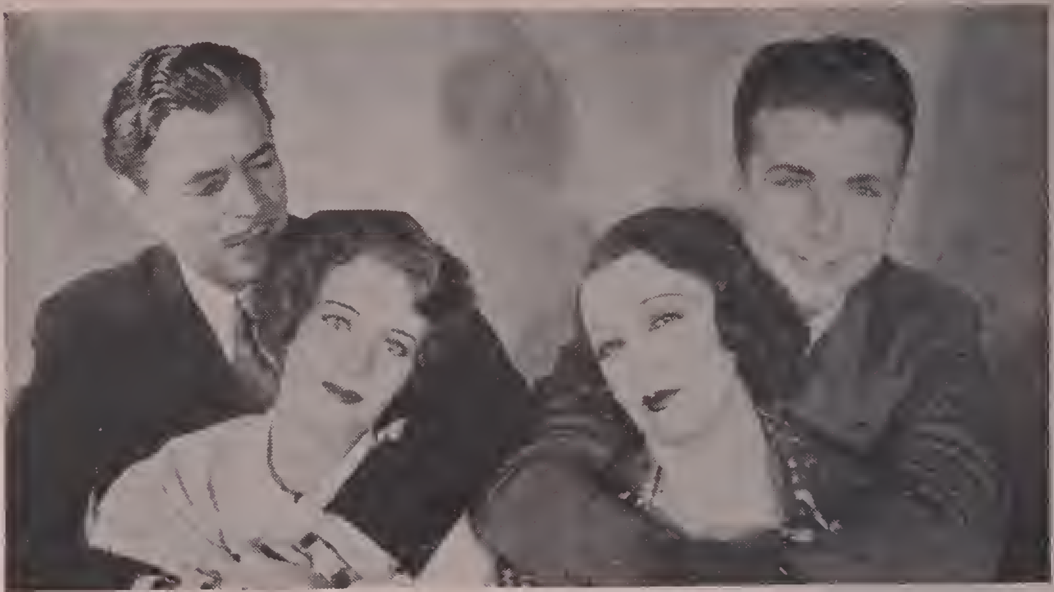
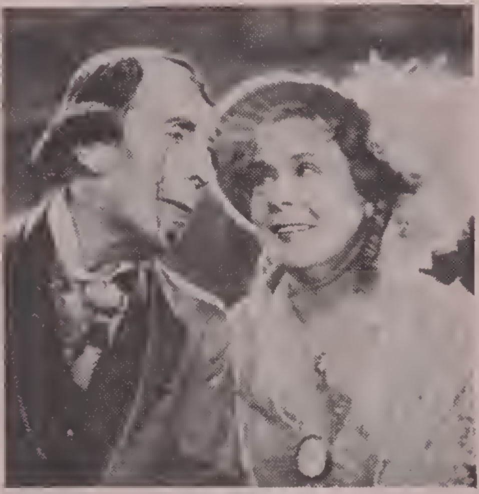
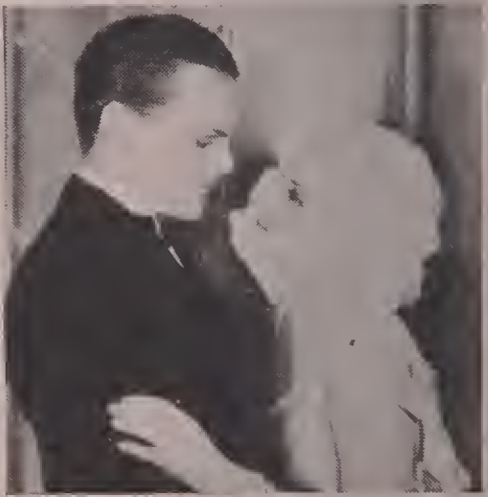


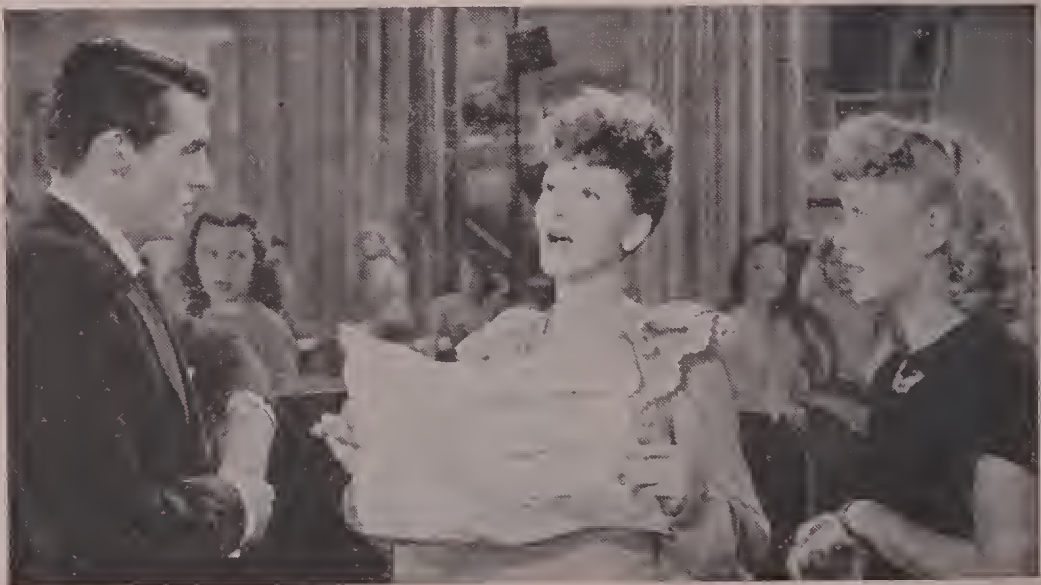
1933. The spectacular "42nd Street" marked the beginning of the musical cycle and starred the popular teams of Ruby Keeler and Warner Baxter (left) with Bebe Daniels and Dick Powell.



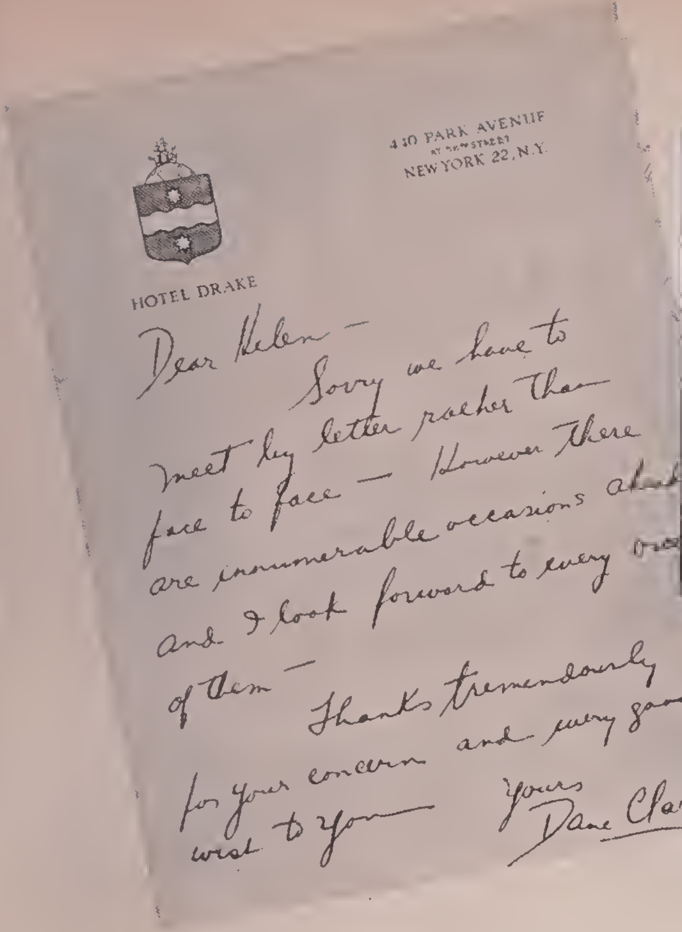
1929. Stage star George Arliss (left) came from England to make biographical films popular. Above, scene from "Disraeli."

1931. Glamorous gangsters became the vogue for a while after James Cagney's role in "Public Enemy," with Jean Harlow.





1946. "Night and Day," starring Cary Grant, Mary Martin and Jane Wyman is the Warner Bros'. anniversary picture. The musical extravaganza is the life story of song writer Cole Porter.



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NEW YORK 22, N.Y.

HOTEL DRAKE

Dear Helen —
Sorry we have to
meet by letter rather than
face to face — However there
are innumerable occasions ahe
and I look forward to every o
of them —
Thanks tremendously
for your concern and every good
wish to you — Yours
Dane Clark

By HELEN KING

Do you write like DANE CLARK ?

★ If your handwriting is like Dane Clark's you're a livewire, a go-getter, a person who isn't content to sit still more than ten minutes at a time. You're a lover of people, of action, of the outdoors. You're restless, indifferent to much detail, and impatient with those who try to slow you down, try to control you too much.

You can be handled by the power of suggestion, rather than by direct orders. You respond to queries, requests, and pleas, but not to dictators or bossy individuals.

If you have a fairly large, moderately heavy style of writing you too will enjoy some form of selling, whether it's selling a personality in a picture (as Dane Clark does), or selling a project.

If your writing is shaded in portions, like Clark's, you have your share of impatience and dislike for tying yourself down to any routine. If it has the same degree of slant, you too are affectionate and somewhat demonstrative. You believe in expressing your feelings, as do other extroverts.

Do your letters follow rather close to form? That is, do you ordinarily make them the same way each time? If so you are also consistent in your characteristics.

Let's look at the margins, which reveal so much about our thrift or extravagance. Wide margin on the left tells of us a yearning for nicer, more extravagant things. That's the "yearning" side. The right margin tells how we control the tendency. Dane Clark has a yen for finer possessions, but he is somewhat practical and although he does give way to occasional desires, he is quite likely to think twice where anything large is concerned. He may have had lean days, in past years, and can't quite forget them.

The printed "D" tells us that Dane's apparent offhand, carefree manner covers a tendency to be a little reserved. The other plain capital letters reveal his good taste and his tendency to eliminate unnecessary things.

If you make a "t-crossing" like Dane Clark you're going to find it hard to resist persistent people. Eventually you'll develop that "why bother—it's a small thing" attitude.

If you make an "I" like Dane, you've a natural pride, but little vanity, little of the "stuffed shirt" attitude. That underscore to the signature tells that Dane, and others like him, are personality-conscious but haven't let it go to their heads. Dane realizes that he is in a personality business, but he has kept a good control over the situation.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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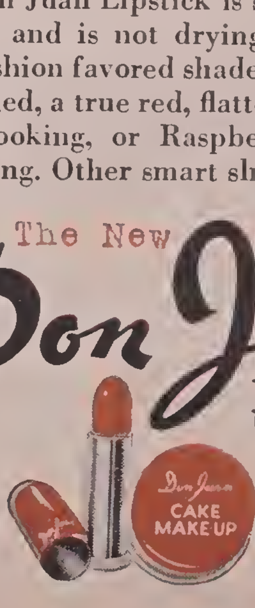

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RAY MILLAND

(Continued from page 37)

have aggravated the state's housing crisis. After visiting New York recently, he declared: "Anybody who owns a house in California—any kind of a house—is a millionaire!"

The Milland house in Beverly Hills is ten rooms, two-story, English-type. It has a tennis court, which Ray uses frequently and well, and a workshop, where Ray tinkers and makes things.

When they build the California-type home they plan ("an English house doesn't suit the landscape here"), it will include these items, and of course a place for Ray's 3,000-odd symphony records, among which ballet music is predominant. It will be as informal, and as casually hospitable to their few close friends—the Fred MacMurrays, Ann Sothern and Robert Sterling, Eddie Rubin, the publicist Jerry Asher, Roy Crane, Joel McCrea among them—as their present abode.

It will be home, and the Millands will be preeminently home bodies, as now. But never stuffily so. They'll even do a night club now and then, though rarely.

And close to home—and here is where his California-mania figures with Ray—is Balboa for fishing and boating, and snow-mantled slopes for skiing, and bridle-trails for riding.

"Where else," he demands, "can you have all these things—so close by?"

He is an excellent fisherman, and Danny is learning. The whole family skis. Ray is an exceptional horseman—you have to be to serve in the King's Household Cavalry as he did when very young—but he seldom rides now.

"No novelty in it," he explains.

Close to home, too, is the ballet. The Millands are faithful to every troupe that plays Los Angeles. Ray was a balletomane in reverse in his youth. "They sent me to ballet school to build up my scrawny body and I hated it then," he says, "but when I was 26 I saw a performance in London—and I was a goner."

It's the only medium
I know which helps
you to actually SEE
music!

He thinks it's a shame that youngsters aren't taught ballet, for the grace and physique it develops. Typically the romantic, he eschews most modernistic ballets and dotes on the classical.

Romantically, too, he would prefer a sailboat to a motor cruiser, despite his passion for engines. But sailing would require too much time from his business, which is acting, the item which makes his other happy pursuits possible.

Except that his business requires a certain amount of spotlighting, he would obviously prefer to live his life away from the public eye. This is partly, I believe, due to a native shyness, but mainly to a good British belief that a man's home—and his private life—are equally his own. That he is neither mulish about it, nor coy, is a tribute to his adaptability and good grace—within reason, of course. He resents, with honest fury, the gossips who still try to hint that his home is not as happy as it is.

His gratitude to the movies is best understood when you recall that he went into them in the first place, in England, merely because he was broke and working as an extra meant money. And his present top-flight security means the more because in his early Hollywood days he knew what it was, after a fruitless year under a studio contract, to be down to his last dime, literally, and to spend that dime.

Don't you agree?

He has cause to marvel, and be grateful, about that. He had spent it on a bus-ride from Los Angeles, where he had gone in vain quest of a gas-station job. The dime carried him only to a corner near Paramount studios—still far from where he lived. And while he stood there, wondering how to make the remaining several miles, he met Joe Egli, the casting director. Out of that chance encounter came Ray's role in "Bolero" and subsequently his Paramount contract and his slow but steady rise—to now spectacular success.

I'm now looking
for a dime to
get out of Paramount.
(only Kidding, Boss
only Kidding!)

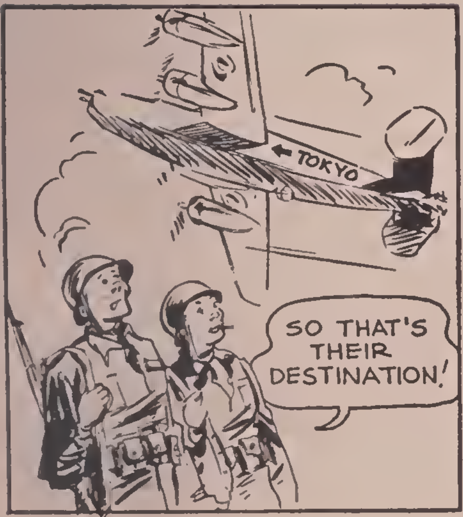
Maybe he was thinking about all this, that Oscar night when he choked up and couldn't make his little speech. Maybe he was thinking how the movies, bless them, let him keep on living a life he likes—and keep on being Milland!

If I wasn't thinking
of it then — I'm
thinking of it Now!
Amen!

The End

PICTURE PUZZLE

How good are you at identifying motion picture titles? Here's a picture puzzle to test your skill. Each one of the cartoons represents a movie title. You'll find the answers on page 81.



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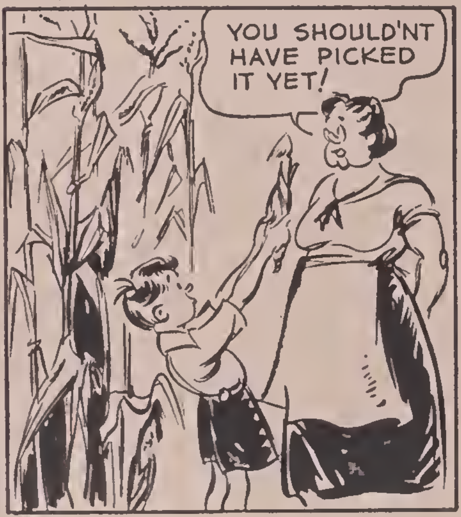
YOU SHOULD'NT HAVE PICKED IT YET!

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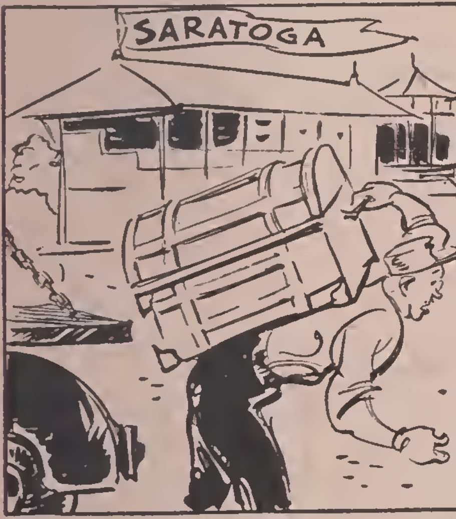

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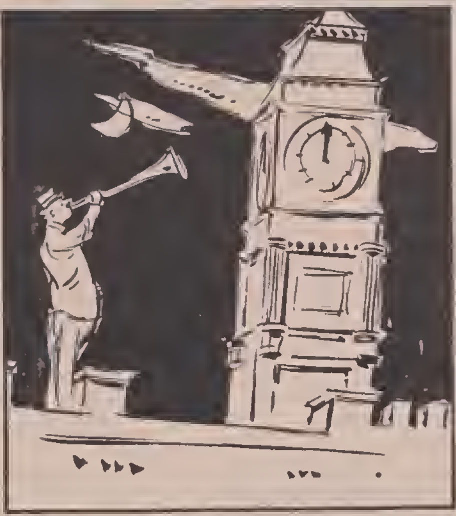

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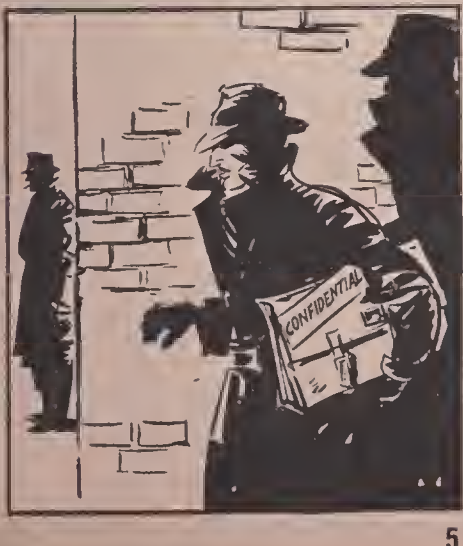

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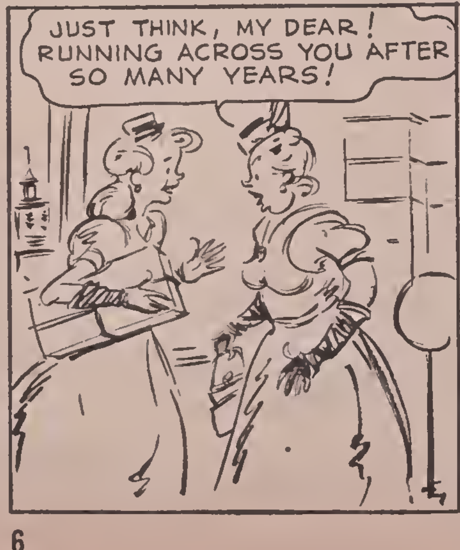

JUST THINK, MY DEAR! RUNNING ACROSS YOU AFTER SO MANY YEARS!

6

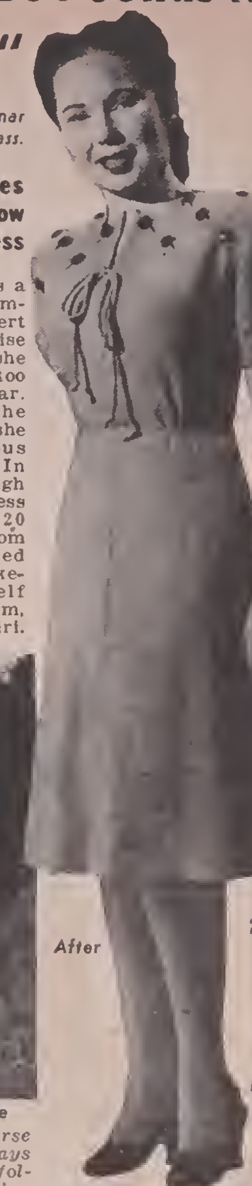
"Losing 20 Pounds was so Easy!"

—*says Beatrice Molnar of Worcester, Mass.*

Schoolgirl makes herself over, is now confident of success

Beatrice Molnar is a talented pianist, ambitious for a concert career. But her wise teacher told her she was too shy and too heavy to be popular. Beatrice knew she was shy *because* she was self-conscious about her size. In eight weeks, through the DuBarry Success Course, she lost 20 pounds (down from 116 to 96), learned skin care and make-up, turned herself into a poised, slim, petite, attractive girl.

Before



After

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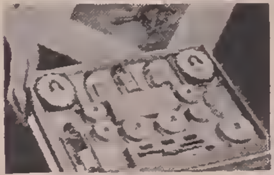

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MASS INTERVIEW WITH LORETTA YOUNG

(Continued from page 45)

you read the variety of questions asked by the students and Miss Young's candid answers.

Incidentally, USC's Department of Cinema is the most complete course of its kind in the United States. Here the students study such subjects as cinematography, film cutting and editing, cinema directing, distribution and exhibition, and other related subjects. Many of the graduates have important positions in Hollywood studios. Others are in educational, documentary, industrial and commercial film-making.

Of the 641 students in the department at the present time, three are from China, three from India, one from Egypt, one from Mexico, one from Chile, one from Russia and one from Alaska.

Here is the actual transcript of our mass interview with Loretta Young.

BETTY BIANCHETTO, Los Angeles

What has brought you the most personal satisfaction in your career?

MISS YOUNG

I'll tell you exactly, and it's a very strange thing. As you go along in life, you find that it's the most unexpected that gives you the greatest thrill. A good review or a successful opening night are looked forward to for so long that the excitement has worn off by the time they come. When I was in New York a short time ago, I had an unexpected and very thrilling experience when I was invited to be a guest at the Illustrators' Club luncheon. Exclaiming over the large turnout, I asked the president if this many members attended each month. He looked at me and said, "Are you kidding? I'll show you the card we sent out announcing the luncheon." It read simply, "Wow! Loretta Young, Loretta Young, Loretta Young."

I think that's the nicest thing I ever had happen to me.

LINO DESOTO, Beverly Hills

What is your favorite picture?

MISS YOUNG

That is a rather difficult question to answer. I like each picture I make, for a different reason. I'm crazy about the one I've just finished entitled "The Perfect Marriage." It's a beautifully directed picture, with wonderful sets, bright dialogue, all the things that go to make a good picture.

YUNG LEE, China

In playing a role, do you think the director gives you enough room for self-expression?

MISS YOUNG

Good directors do. They give you all the latitude in the world. You should have an opportunity to show the director what you can do first, then he enhances your interpretation of the part, if it is correct.

JAMES BROWN, Glendale

Have you ever worked with a director whose style you didn't particularly care for?

MISS YOUNG

Yes, many times. However, in life you meet a lot of people whose style you don't particularly care for. On the set, it's your business to conform to the style of the director, because, remember, he is king on the set. Don't try to change the director. *You* must change.

JACK HUNTER, Anderson, Indiana

In playing a part like the one you had in "And Now Tomorrow," did you have to do any special studying to portray the role of the deaf girl?

MISS YOUNG

Yes, I did. When I decided to do the picture, I went to a specialist who was treating several deafness cases caused by spinal meningitis. He explained my problem and all were eager to cooperate with me. They all had the lack of tonal range in their voice which is characteristic of that type of deafness. I studied their speech and tried to imitate the same tonal quality in my portrayal of the deaf girl on the screen.

In the picture I'm doing now, "Katie for Congress," I play the part of a Swedish girl with a slight accent. I studied Swedish just enough to understand the coaching I secured so that I could make certain I got the proper inflection for my accent.

LYN STERLING, Louisville, Kentucky

Do you find it more difficult to carry the mood of a motion picture where the scenes are broken up into short sequences, than it is to do a radio play?

MISS YOUNG

Actually, I think it's more thrilling to do a radio show, where the emotion is sustained. It's more of a challenge to an actress' ability to be able to carry the mood through for a whole hour. The most important thing to remember in radio acting, or any acting for that matter, is that you must *think*. Unless you think what you are saying, you are just talking. Personally, I love to do radio acting.

MURIEL WINDHAM, Dallas, Texas

What are the main attributes of an actress?

MISS YOUNG

That is one of the questions I have asked myself so many times, and I just don't know. Again, I can only speak for myself. My feeling always is that quality of never being satisfied. I always feel I could have done better. I never look at a picture and say "Oh, I was fine." If you do that, I'd say you are no longer an actress, because the quality of your work will not improve. Constant steady improvement is essential.

HARI DASGUPTA, Calcutta, India

What are the main differences between stage and screen acting?

MISS YOUNG

Primarily, I would say that the stage takes more voice. As you know, I have never been on the stage. However, there are certain obvious differences in technique. For instance, everything is exaggerated on the stage. Intimate love scenes must be played at the top of the voice. To me, that would be the main stumbling block, because I have a naturally soft voice and am inclined to mumble at times. Then, of course, the stage calls for a sustained performance. There is no second or third chance as there is on the screen.

MAURINE WOODHALL, Dallas, Texas

What type of part do you like best?

MISS YOUNG

That's a difficult question to answer. Each role has something new to offer. For instance, I have played sophisticated comedy roles, romantic nice little girls, and very dramatic parts. Each one is interesting. I guess I have no preference, just as long as the part is a good one and I don't get typed.

IRVING COOPER, Los Angeles

Are final scripts written with certain actresses and actors in mind?

MISS YOUNG

Yes. Since I'm a free lance player, I won't agree to do a picture until I have read the story outline. If I decide to play the part, then the screen writers go to work on the script, naturally keeping me in mind.

AL FISCH, Fort Wayne, Indiana
Has a contract artist any say about what film she will play in?
MISS YOUNG
Usually no.

MARY JANE BENEDICT, Los Angeles
Do you have to memorize whole scenes at a time?
MISS YOUNG
No. I get the script two or three weeks before shooting begins. I read it over several times, getting the feel of the picture, the relation of my part to the story. After this, I almost know what the girl is going to say under certain conditions, because I feel I know what's in her mind. I then memorize only the dialogue that will be shot in the next day or two.

JIM HOOK, Akron, Ohio
Do visitors on the set make you nervous?
MISS YOUNG
That depends entirely on who the visitors are. If they are really vitally interested in the business I enjoy having them. Oftentimes, however, I'm not able to spend as much time with them as I'd like.

MONA GARRETT, North Hollywood
Do lights or makeup bother you?
MISS YOUNG
No, never. On the contrary, makeup has been very good for my skin. Technicolor lights sometimes bother the players because the arcs are so very bright.

JIM REYNOLDS, Inglewood, California
Do you have one cameraman who portrays you better than another cameraman?
MISS YOUNG
No, I don't think so. As I am a free lance actress (I do not want to devote twelve months a year to a studio because of my husband and children) I cannot expect to have the same cameraman on each picture. I find that all the cameramen who have photographed me do a good job, particularly if not rushed by too tight a schedule. One thing I've learned is never to tell a cameraman how to photograph me. The directors of photography know their business.

ARLENE SIMON, Beverly Hills
Do you select your own wardrobe?
MISS YOUNG
As a rule I do. Every studio has a top designer. When I am about to make a new picture, the designer and I get together to talk about the picture and the clothes we think fit the character I am to play. For instance, on my last picture, "The Perfect Marriage," I play the part of a fashion editor on a New York magazine. We felt that I should be very clothes conscious, but not overly so. Edith Head, top designer at Paramount, agreed with me. We went through the picture, scene by scene and decided what type of suit or dress I would wear in each sequence. Miss Head then made up four or five alternate sketches of each costume for me to choose from. Of course, the producer of the picture has final okay on all the wardrobe.

JUNE HERD, Los Angeles
What effect has your family life had upon your career?
MISS YOUNG
Each person has to work this problem out for himself. Fortunately, mine has worked out very beautifully. I'm prejudiced, of course, but I think I have a wonderful husband. Very understanding. He knows enough about my career to be sympathetic, but not enough to take the burden of my career on his shoulders. The main way not to let your career interfere with married life is not to talk about it.

JIM HOOK, Akron, Ohio
Do you find it difficult to do a scene over and over again?
MISS YOUNG
Actually, no. Because the actor is a very temperamental person he always feels that he can improve if given another chance.

MONA GARRETT, North Hollywood
Are you conscious of standing in certain positions, trying to show your best features?
MISS YOUNG
That's a very dangerous thing to do. In the first place, it isn't your job. It's the cameraman's, and he is anxious to photograph you properly.

ABDEL MOUSSE, Egypt
What was your feeling when you first went to work in the movies?
MISS YOUNG
I can tell you exactly. I was thirteen years old, first of all, and I was really in pictures because, I'm sorry to say, I didn't like school. I ditched it and went to the studio where my sister, Sally Blane, was working. Mervyn LeRoy, then a gag man at the old First National Studios, shot some film of me one day, just for fun. It didn't mean anything to me at the time, but two months later the studio called for me and told me to bring my mother. It took me two months more to get up enough courage to tell mother, because I wasn't supposed to have been at the studio in the first place.

For the first three or four years I worked in movies I would actually get sick every morning when I drove over the hill and saw the studio spread out before me. During the last three weeks of work on my first picture, "Laugh Clown Laugh," someone from the studio had to pick me up every day, otherwise I never would have gone to work.

EDYS MERRILL, New York City
What was your feeling when you first saw yourself on the screen?
MISS YOUNG
It is the same now as it was then. I look at the screen, and it just isn't me. It's the person I'm portraying. I have the happy faculty of being able to look at myself objectively—on the screen. Some actors can't do this. David Niven, for instance. David will never go to see himself on the screen.

LORIENE CROSS, Sacramento, California
What is a good method of training for the movies and how can you get in?
MISS YOUNG
Stock and group theatre work are wonderful. Anything where you are actually acting all the time is fine training. How to get into pictures? Actually, I don't know. A good deal is luck. A great deal, opportunity. What you do with your opportunity is up to you.

THE END

PICTURE PUZZLE ANSWERS

1. Destination Tokyo
2. The Corn is Green
3. Saratoga Trunk
4. The Horn Blows at Midnight
5. Confidential Agent
6. Old Acquaintance

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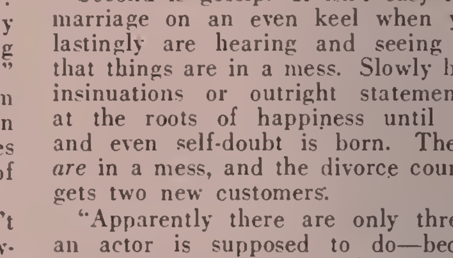

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TY POWER'S MARRIAGE RULES

(Continued from page 21)

you are the tidy type, for instance, but she soon learns different if your socks and shoes are scattered all over the floor.

"Get away from home *together* as often as possible. You gain much closer contact that way, free from the influence of every day life. Discovering new places, seeing new things together adds excitement and stimulus to something which might have become routine and therefore dull.

"Get away from home *alone* once in a while. It gives you a new perspective on problems and values, and a chance to take stock of your own irritating faults and shortcomings as well as the other fellow's. A fresh slant brings eagerness to be together again.

"Keep your sense of humor in working order. Laughing together at a problem will resolve many a minor situation which, if taken seriously, can become a situation beyond easy mending.

"Most important, never take marriage and its success for granted. That's the death knell."

Ty and his wife, Annabella, celebrated the seventh anniversary of their marriage this year. Admittedly, seven years is no great shakes as a record of marital felicity. It isn't even remarkable in Hollywood! Most couples out there manage to stay happily married for twice that long or longer; if the contrary seems to be true it is only because of the glaring publicity accorded the divorce of any individual even remotely connected with the movies, or because the misbehavior of an occasional celebrity is detailed in spicy length on Page One of the nation's newspapers.

In the case of Ty and Annabella, however, the reaching of the seven-year milestone is noteworthy on two counts. It marks a personal victory for them over as formidable a set-up as two young stars ever faced in marriage—they had not three but four strikes on them when they started out. It also proves how wrong the town's wiseacres can be; back in 1939 the omnipresent busybodies glibly and confidently predicted the Power marriage would not last six months!

"Sorry to disappoint them this way," Ty said with a smile, "but we're still going strong and headed for the home stretch!"

No blind luck or happenstance kept them going strong; it took a lot of doing on both their parts. Considering all the hurdles they had to take in stride, it took a heap of doing!

"In essence, I suppose, the picture isn't much different today," Ty admitted. "However, if we have licked things this far, there is no reason we can't go on licking them."

As it did for countless others the war posed a serious threat to Ty and Annabella's happiness. Any prolonged separation of husband and wife is hard on a marriage, and Ty was in service well over three years. He enlisted as a buck private in the Marine Corps in August, 1942 (one of the first of Hollywood stars to go it the rugged route) and was not discharged until Jan. 14, 1946. In the interim he rose in rank to a 1st Lt., was assigned to the Marine Transport Command, and after the necessary flight training stateside, was sent to the Pacific. There he was based in turn at Kwajalein, Saipan, Okinawa, and Kyushu, and also flew on special missions to Guam, Omura, Nagoya and Tokio.

Annabella, meantime, was serving with a USO entertainment troupe which made a complete tour of the European theater of operations in a production of "Blithe Spirit." At one time, when Annabella was in Italy and Ty in Saipan, they were some 10,000 miles apart. Idly figuring his chances of visiting her (purely wishful thinking on his part, of course) Ty correctly calculated one day it would be shorter to head west than east!

Like other devoted couples, they attempted to bridge the separation with letters. Each wrote long typewritten letters every other night, recounting such of their experiences and adventures as were not censorable, saying "I love you" over and over in a thousand different ways, and planning eagerly for the future they would share together once the chaos of war was finished. Because each was constantly on the move, there were weeks at a time when they completely lost any contact with each other; delayed mail sometimes would arrive 20 or more letters in a bunch.

"Those were the worst times," Ty recalled. "Naturally we were half-crazy with worry that the worst had happened."

The inescapable separation war brings to a fighting man and his wife was not the only problem Ty and Annabella had to face and whip in their marriage; there were four other destructive influences, peculiar to Hollywood and themselves, which might have spelled disaster but for their common sense and great love. These same four factors, of necessity, still color the picture of their marriage today.

First is the nature of their profession. Being actors, each is a sensitive, highly emotional individualist. Add to this the great emotional strain of their work. Together, they cannot help but spell bitter clashes of personality and conflict of reaction, neither of which acts exactly as a soothing syrup for marital bliss.

"Even more dangerous, perhaps, is the unusually close relationship which must exist between actors making a picture," Ty added. "So close a relationship, both physical and emotional, is demanded that frequently the kind of sympatico usually existing only between intimates is established with a comparative stranger. Mix that with an unstable nature, and someone is apt to go off the deep end."

Second is gossip. It isn't easy to keep a marriage on an even keel when you everlastingly are hearing and seeing in print that things are in a mess. Slowly but surely insinuations or outright statements gnaw at the roots of happiness until suspicion and even self-doubt is born. Then things *are* in a mess, and the divorce court usually gets two new customers.

"Apparently there are only three things an actor is supposed to do—become engaged, get married, and then have a baby or get a divorce," Ty said. "When you've done the first two, by heavens you have to do the third or else! Actually it isn't the one rumor itself that's malevolent; it is the endless repetition of that one rumor that gets on your nerves and eventually does the damage. Laugh it off? Easy enough to say, but not so easy to do!

Third is the matter of two careers in one family as is true in Ty's case. Too frequently to be dismissed as coincidence, such tangent interests admittedly have put the skids under many a Hollywood marriage. However, Ty pointed out, there are advantages as well as disadvantages in such a union, and the overall balance still is an open question in his mind.

"The disadvantages are obvious," he said. "There are enforced separations through conflicting shooting schedules or long location trips which disrupt important mutual plans. There are the times you both come home physically and emotionally exhausted, with nerves on edge and tempers worn thin, making it easier to fall into a bitter quarrel about some ridiculous triviality. There is the subtle or unconscious battle for professional domination. And finally there is the problem of making a sudden transition into the private world of domestic problems and responsibilities after living for the preceding eight hours in an alien world of make-believe. It isn't as simple as merely closing the door of a dressing room, or driving out the studio gates.

"Compensating for all this, however, is the greater understanding of each other's natures and problems when both husband and wife are in the same business. For example, a man who comes home emotionally exhausted from playing heavy dramatic scenes all day cannot be expected to make as great a display of emotion over his wife as, say, a man who has been running a bank or selling shoes for eight hours. An actress wife understands this, and accepts it *ipso facto*, because she has known the same emotional fatigue in her own work; a non-actress wife reasonably might expect an 'explanation' of such apparent lack of interest in her. Unfortunately it's something you can't explain in words, and either you understand it or you don't. Recently I was so engrossed in thoughts about the day's work that I drove right past my own house on the way home. Far from being offended, Annabella thought it a huge joke! Then, too, there are times when neither of you happen to be making a picture, and that means wonderful holidays together which are doubly enjoyable because they happen so rarely."

Finally there was the worry of Ty's studio about his abandonment of the single state. All is serene in that department now, but there was a time when his marriage threatened to have an adverse effect on his career at a crucial point in its progress. As a glamorous and eligible bachelor, Ty naturally was the object of a million fans' romantic daydreams, and as such, was a valuable asset to the studio. Understandably, his bosses did not relish seeing this pleasant state of affairs placed in jeopardy. Also the studio was rumored to be none too happy about his choice of a wife. If he was determined to marry, a Rebecca of Sunnybrook Farm bride would have been preferable to a young matron with a 9 year-old daughter. Fortunately Ty's loyal fans soon proved they favored both his marriage and his choice of a wife.

How, in the face of such undermining influences, and despite the prolonged war-time separation which seems to have produced an epidemic of post-war divorces all over the country, has the Power marriage managed to survive?

"Probably," Ty said, "because it had a sound basis in the beginning and nothing has changed."

Rush hour at LaRue's finds pretty Marguerite Chapman with attorney, Greg Bautzer.

That no change has occurred in their feelings for each other, at least, was amply evident in the ardor of their meeting in Portland, Ore. when Ty's ship brought him home from the Pacific. That hug and kiss, frontpaged the next day from coast to coast, was no carefully rehearsed act for the cameramen. It was plain, old-fashioned love, out in the open for all the world to see!

That joyful reunion last November, by the way, almost came a cropper not once but twice! Impatient to see Ty, Annabella was maneuvering for a USO assignment in the Pacific area where Ty was stationed when he frantically cabled her to wait for him at home; his return orders had come through. Had his cable arrived 24 hours later, they would have passed each other in mid-Pacific! And as it was, only a lucky break saved them another delay.

Destined to debark at San Francisco, Ty had advised Annabella to meet his ship there. Three days out of Guam, too late to inform her of the change, the ship's orders were switched to Portland. Stewing like a wet hen, Ty paced the deck wondering when and where they would find each other, and aware that days might pass before the mixup was straightened out. Meantime Annabella, purely on a female "hunch," had contacted their friend, General Holland M. Smith of the Marine Corps, to confirm the time and place of the ship's arrival and thus learned of the change. Immediately she flew to Portland, expecting to hand Ty the surprise of his life when he saw her waiting on the dock. The surprise fell through, however, when Ty read of her presence in Portland in newspapers brought to the troop ship by a pilot boat.

"Surprise or no, it was the thrill of a lifetime to see her standing on the dock!" Ty said. "For once I didn't give a hang how many people caught me kissing my wife!"

Immediately they embarked on a second honeymoon (their first had been spent in Paris in 1939) to celebrate the end of their long separation. First came two glorious weeks at a secluded desert spot, after which they returned to Hollywood for Christmas with the family. And what a day that was! In the afternoon, and far, far into the night, the house was thrown open for all Ty and Annabella's friends to come by and say hello and welcome home.

An unusually close and happy bond, incidentally, exists between Ty and Annie, his 16 year old stepdaughter. He isn't exactly fatherly toward her—she always calls him by his first name—but he does exert an acknowledged paternal influence over her life. They have long father-daughter talks about her problems, and he takes a firm hand in disciplining her whenever necessary. Usually a temporary indifference to her studies at University High School brings that on, and the worst punishment he can mete out is to deprive her of riding her horse for a week. An excellent horsewoman, she's quite a "hoss trader" too; she now owns three beauties which she swapped for one Ty gave her.

After Christmas Ty and Annabella went off on a spree—two weeks of shows and parties in New York and two weeks of winter sports in Canada—to wind up their personal celebration of the war's end. Then they returned to Hollywood and work, Ty going at once into the heavily dramatic lead in "The Razor's Edge," and Annabella to start preparing for her next picture, "13 Rue Madeleine," the exciting O.S.S. story in which she will star. (Both Ty and Annabella are under contract to 20th.) More important to them, they also returned to being Mr. and Mrs. Ty Power of Hollywood, Cal.

THE END

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MOVIELAND'S CROSSWORD PUZZLE

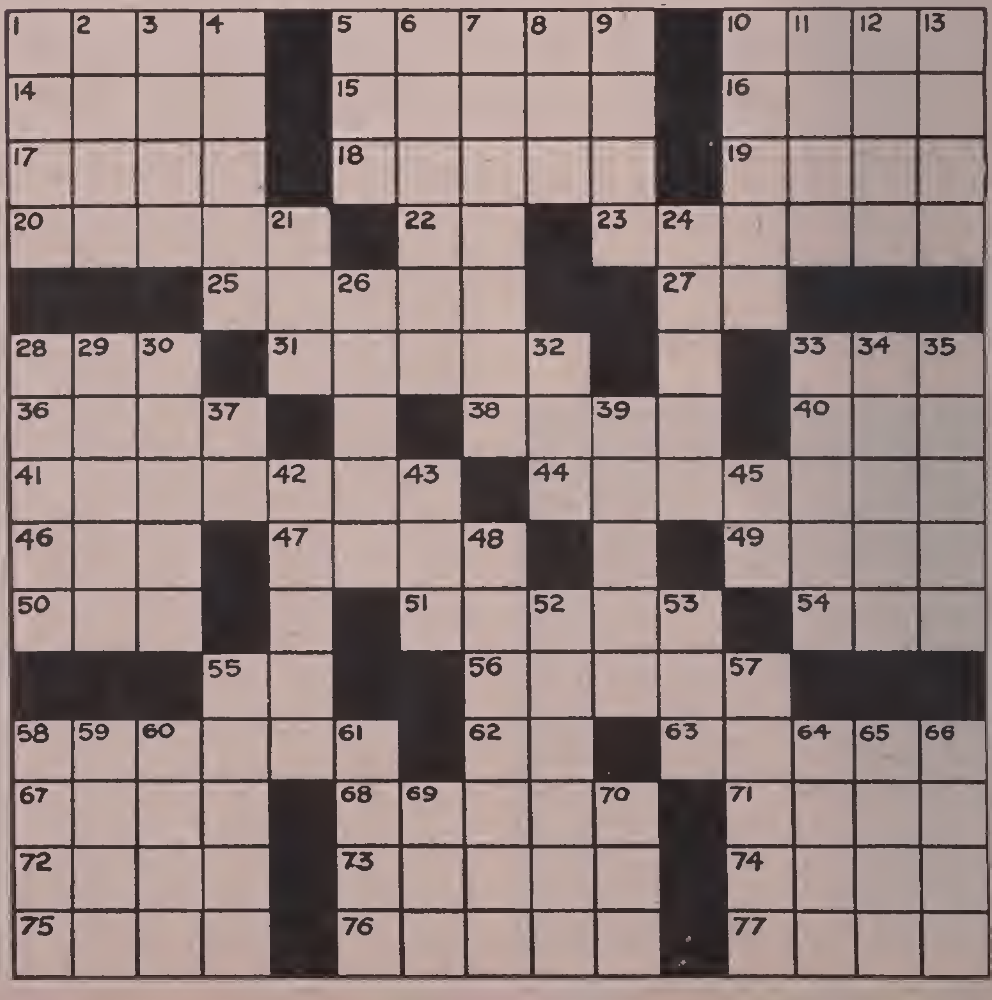
ACROSS

1. "Col. Effingham's - - - -"
5. Gale's lover in "Sunbonnet Sue"
10. German title
14. "Tommy Coles" in "Cinderella Jones"
15. "Clay Hardin" in "San Antonio"
16. Silkworm
17. "The Singing - - - -"
18. "Howard Young" in "Tars and Spars"
19. Errol, Lupino, Bickford and DeCarlo (inits.)
20. "Charlie Chan"
22. Grandchild (Scotch)
23. "Joe" in "Guest Wife"
25. "The Green - - - - -"
27. "Duel - - the Sun"
28. "Frontier - - -"
31. "John MacDonald" in "Tomorrow is Forever"
33. Bud, Lauren and Bob (inits.)
36. "The - - - - Major"
38. "First Yank into Tokyo"
40. Large snake
41. "Lady Catherine" is - - - - - role in "The Bandit of Sherwood Forest"
44. "Dumbo" is - - - - flying elephant
46. 601 (Roman)
47. Nancy Coleman in "Devotion"
49. Beverages
50. Brian, Patsy and Ann (inits.)
51. Rosalind Ivan in "Scarlet Street"
54. Sign of a popular movie (abbr.)
55. 17 across
56. Obnoxious growths
58. Fanny Brice's partner in "Ziegfeld Follies of 1946"
62. "Jim", the crooner, in "The Stork Club" (inits.)
63. Soft twilled fabric
67. "Major Bleeke" in "Terror by Night"
68. Upholstery gimp
71. Identical
72. "Elaine Jordan" in "Shock"
73. Cowboy show
74. Made angry
75. Kind of terrier
76. Fred, Lucille, Alexis, Luise and Conrad (inits.)
77. "- - - - Come, - - - - Go"

DOWN

1. "Kenny" in "Whistle Stop"
2. Fred, Alan, Jack and Pat (inits.)
3. Van is an - - - - of the bobby-soxers
4. Cass - - - - -
5. He advertises Old Guzzler Gin in "Ziegfeld Follies of 1946"
6. "Comedy of - - - - - -"
7. She sings the grand finale in "Ziegfeld Follies of 1946"
8. Iris, Reginald and Nancy (inits.)
9. She's murdered in "Deadline at Dawn" (anag.)
10. Joan Blondell in "Adventure"
11. Dana Andrews in "Fallen Angel"
12. Irene - - - -
13. Martha - - - -
21. Old make of automobile
24. Alice Faye in "Fallen Angel"
26. Richard - - - - -
28. Rita Hayworth
29. Rocking
30. "Philip Lombard" in "And Then There Were None"
32. John Hodiak in "The Harvey Girls"
33. Shirley's pa is - - - - - role in "Kiss and Tell"
34. "Denard" in "Confidential Agent"
35. "Paulette" in "Johnny Angel"
37. Chemical symbol
39. Theater passageway
42. Joan Leslie in "Too Young to Know"
43. Snow (Scotch)
45. Mr. Asther in short
48. "Dean McWilliams" is - - - - - role in "Journey Together"
52. More weird
53. "Archie" is - - - role in "Duffy's Tavern"
55. Helen Boice is "Big - - - - -" in "Abilene Town"
57. Lillian Gish
58. Paul Lukas drives them in "Deadline at Dawn"
59. Bill, Vivian, Mary and Danny (inits.)
60. Equipped with oars
61. Mary Anderson in "Behind Green Lights"
64. - - - - avis
65. Leon - - - -
66. "Princess Veronica" in "Her Highness and the Bellboy"
69. "John" in "The Sailor Takes a Wife"
70. Cornel Wilde is Russell Hicks' - - - in "The Bandit of Sherwood Forest"

(For Solution See Page 90)



INSIDE HOLLYWOOD

(Continued from page 8)

with him. Welcome ceremonies were delayed long enough for a frantic courier to speed into town, purchase a second frontier hat, and return it to the airport so that both illustrious newcomers could be greeted alike.

* * *

A CIRRUS MATTER:

Dorothy McGuire was telling a friend recently that she doted on eel meat.

When the friend, astonished, demanded explanation, Dorothy pondered the matter, then said, "Because the meat is so white and fluffy it makes me think I'm biting into a cloud."

* * *

POOLED RESOURCES:

When Bill Marshall discovered that his two-year-old son, Mike, had the aquatic instincts of a young seal and was inclined to leap into the swimming pool (still too ambitious an enterprise for one so young), Bill solved the problem by building a miniature pool for the junior dolphin.

Nowadays, Bill and Michele Morgan (Mrs. Marshall) disport themselves in the big pool, while Mike splashes hilariously in his own Roman bath, tepidly heated by an ingenious piping system from the house.

* * *

QUOTABLE:

Jack Carson strolled onto the set for Warner's "The Sentence," and spotted Ann Sheridan and Director Vincent Sherman in a script huddle. Said Jack, "Look! Sherman and Sheridan—first time they've gotten together since the Civil War."

* * *

DUNKING DISCONTINUED:

Main Street in Los Angeles is also known as Skid Row: it is the haunt of winos, derelicts, and those just down on their luck. For five years there has been a Main Street shop, clean, pleasant, boasting decent dishes, that served all the coffee a man could drink and all the doughnuts he could eat for five cents. Newspaper reporters, grown curious as to the identity of the samaritan financing this haven, finally penetrated the secret: Greta Garbo.

The instant the secret was revealed, Miss Garbo closed the shop and turned her charitable attention to some new, and confidential, venture.

* * *

HOW TO WIN FRIENDS, ETC.:

June Allyson has two pet sentences to express her extreme approval of a friend who has done her a favor. One is "Bless your little black heart," and the other is "Bless your little pointed head." Such habits of expression sink deep into consciousness and bubble forth when least expected, a point about to be proved.

June was invited to go to San Francisco to help celebrate the inauguration of National Skyway Freight Line, a venture founded by former Flying Tigers. June was presented with a chest of silver, service for six, in Rose Repoussé pattern.

During the presentation ceremonies, June was chatting with the mayor of San Francisco, who paid the pretty visitor an elaborate compliment. Wide-eyed, June replied, "Well, bless your little pointed head!"

The mayor roared while June blushed scarlet. P.S. He gave her the keys to the city, and was overheard to remark to someone who complimented him upon his speech, "Thank you, and bless your little pointed head."

* * *

BIOG BRIEFS:

The Franchot Tones will welcome their third child in September.

By the time you read this Anne Baxter and John Hodiak will be happily situated in Anne's house, mulling over plans being perfected for their new home by Mr. Lloyd Wright, Anne's uncle. Anne's grandfather, you will recall, is the celebrated architect Frank Lloyd Wright.

So Esther Williams-conscious did Mexico become while that aquatic atom was working south of the border in "Fiesta" that, when Bette Davis came to Mexico to attend the premiere of her picture, at least one daily paper reported, "Miss Bette Davis arrives in Mexico to attend the premiere of Miss Williams' picture 'The Corn Is Green!'"

Hollywood is still shaking its head over the runaway marriage of Maely Daniele and Freddie Bartholomew. Freddie's Aunt Millicent was especially heart-broken because Freddie ignored his promise to wait until June.

Conversely, everyone was delighted at news that Joan Fontaine had married RKO executive William Dozier in a civil ceremony in Mexico City. Joan's attendant was Mrs. George Conway, at whose home the wedding was performed, and Mr. Dozier's best man was Colonel Max Felix, Los Angeles attorney.

* * *

CURRENT ENTHUSIASMS:

Gary Cooper is a beaming man these days. He is driving around town in a super Lagonda, the British racing car; this new job is gleaming black, done up with more chromium than an angel's baby carriage. When someone asked Gary if it weren't out of character for a western star to be traveling on the fanciest thing ever to wear white sidewall tires and drink gasoline, Gary answered, "Nup. It's *all* horse power."

Bette Davis is agog over the trailer which is doubling as a set dressing room while she finishes "Deception" and will be used thereafter as a vagabond wagon while Bette and her husband, William Grant Sherry, go touring as he paints.

The Ray Millands are mad about their cabin cruiser which is docked at Balboa between cruises; they have bought a house in the resort town and plan to spend all their vacations on or near the water.

* * *

PLUTOCRATIC PUP:

Bobby Driscoll, the 8-year-old charmer in "So Goes My Love," the Don Ameche-Myrna Loy starring picture, fell in love with Corley. Corley is the canine with the high I.Q. who also worked in the picture. Bobby talked so much about the dog that his aunt decided to buy him as a surprise gift and was deterred only by the price tag: ten thousand dollars! During the mongrel's picture career, he has already earned that sum and his trainer presumes that his future contains twice again that income.

* * *

A LA CARTE:

Because Gig Young was to test opposite Joan Crawford for her forthcoming picture "The Secret," Joan invited him to join her for luncheon in Warner's Green Room. Because the west coast food shortage is felt even in studios, despite their vast buying power, Joan didn't trust the possible menu and brought most of the luncheon from home: two thick steaks provided by her long-time meat vendor, mayonnaise made in Joan's own kitchen (for the Warner salads), and BUTTER!

Because the Warner Green Room is chummy of size, everyone who enters is inclined to look over the recently-served plates to determine the comparative value of the entrees. This habit almost drove the waitresses to distraction: having NO steaks to serve, they received over a hundred orders after the drooling customers had cast a fast glance over the plates of Joan and Gig.

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PICTURES in PRODUCTION

AT WARNER BROTHERS:

Life With Father is being produced in Technicolor, directed by Michael Curtiz and photographed by Peverell Marley. The story is that of life in the hectic Clarence Day family which was so long the mirthquake of Broadway. In order to achieve Day-family verisimilitude, William Powell, Jimmy Lydon, and Derek Scott have had their hair dyed a firehouse red, whereas Irene Dunne's hair is now a strawberry blonde. Said the twinkling Miss Dunne, "Heavens, I'm now learning how to *think* like a red-haired woman."

Deception is the Bette Davis, Paul Henreid, Claude Rains picture. This is the dramatic story of a concert pianist (Bette Davis) who is a protege of composer Claude Rains. During Bette's student days, she had met cellist Paul Henreid, and liked him. After the war, Paul comes to New York and the musicians meet again. Paul is bewildered by the munificence of Bette's apartment, but he is so intensely in love with her that he gives little thought to the insidious remarks tossed off by Claude Rains. Paul and Bette run away and marry, and—on the night of Paul's performance of a new cello concerto—Bette gets a gun and confronts Mr. Rains with the news of her determination to spare her bridegroom knowledge of her past life. What happens next is something that you will want to see for yourself, so we won't spoil the story for you.

* * *

AT COLUMBIA:

Thrill of Brazil is a musical comedy with the following cast: Evelyn Keyes, Keenan Wynn, Ann Miller, Allyn Joslyn, Tito Guizar, Veloz and Yolanda, Enric Madriguera with orchestra. Tito Veloz and Yolanda, and Madriguera account for the music, and the rest of the cast are involved in the story which has to do with the attempts of a former New York night club operator (Keenan Wynn), now operating in Rio, to persuade his ex-wife (Evelyn Keyes) that she is still in love with him.

The Crime Doctor's Honor is the story of a psychiatrist's heroic attempt to save the life of a young man whose fiancee is the victim of a split-personality neurosis, sort of a distaff Jekyll and Hyde. It is another in the current cycle of horror-psychosis pictures. The cast includes Warner Baxter in his customary role as The Crime Doctor, Ellen Drew, Myron Healy, and William Frawley.

* * *

AT RKO:

It's a Wonderful Life is the picture of the year that you mustn't miss. It marks Jimmie Stewart's return to the screen in a Frank Capra production, which is recommendation enough for any film. This one, in keeping with Capra-Stewart style has a message which is reflected in the title. Also cast are Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen, H. B. Warner, Samuel S. Hinds, Gloria Grahame, Todd Karns, Ward Bond (who is still having a little trouble with his leg) Frank Albertson (welcome back) and Charles Williams.

Nocturne is a murder mystery with George Raft as a detective (for a change). Lynn Bari is one of the chief suspects with whom the detective falls in love. Edward Ashley is the composer working on "Nocturne" when he is banished from life by a person or persons unknown, while Virginia Huston and Myrna Dell are chief suspects. One of the reasons this picture will interest you is this: the scene is laid in Hollywood and Raft, in tracking down suspects, visits many of the famous places about town so that, in effect, the picture is a rubber-neck tour in gum shoes—remember that murder! One plot twist has to do with the clue that, in the murdered man's office there are pictures of ten beautiful girls, all called Dolores by the composer. Problem is to determine which Dolores caused the dolor.

* * *

AT MONOGRAM:

Decoy is the first American picture for British star Jean Gillie who was the feminine star of Leslie Howard's last picture "The Gentle Sex." The plot of her first American picture would indicate that the title, at least, of her former picture was all in fun. In "Decoy," Miss Gillie is a one-woman death wave. Her lethal career is started by a desire to possess a small tin box in which is four hundred thousand dollars snatched in a robbery by Robert Armstrong, who is set to burn for the deed. When Miss Gillie gets the box presumably containing the money, what do you suppose she finds?

* * *

AT 20TH CENTURY-FOX:

Carnival in Costa Rica is a goodie for all the family, a musical shot in Technicolor. The plot is a pleasant little thing dealing with tangled love. Dick Haymes is an American businessman who, at the Carnival, meets and falls in love with Vera-Ellen. Vera-Ellen, as might be expected in a tuneful toddy, is engaged—much against her will—to that scion of Old Costa Rica, Cesar Romero. To thicken the plot, Cesar is in love with night club singer, Celeste Holm. Parents Anne Revere and J. Carrol Naish have their hands full with Barbara Whiting (Vera-Ellen's screen sister) who is ka-razy about movie stars. Of course it all works out all right with Vera-Ellen listening to Dick sing, and Cesar dancing with Celeste.

You're for Me is the story of a band that is down on its luck, so signs to serve as part of the ballyhoo for a man who is running for governor. The candidate, Edgar Buchanan, wants some competition for the political-machine race, since his election is presumably assured, so one of the band crooners is put up as decoy. All of which is fine until the candidate drinks too much kickapoo joy juice and disgraces himself, whereupon Perry Como, the crooner, is elected governor. Harry James is the band leader, of course, Vivian Blaine and Carmen Miranda are singers and others in the cast are Phil Silvers and Reed Hadley.

* * *

AT UNITED ARTISTS:

Abie's Irish Rose (Crosby Productions) is the screen version of Anne Nichols' multi-millioned performance play. The plot is too well known to need introduction here. Cast consists of Michael Chekhov (so brilliant in "Spellbound" as the aged psychiatrist), Joanna Dru (Mrs. Dick Haymes), Richard Norris, Vera Gordon, George E. Stone, J. M. Kerrigan, Art Baker, and Emory Parnell.

No Trespassing is a Sol Lesser Production and the first picture to be made by Lon McCallister since his discharge from the Army. Originally this picture was called "The Red House" which would seem offhand to be better boxoffice. In essence, it is the story of a twenty-year-old secret and the effect upon, not only the man who kept it, but on all those who come in contact with him. Edward G. Robinson is the secretive farmer and Allene Roberts is his adopted daughter. Lon is the boy who comes to work at the ranch, and Rory Calhoun is the heavy who has been ordered to keep everyone away from the red house.

Miss Television is using the talents of David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman, Grady Sutton, Margaret Dumont (who used to queen it over the Marx Brothers), Percival Vivian, Harry Barris and Emmett Vogan. The plot deals with the problems of a family consisting of Papa (Percival Vivian) who is a cellist, and two daughters (Ann and Cleatus)who support the family. Romance is David Bruce.

Dishonored Lady is a Hunt Stromberg production being directed by Robert Stevenson. In it, Hedy Lamarr enacts the part of a successful young business woman who has worked her way to being art editor of a world-famous magazine. Coupled with her hard work, she also finds time to play with exactly as much concentration, hence winds up in the office of a psychiatrist, Morris Carnovsky. He advises her to give up her job and follow her life-long inclination to paint seriously. She takes an attic in Greenwich Village and there meets a sincere young scientist, Dennis O'Keefe. Just as this romance begins to flower (O'Keefe knows nothing of the girl's former life) one of the art editor's old flames returns: John Loder. To find out what happens next—check your local theatre. In addition to those mentioned above, the cast also includes William Lundigan, who spent several years in the Marine Corps.

Bel Ami is the screen version of de Maupassant's fascinating story of a rake's progress. David Loew is producing, Albert Lewin is directing, and Russell Metty is behind the camera. George Sanders is the rake who starts life as an impoverished waif, but who—because of his charm over women —manages to make himself rich, powerful, famous, and who aspires to a title. In France at the time of the story, any man who learned of the dying out of a titled line might apply for that title; if, at the end of a year, no hereditary claimant appeared, the petitioner became a member of the peerage. Unfortunately for George's plans, a claimant appears. Chose your seconds, suh! In addition to the presence of the saturnine Mr. Sanders, the cast includes Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson (all victims of the Sanders' charm).

* * *

AT UNIVERSAL:

The Black Angel is a murder mystery. It opens in a honky-tonk where Dan Duryea is playing a piano (he really does), and June Vincent sings. Dan is married to Constance Dowling, and June Vincent is married to John Phillips. When Constance Dowling is found dead and John was seen leaving her apartment, the police are deeply interested. June goes to Dan for assistance in solving the murder, which he does. Also cast in this fast-moving thriller are Broderick Crawford, Wallace Ford (who recently became a grandfather) and Freddie Steele.

Pirates of Monterey, in Technicolor, is a story laid in the 1880's about the attempts of certain nefarious characters to establish a Mexican monarchy on the California coast. Maria Montez is the lovely lady suspected of conniving with the royalists, her fiancé is Philip Reed, and the valorous yankee at whom Maria tosses glances as sweet as roses, is Rod Cameron.

The Killers is the seat-edge thriller being made from the Hemingway book and introduces dynamic Burt Lancaster to picture audiences. Also cast are Ava Gardner, Edmond O'Brien (in his first post-war part, his last appearance being that of comedian in "Winged Victory"), Albert Dekker, Sam Levene, Jack Lambert, Jeff Corey, and Vince Barnett. Also John Miljan who has saved more pictures than Carnegie saved money.

Bella Donna (an International picture) is one of those love-on-the-Nile things which concentrates on sultry nights diaphanous gowns, and muted music. This picture, adapted from the novel by Robert Hichens, tells the story of a willful woman (Merle Oheron) who sets her cap for a celebrated archeologist, George Brent. She marries him and they go to Egypt where Merle meets Charles Korvin, sort of a Pyramidal Papa with allure, and falls in love with him, as who wouldn't. The rest of the story deals with Merle's attempts to make a change in her marital arrangement, involving a tasty bit of poison.

* * *

AT MGM:

Uncle Andy Hardy is another in the series dear to the heart of all America. It begins exactly where it left off: with Andy in college. Cast includes Mickey Rooney, Lewis Stone, Bonita Granville, Dick Simmons, Dorothy Ford.

The Mighty McGurk is the story about an exceedingly Ex-heavyweight champion, Wallace Beery, who is working in a Bowery bistro in the 1890's. The bar is owned by Edward Arnold who has sent his niece (Dorothy Patrick) to Europe in order to keep her away from the ardent glance of Cameron Mitchell. Mr. Mitchell has been a protege of Mr. Beery's, but has grown disillusioned with the prize fight business in view of Mr. Beery's dereliction, so has become a Salvation Army Captain. When Wally goes to the dock to meet Dorothy, on her return from Europe, he becomes the very unwilling protector of Dean Stockwell.

Beginning or the End is the Metro version of the atomic bomb story, very hush-hush, with Lionel Barrymore, Brian Donlevy, Robert Walker, Beverly Tyler, Tom Drake, and Hurd Hatfield (who will be welcomed by his fans who haven't seen him since "Diary of a Chambermaid.")

Lady in the Lake is Robert Montgomery's first starring-directing picture. His cast to date includes Audrey Totter as a magazine editor, Leon Ames, as her publisher, and Lloyd Nolan as a homicide officer. Story concerns the efforts (very reluctant at the beginning) of amateur sleuth Montgomery to solve the disappearance of the publisher's wife.

* * *

AT REPUBLIC:

Angel and the Outlaw is laid in the middle west during the 1850's and tells the story of the regeneration of an outlaw through his association with a Quaker family. John Wayne, Irene Rich, Gail Russell, Bruce Cabot, Harry Carey, Lee Dixon and Craig Woods. James Grant is directing.

That Brennan Girl is James Dunn's first picture since he won the Academy oscar. This picture basically tells the story of the regeneration of a man, Jimmie, and a woman, Mona Freeman, through the power of mother love. June Duprez is Mona's mother, Bill Marshall is Mona's first husband, and there are two enchanting infants in the cast in addition to Jean Stevens. Al Santell is serving as producer-director.

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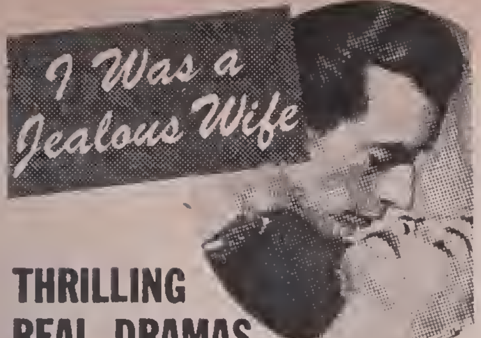
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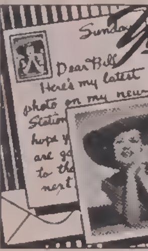

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THE REVIEWER'S BOX

(Continued from page 17)

RENDEZVOUS WITH ANNIE (Republic) . . ◊ ◊ ◊

At last! A movie with a different twist! We got a big kick out of the mad confusion heaped on Corporal Eddie Albert when he suddenly took a three-day leave from Europe's battlefields to visit his wife in the good old USA. His antics with Faye Marlowe, Gail Patrick, Phillip Reed and C. Aubrey Smith left us gasping. It's a trick story and we won't spoil it by telling you the details, but it's fun!

BOWERY BOMBSHELL (Monogram) . . . . . . ◊ ◊

For those who like their crime pictures with a happy ending, this is a moderately exciting mystery yarn featuring the hijinks of that gang of good-bad boys—Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict and David Gorcey (remember them as the "Dead End Kids"?)

In spite of the passing years these portrayers of juvenile delinquents still manage to follow the pattern established by them back in the "Dead End" days.

SMOKY (20th) . . . . ◊ ◊

Horse-lovers and those who just yearn for the wide open spaces will cotton to this sprawling Western in Technicolor, based on the Will James novel. Smoky, the stallion, takes top honors with his rearing performance as a wild horse. Anne Baxter (now Mrs. John Hodiak), in jeans and spurs, falls for Fred MacMurray, Bruce Cabot is his usual "villainous" self and for your ballad-boogies there's Burl Ives and his "geetar." Yip-ee!

SECRETS OF A SORORITY GIRL (PRC) . . . . ◊

This is one of those District Attorney pictures. Mary Ware, the daughter of the D.A., gets mixed up in a killing. Does her father turn her in? You'll have to see for yourself what happens in this not-too-thrilling story of gambling, death cars and raids.

MY PAL TRIGGER (Republic) . . . . ◊

Hurry, hurry, hurry, it's Roy Rogers in the homestretch and he's riding his famous white horse Trigger. Does he win the race? There's no use asking us. You'll have to see for yourself how Roy makes out in his latest horse opry. His ladylove Dale Evans and friend "Gabby" Hayes helps your favorite cowboy over some rough hurdles.

The Sons of the Pioneers are on hand to help Roy put across more of those very popular western ditties.

SING WHILE YOU DANCE (Columbia) . . . . ◊

Here's the inside story on two struggling song-pluggers from Tin Pan Alley. The formula for "how to make a song popular" is sought after by Ellen Drew and Robert Stanton and winds up with their collaboration in song and romance.

Needless to say, they manage to discover how to put over a song, too. But that's not too important.

LARCENY IN HER HEART (PRC) . . . . ◊

Private Eye Michael Shayne (Hugh Beaumont) tracks down a missing corpse with assistance from pretty Cheryl Walker in another in the long trail of mystery meller-dramas.

We won't tell you the outcome, of course, but if you're a real whodunit fan, you may enjoy this one.

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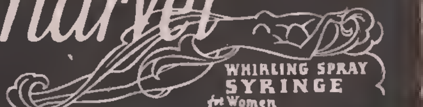

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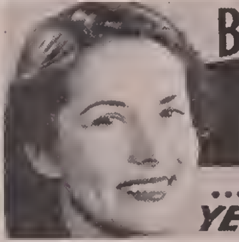

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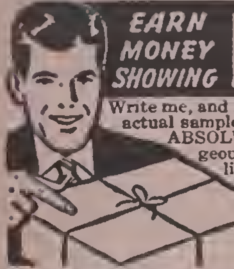
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ON THE TOWN WITH JANIE AND JOE

(Continued from page 55)

McClain in honor of writer St. Clair McKelway. I stood outside making notes and displaying general frustration while angelic men walked by, doodied up in dinner jackets and all—my heart did a pitty-pat when Cary Grant, Jimmy Stewart, and Eddy Duchin arrived—and not a gal in sight. What a waste of manpower!

One of the best moments in my young life was when I got a squint at the cuddle-bundle American Airlines delivered to Susan Peters and Richard Quine. The baby boy was ten days old on arrival, and certainly made Susan and Richard very happy. I shoved Joe to one side while I got a good look at the Quine scion, and then whisked out my pencil for some quotes from the "adopted" mom and pop. Susan's still in her wheelchair, but she couldn't have been happier.

Dragging Joe around these days is getting to be quite a problem. He's been listening to that man Slim Gaillard again and when he isn't humming "Cement-Mixer—Putti Putti" in my shell-like ear, he's yapping "vowtorooney" or "scootorooney" at some passing pet. It's a little shattering to my nervous system, but I can't help understanding how he felt with all those SENSATIONAL creatures over at Earl Carroll's show place. The occasion was the auction of hats received by Tom Breneman through his recent contest. Hedda Hopper (a fellow columnist!) showed everybody she could "sell all" as well as "tell all." That gal really went to town along with Eddie Cantor and George Jessel, who helped with the sale for the benefit of the Braille Institute. Eleven hundred of us sat in the audience—and we got some real mellow laughs out of the goings-on.

Shirley Temple had a birthday party later that week. (Don't look now, but she was *eighteen!*) We all celebrated on stage 7 at RKO Studios where the guest of honor was busy starring in "Honeymoon." The Temple seniors and Shirley's man—John Agar (a swoon boy, believe me!)—were in attendance. Other guests included that dreamy Guy Madison, Jack Oakie, Lina Romay, Jimmy Dunn and Shirley's school chums Peggy and Gloria Lloyd. (Harold is their pop.)

The autograph Annies were having a field day at the Ice Capades, the evening Joe and I showed up. Glenn Ford was snowed under by the fans, and some were getting signatures from his wife, Eleanor Powell. A few years ago, she couldn't go anywhere without a mob of admirers surging around her.

That Margaret O'Brien is such a cute sprout. She looks like my kid sister (or yours) and not a bit like a high-salaried film favorite. She was as happy as a giggle over the clown who kept skating over to see her. While Joe snapped her picture, he was doing a sizzle over the lone lensman who was smart enough to bring ice skates. The Hans Brinker was all over the place snapping exclusive pictures of just everybody. When Joe found out the skating photographer was just the gag part of the act, he did a real burn at his own dopiness.

Saaay! Derek Scott is going to be your new pin-up lad before you know it! He's only a sprout; but so what? I got a good close-up of him when Joe and I went out to Warners' to watch Irene Dunne and William Powell emote through scenes for "Life With Father." Derek was supposed to slide down the banister for the scene and his mother, who was watching, was very nervous. She told us Derek was a *little fiend* at home and she was afraid he'd cut a caper for director Mike Curtiz and be fired. They rehearsed the scene and sure enough Derek sailed down the banister and fell flat on his—well, face—smack in front of Mr. Curtiz.

There's a *real* zooty-cutie on the movie horizon. It's Louis Jourdan (pronounced, Lewie Zoor-dan), the French star just signed by David O. Selznick to do "The Paradine Case," Alfred Hitchcock's next thriller.

Jourdan, in his early twenties when the war broke out, was the Van Johnson of French films. He was with the Underground during the German occupation, and returned to picture making after V-E day.

I was dressed to the teeth (my teeth, that is) the eve Joe and I decided to investigate the maze of night clubs that line Sunset Boulevard, but I couldn't hold a taper to the gorjuss creatures that inhabit the cover charge joints. Across the room from us at the Mocambo sat Sonja Henie with that shark, John Dall. Sonja wore about twenty million dollars worth of diamonds to set off her black satin suit.

Joe and I joined in the gooing and gurgling at the Bob Cummings baby christening. Bob and Mary's youngster is a handsome lad like his pop, but he sports his mom's twinkly smile. He's a lucky kid, too—and he's going to be plenty groovy, if godfather Jack Benny has anything to say about it!

The Beverly Hills Dog Show brought out the prettiest pooches—but there wasn't a star in sight the day we were there. I had to restrain Joe from snapping pictures of his canine chums. Took in a Command Performance (congratulations to the Armed Forces Radio Service on the show's fourth birthday) . . . all the photogs took up so much of Linda Darnell's and Fred MacMurray's time they didn't have a chance to peek at their scripts before air time. . . . Dennis Day, Bob Hope, and Frank Morgan (all on the same program) put on wigs to give the Andrews sisters a giggle. Backstage was more fun than a picnic . . . the three be-wigged wags invaded the A.S.'s dressing room and sang in the sisters' own style. . . . Hope brought an armload of tiny toys for Ginny Simms, who's expecting her cheeild any minute now . . . that Hope!

Well, whadayaknow! Hurd Hatfield told us his mellow English accent isn't on the level, after all. . . . "It's phony," he said. "I acquired it so I could be a success on the English stage, now I can't get rid of the darned thing."

It's simply disastrous, gang, but the notebook's run dry. Hope you'll be with us next month. More news then? But, natch!

Your pal,
Janie

THE END

Answers to puzzle on page 84

R	A	I	D	■	R	E	G	A	N	■	H	E	R	R
A	L	D	A	■	E	R	R	O	L	■	E	R	I	A
F	O	O	L	■	D	R	A	K	E	■	L	I	C	Y
T	O	L	E	R	■	O	Y	■	A	M	E	C	H	E
■	■	■	Y	E	A	R	S	■	■	I	N	■	■	■
G	A	L	■	O	R	S	O	N	■	L	■	A	B	H
I	R	O	N	■	L	■	N	E	A	L	■	B	O	A
L	O	U	I	S	E	S	■	D	I	S	N	E	Y	S
D	C	I	■	A	N	N	E	■	S	■	A	L	E	S
A	K	S	■	L	■	A	D	E	L	E	■	S	R	O
■	■	■	A	L	■	■	W	E	E	D	S	■	■	■
C	R	O	N	Y	N	■	A	R	■	S	U	R	A	H
A	L	A	N	■	O	R	R	I	S	■	S	A	M	E
B	A	R	I	■	R	O	D	E	O	■	I	R	E	D
S	K	Y	E	■	A	B	S	R	N	■	E	A	S	Y

GLAMOR GALLERY

(CONTINUED FROM PAGE 41)

scheduled for a sitting in Whitey's Glamor Gallery. The resulting photographs had so much eye-appeal that Rita was soon greeting the public from the pages of almost every magazine in the country. She washed her hands with a nationally-advertised soap, dressed in nationally-advertised clothes, drove a car using nationally-advertised spark plugs—always photographed to excellent advantage by Whitey Schafer. His pictures placed Rita in the public eye, and by 1940, when she made her first important screen appearance, her popularity was assured. In one year, she had become the most photographed woman in America.

During the past quarter of a century, Whitey's pictures have helped to make many stars. This 45-year-old camera king first made a name for himself in the 'way-back-when days by introducing a new techinique into the business of photographing Hollywood stars. The screen sirens of that time were invariably posed for publicity shots against uniformly simple backdrops—a white sheet or a curtain of black velvet. When Whitey got a crack at the camera, though, something new was added—a vase, a column, a bearskin rug, an antique chair—any unusual prop that would dress up the picture. His interesting trademark was quickly adopted by other photographers, and soon these props became standard equipment in studio portrait galleries. But Whitey is still the master of the technique; and his singular use of these "bits of business," as his staff calls them, lifts his portraits above the garden variety.

Whitey's unique approach to portrait photography might have been a result of his youthful ambition to be an artist. Winning a high school art scholarship had set him off in that direction; but when a friend told him that Paramount's photographic department had several openings, the new idea caught his fancy. After a two-year stint with Paramount and several more years with Thomas Ince, then the dean of motion picture producers, Whitey thought he had worked off his photography-fever. He quit to make a determined stab at an art career.

"But Hollywood gets the same hold on you that people claim for show business or printers' ink," Whitey explains. "It gets in your blood. After a year I was back in the business, and I've never been able to leave."

Whitey's twenty-five years of shooting stars have naturally made him an authority on the inhabitants of the movie colony, and he enjoys reminiscing and comparing the personalities of the past with the top-notchers of today. He admits that pictures of the silent-movie stars may look ludicrously old-fashioned to us now, but he feels that's because camera techniques are different, not because today's screen headliner is a different type of person. "On the whole, I don't think that stars have changed much since the old days," Whitey says. "It's just that better lighting, faster film and improved techniques make people look a lot different from the days when I first shot Jack Holt in his Merry Oldsmobile."

In every period, Whitey points out, there are stars who are easy to work with, and those who require more careful handling. "Of all the former stars, Gloria Swanson was the most nearly perfect model," Whitey claims. "She was wonderfully good-natured and obliging. And there was Vilma Banky, who was not only beautiful, but intelligent too. She knew that, before the portrait camera, it wasn't enough just to *be* natural; the thing was to *act* natural. Zazu was another wonderful subject. Being inherently a dancer, she couldn't strike an awkward pose if she tried."

Among the present crop of celebrities, he finds that Barbara Stanwyck and Joan Fontaine are ideal subjects who know as much about what is wanted as the cameraman himself. Marlene Dietrich, too, wins Whitey's admiration for her patience and her realization "that posing is an art involving knowledge of line, composition, rhythm, lights and shading."

"And on the other hand," Whitey continues, "you'll always find that there are some beautiful women who dislike being photographed, and who go through with it as a matter of duty. Jean Arthur is one. There's Betty Hutton, who always has to be caught on the fly because she's too dynamic to hold a pose for long. Among the men, Bill Boyd is a difficult subject, but for the different reason that he becomes stiff and unnatural as soon as a camera points his way."

Whitey is never disturbed or annoyed, though, if a star fidgets or freezes up in front of a camera. "Many stars get stage-fright in the portrait gallery," he explains, "Just as they do before a microphone. That's understandable because it takes real stamina to look poised and charming when you have five huge lamps glaring in your eyes."

His understanding of his subjects' problems enables Whitey to be patient and sympathetic with the most restless actors and actresses. Never at a loss for an encouraging remark, he works swiftly and efficiently, keeping up a running string of comments. His favorite expression is, "Hold it for another, honey; that one was terrific."

Whitey's salty humor has put stars at ease in Glamor Gallery since the days when he made his first portrait of a motion picture star—Wallace Reid. The photograph, incidentally, came in for high praise, and the studio mailed out a thousand copies to fans all over the United States.

"That caused a sensation at the post-office," Whitey recalls. "We've certainly come a long way since then. This year Paramount will be sending out about 300,000 prints.

Whitey's work certainly will be noticed, though, by the millions of people who receive those prints or who see copies of them in national magazines and local papers. And it's safe to predict that, as in the past, he will receive floods of fan mail from amateurs and professionals who are anxious for details about Glamor Gallery.

THE END

Two-year-old Rex Carey with his pretty mamma, Lilli Palmer. She'll be seen in "Cloak and Dagger," (WB). Papa is actor Rex Harrison.

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MICKEY ROONEY, INC.

(CONTINUED FROM PAGE 28)

tirely separated from the "old." He's still the born showman, he still clowns on the set, he still kids, and he still looks about 18 years old. But on a second's notice he can turn off the nonsense and concentrate on business, or become the family man—proud of his pretty wife and baby son.

We knew Mickey quite well before he went into uniform. We worked with him for six months during the production of "National Velvet," his last picture before leaving civilian life. Then, his major interests were dates, horse racing and jive.

As soon as a scene ended he would rush to his dressing room, turn on the radio and listen either to race results or hot music, or he'd be on a phone arranging a date. He had a new girl every week and a date nearly every night. His credo was Fun—with the capital F. He didn't like interviews and it was nearly impossible to persuade him to sit still for one.

Now. . . .

Well, we interviewed Mickey the first day of shooting on "Uncle Andy Hardy," and we cannot think of another actor or actress in Hollywood who would consent to a quiz session on the day when "premiere jitters" are the custom. He actually was pleased about being interviewed.

There was more than an hour's free time when the company moved from one sound stage to another and while the second set was being lighted Mickey suggested that we sit out in the sun in his convertible with the top down.

Every passerby, from producer to prop man, seemed to stop for a greeting with Mick. This was the first time they had seen him, because Mickey's return to the M-G-M studio had been as quiet as it would have been noisy a few years ago. He had reported to the executives involved in his picture, and that was that. The "old" Mickey would have made a triumphal tour of the lot with so many cronies in tow it would have resembled a march of the Pied Piper.

Despite the interruption of these greetings, Mickey kept his attention on our discussion.

"I stayed away from the studio because I had other things to do," he explained. "I wanted to spend that time with my family, get acquainted with my son, and tend to business."

Quite understandably at the mention of "family" Mickey drew from his wallet a picture of Mickey, Junior, now nearly a year old. A strapping youngster, he's definitely the image of his pa—same hair, same nose.

"He will start pushing you around soon," we commented.

"What do you mean—will? He already is! Is he strong! Why, the other day my wife let me change him. It took fifteen minutes—before he had the diaper on me!"

Same old Mickey, ready with a gag, but proud as the proudest of fathers beneath that kidding.

There is also a devotedly serious note in his voice when he speaks of his wife, Southern beauty Betty Jane Rase, whom he nicknamed "B. J." at the time of their marriage two years ago, before he went overseas.

"She's everything I wanted in a wife. She has a great spirit and a great heart," he commented.

"And she's so pretty, too," we added.

"Yes, she is, but I didn't marry her because she was beautiful," amended Mickey. "I fell in love with her because she has such deep understanding. We have lots of interests in common and do everything together—golf, swimming, riding, tennis. We hardly ever go to night clubs. I've lost interest in them since I have a real home and family, and B. J. doesn't care about them.

"She is very talented, plays the piano wonderfully, is photogenic enough to be in pictures, but she has no aspirations for a career," he continued. "I'm glad she hasn't. It's tough to have two actors in one family; there's always the impulse to out-celebrity each other."

It's obvious, too, that Mickey has been doing some serious thinking about the institution of marriage and the permanence of same, for he said with warm conviction:

"There are only two people involved in any marriage. Outside interference can never break up a couple if they really are in love and want their marriage to last. It's silly to believe any outside third person 'broke up a marriage.' It couldn't happen if the couple involved didn't permit it."

Mickey wanted a new home for his new family when he returned to civilian life and found just what he wanted in Encino, high on a hill overlooking the sweep of the San Fernando Valley. Clark Gable has become quite a close friend of Mickey's since both are back. He lives next door and it was he who told Mick that the house was going on the market.

"When B. J. and I saw it we knew it was for us," Mickey says with enthusiasm. "Rather small, only three bedrooms, one of which we've converted into a nursery. A swimming pool, well away from the house so Mickey Junior won't be tempted by it now. Later it will be fenced in. Sort of friendly ranchhouse style."

Already one of the neighbors has nominated Mick for mayor of Encino. He doesn't know who did, but suspects it was Gable.

Asked what he missed most when he was overseas, Mickey listed "My wife, my mom and my work. I didn't have a chance to know my son."

Work has become vitally important to Mickey, and he is potentially a junior business tycoon. Besides starring for M-G-M, he now heads "Rooney, Inc.," a corporation nearly as complex as General Electric. It's not just a talent agency, although it handles talent. It also sells packaged radio shows, motion picture stories, songs—and manages the complex affairs of Mickey himself.

You may have heard that Mickey has been writing. It's no gag. While he was overseas—he was over for a year and nine months, entertaining with Army unit "jeep shows," much of the time in forward combat areas—he found time to write four screen originals.

There's a race track story called "Gravy Train," in which he'd like to play. In his own mind he has the other top roles tagged for Edward Arnold, Raymond Massey, Jimmy Gleason. Robert Sisk, producing "Uncle Andy Hardy," stopped at the car as Mickey was telling us the story of "Gravy Train," and the author gave a full resume of the plot for the producer's benefit. Sisk, who certainly knows his story material, echoed our opinion that it's a swell yarn; fast, warm, sympathetic.

Sisk then began telling Mickey about a future Hardy picture he's planning in which he'd like to co-star Elizabeth Taylor. Mickey liked the idea; immediately he was creating situations. He ad libs plots and characters and dialogue as fast as anyone else would reel off a well-remembered nursery rhyme.

Mickey's other originals have no parts in them for the author; he has made no attempt to write only "Rooney Specials." There's "September Child," written for Margaret O'Brien; a psychological mystery entitled "Somewhere Out There;" and "Kid Stuff," which needs no explanation.

Also finished are fifteen original songs on which Mickey did both words and music. The King Cole Trio has recorded one, a catchy ditty provocatively titled "Just for Once, Think Twice." Before going in service Mickey collaborated on several songs, but now he does the whole works. His songs are of all varieties, show tunes, ballads, blues, jive. Currently he's at work on an entire musical comedy.

Rooney, Inc., produces the radio show "Something for the Family," a recorded series broadcast on Sundays, and has many other radio plans. In addition to Mickey, other talent under contract to the corporation includes Andy Russell, Peter Lorre and Mitchell Brother, just signed by M-G-M.

"I predict he's going to be one of the biggest stars on the lot," says Mick of Mitchell. "He can sing, he's handsome and he can act. My partner, Sam Stiefel, a former Eastern theater operator, spotted Brother singing at the Diamond Horshoe in New York, had me catch his act as soon as I hit Manhattan and we signed him."

Always intensely loyal to friends, Mickey hasn't changed in that respect. When Stiefel, who has Mickey's deep admiration, was ill and threatened with pneumonia recently, Mickey called off everything, including important picture rehearsals, to spend his entire time at the hospital with his partner.

Are you feeling just a little exhausted by the Rooney projects? Don't fold yet, because there are more.

For years Mickey has looked forward to directing pictures. Soon he's going to do it, he says.

"Nobody will arrange things for you; you have to do things for yourself, if you want something. I may never direct if I just wait for the studio to hand me the chance on a silver platter. So some day, in the not too distant future, I'm going to back an outside picture and direct it. I'll want an experienced producer. What I'm interested in is the direction."

Another projected enterprise of this human dynamo is an orchestra. Mick, you know, can play just about every musical instrument and wants to organize a band which he can take on personal appearance tours between pictures. That wouldn't be exactly an innovation; he led an orchestra overseas.

And just to catch you up on that overseas service . . .

Mickey went in the Army as a private and as soon as he had completed basic training was shipped over with "jeep shows," to do what the Army considered he was best qualified for—entertain. He served with the American Ninth, Third and First Armies, toured 150,000 miles in Europe and played before about 2,000,000 men.

Minimizing his service record, Mickey says, "What I did wasn't anything compared to the guys who were in there slugging it out." He's quite right, of course, but the show "Okay, U. S. A," in which he was master of ceremonies, sang, did comedy and led the band, often played in combat zones. He was a technician third grade when discharged.

You wouldn't have heard many philosophical opinions from Rooney before 1944, but he's rubbed a lot of elbows in the past two years. In his contacts he learned a lot about fundamental values. He did a lot of thinking which leads him to say, "Gee, that stuff I used to go for was a lot of glitter." That thinking also got him started on his writing, which he managed to do despite eight and ten shows a day in the E.T.O.

On one score he has not changed: bright clothes. "These are out of wardrobe for Andy Hardy," he said indicating the gray slacks and tan sweater he was wearing. "I look like a rainbow in the ones I've bought after two years of khaki. They made Bing Crosby turn green with envy."

Nor has Mickey lost interest in horses, but now he's being practical to the point of owning his own stable and racing the five thoroughbreds he has acquired, profitably. His racing colors are emerald and apple green. He's right pleased with the performance of his High Harp which started four times in the last meeting at Hollywood Park—and won four.

Mickey also has a softball team, a nonprofessional club that plays with local teams sponsored by Andy Russell, Dick Haymes, Bob Hope and others. Mick plays second base. "The team would have better scores if I didn't play with 'em, I guess," says the sponsor. Currently Mickey is trying to arrange for this unofficial softball league to hold all future games as benefits, proceeds to go into a wounded veterans' fund.

To use a bit of Mickey's own G.I. slang, The Rooney has become a "B.T.O."—which means Big Time Operator. In the process he also reached mental and emotional maturity; reached an interest in work beyond merely being a star; reached a sense of responsibility not only for his family, but for his fellow man.

This "new" Rooney is a solid citizen who bears watching!

THE END

"I've dreamed of this for two years," says just-back-from-overseas Mickey Rooney to wardrobe man John Hiltner. He's being fitted for an outfit he'll wear in "Uncle Andy Hardy" (MGM).

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BOGIE SOUNDS OFF

(CONTINUED FROM PAGE 53)

ordinary human kindness is something that doesn't concern him very much. You've heard he's tough-minded and intolerant; that he thinks acting is a racket, and that writing about actors is the biggest racket of all. You also understand that he detests women who wiggle and wet their lips when they talk. And while he may like to gang up with three or four men (no women!) and talk about boats or politics, or what makes people the way they are, you feel even that is definitely anti-social.

These were some of the thoughts that went through my mind as Jerry Asher of Warner Brothers and I waited for Bogart in the lounge of the Lakeside Country Club.

He was already over-due. "Bogie probably will be late," Jerry said apologetically. "A lot of people were at his house last night and stayed till all hours. He'll be nervous as a cat!"

A group of women, red-faced from the sun, came in talking noisily like a flock of rather drab sparrows, about their golf scores. "That dog-leg," one of them was complaining bitterly, "I just can't get around it. I always go into the trees and I could just scream."

"But my *dear*," another exclaimed, "you have such a *divine* hook. If I just had that lovely hook what couldn't I do to my score? Every time I see you coming to that dog-leg I say to myself—"

And then, suddenly, a hush fell over the lounge. It was as if a wind which had been shouting through the trees, had abruptly died. Jerry and I looked up and saw Bogart and Lauren Bacall approaching across the big room. Bogart was frowning as he gave me his hand; his face had that dead-pan look I had seen so often on the screen. "Ah," I said to myself, "the tough guy himself."

Then he turned to Jerry, and I was astonished at the way his eyes lit up, the warmth and quiet charm of his smile. "Jerry, you louse," he murmured "it's good to see you."

Jerry introduced me to Lauren. "This" he said, "is Miss Bacall."

She gave me a firm handclasp and her greenish eyes swung around. "Mrs. Bogart," she corrected. "Remember? We're married."

We stood about silently, caught in one of those moments when the mind gropes for something easy and casual. Bogart stepped into the breach, supplying exactly the right thought. "Let's eat," he said.

We found a table and a waiter came hovering. Bogart ordered scrambled eggs and toast. "Rough night?" I asked.

"Dames," he said, "all over the place."

Miss Bacall grinned. "He'd like to have you think he doesn't like women. But he does."

Bogart reached over and touched her cheek with his finger-tips. "I like you, darling," he said.

Jerry Asher laughed. "You worked for that one but you got it."

"I didn't," she flared. "Ask him if I ever fish for soft words."

After that it took us two or three minutes to get back to acting and books and boats—especially boats. And that was where Bogart came alive. He has a thirty-footer moored back of the breakwater at Balboa, and as he talked about it, his face suddenly looked young and boyish. "She goes through the water like a ghost," he said. "And she has the sweet lines of a lovely woman."

"There he goes again," Miss Bacall said, lifting her sloe-eyed glance.

"We were talking about boats," Bogart insisted.

I asked him about Ohio and Louis Bromfield's farm, and if Mr. Bromfield is really a farmer. "The best," Bogart said warmly. "Have you read his book, 'Pleasant Valley'?"

I nodded.

"Well, that gives you a pretty good answer. You know, there are lots of people back in Iowa and the Dakotas and Nebraska and Kansas who are intereested in books on farms if a writer knows what he's talking about the way Bromfield does. I'm interested in farms myself. I've got one, too. Bromfield gave it to me."

"Gave you a farm?" I gasped.

"Well, it's only an acre, but I'm going to add to it. It's a part of his place and I'm going to build a house on it."

"There goes your lovely boat," I said.

"Oh, no. Summers we'll be back and forth—both of us working. Betty's just getting into her career and I guess she's due to be around a long time."

"Do you think so, darling?" Miss Bacall smiled.

"Sure I think so. You're a good actress."

It was odd, watching these two. Not the swooning lovers at all, but good and excellent friends who value each other and have arrived at an intelligent understanding of how to get along and climb the big hills which must, necessarily, lie ahead. Sentimentality creeps into the conversation only when they talk about their house in the Hollywood hills. All her life, Miss Bacall says, she wanted a house with fireplaces, and windows that would

Flying high. Dick Powell and June Allyson are the first film folk to own a postwar "family" airplane. Here pilot H. Cleveland hands over plane and ownership papers to the stars.

let in a flood of sunshine. Bogart himself is still a little undecided about the house—whether it's neo-modern or merely modernly comfortable. "The furniture is kind of low-slung," he says, "but you don't actually land on the back of your neck when you sit down in a chair. And we've got windows you could drive a truck through. Yeah, it's a nice house. Betty likes it."

That, one gathers, is all Mr. Bogart is concerned with at the present moment. If she wanted to live in a claim shack it would be all right with him. Not that he is soft or supinely acquiescent. He isn't. He is simply and gravely concerned about making this marriage go, and he's approaching the problem with his eyes wide open. Here is a man, you feel, who has been through the fire and has somehow been able to emerge with his ideals, if not all his enthusiasms, intact.

The talk swung back then to Bromfield and his political convictions. Bogart told me of the letters he received when it became known that the Bacall-Bogart wedding was to take place at Bromfield's farm in Ohio. "I got a mail sack full of letters," he said, "from people who wanted to take my hide off because I would have anything to do with such a reactionary. I showed them to Lou. He went to his desk and hauled out an armful of letters that he had received, damning him for associating with a notorious red. I don't understand that," Bogart continued. "What has a man's politics, or religion, got to do with friendship? Maybe I was outspoken in what I had to say during the Presidential campaign, but many people in Hollywood who were on the other side of the fence were my best friends. They still are. What we thought regarding who should be President of the United States was our own business."

One of the aspects of the campign that really puzzled Bogart was the attitude assumed by people who thought he had no right to express an opinion regarding politics. Individuals wrote him demanding to know what business had he, an actor, to come out in public and take sides. Several writers questioned his ability to form a logical conclusion in the matter simply because he was an actor. Screen players, he was given to understand, were not supposed to have brains. Talk like this irritates him profoundly because he firmly believes that some extremely literate and high-minded people are making their livings today in Hollywood. "Oh, there are plenty of blockheads here too," he says. "But I think Hollywood is just like any other place, except that actors, as a class, make a little more money than people who run small grocery stores and pressing establishments. Yet no one would think of questioning a grocer's or a pants-presser's right to talk in public about politics."

I asked Bogart if he thought Hollywood is coming of age in pictures; if he believes a higher level of excellence is being attained as evidenced by recent releases. "Well," he mused, "the war has had its effect. Any stinkeroo, these days, will make money. That's bad because there's always the temptation to cut corners, to take the easy way out. What do you think about that, Betty?" he asked, turning to his wife.

Listening to them talk together one is impressed by the fact that Humphrey Bogart looks upon his wife not only as an intellectual equal, but as a good companion. He doesn't drool over her. If she wants another cup of coffee he lets her ask the waiter for it. She in turn, one senses, is beginning to adopt his little mannerisms, his trick of making a statement, deadpan, and then waiting for the listener's reaction. She has learned to like his amusements and vows she'll be a better sailor than he is. Bogart hates to get dressed up. He likes old clothes and swears that if he weren't in pictures they'd have to throw him down to get shoes on him. Now Miss Bacall is running about the lot at Warners wearing unpressed slacks and low-heeled comfortable shoes.

Lauren is still considerably amazed at this thing which has happened to her but is shrewd enough to take full advantage of it. She isn't given to unbridled conversation and once said that the only creature she was willing to talk to freely was her dog—because he was the only one she could trust. This mild cynicism has been softened now, one may believe, under the mellowing influence of being in love. Both she and Bogart were surprised and touched at the avalanche of good wishes that poured in upon them after their marriage. "For instance, Jack Warner gave me a lovely Buick car," she said, her eyes filling up. "It was the one we used in 'The Big Sleep.' I just said one day that I thought it was beautiful, so he told me it was mine. People are really kind."

"Look at the softie," Bogart said, "gettin' all steamed up about the nice people."

"You should talk," she exclaimed. "It got you, too."

Perhaps it did. Certainly he is no longer the fellow who goes about tearing the wings off flies—as some of his most ardent fans used to imagine. Now he wants to like people and he would be delighted to have people like him as an individual who merely wants to live in a house with cozy fireplaces and peace—just quiet, soul-satisfying peace, all over the place. He'd like to forget whole chunks of the past and remember the bright spots when he was happy, if only for a little while. One thing is quite certain—if this marriage should ever go on the rocks, it won't be because Bogart hasn't used every trick of steering he knows to keep it in safe channels. After all, he's a three-time loser, and that's something that's likely to stick in a guy's mind.

When it came time for him to go back to the Warner lot where he was working with Barbara Stanwyck in a picture called "The Two Mrs. Carrolls," he said: "So long. This has been a good interview. See you around."

After they had gone Jerry Asher smiled and said, "If you'd been Winston Churchill he'd have been just as casual. He's terrified of demonstrative people; so much so that his own manner has become abrupt, almost curt. Not long ago he gave his wife a gold slave bracelet. It was beautiful, fragile as a spider web. And exactly as 'Steve' would have given it to 'Slim' in 'To Have and To Have Not,' he grabbed her hand, dropped the bracelet into it and walked away. It took Miss Bacall all the rest of the afternoon to untangle the thing."

I glanced out of the window and saw Bogart and Miss Bacall going along a walk toward their parked roadster. They looked like two people in love even when Bogart reached over and pulled her long, blonde hair. That Bogie!

The End

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HOWARD HUGHES
"Hollywood Outlaw"

★★★

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ENERGETIC PAULETTE

(CONTINUED FROM PAGE 25)

be a sure omen the world was coming to its end.

To an outsider the multiplicity of her interests and activities is as fantastic as the limitless energy she pours into them. People claim *they* get tired out just watching her. To Paulette, however, it all seems perfectly natural.

"Changes, being active, doing different things spells rest to me," she explained, "whereas doing nothing gets me all tied up in knots. The only time I really get tired is when I'm working on a picture and it runs too long in production. And that probably is because I start fretting to get at some of the other things I've planned. I like to plan things in advance, and I want those things to pan out just as I plan them."

She means it, too. Should you be asked to meet her for lunch at 1 o'clock two Thursdays hence, for example, you had better be there because, come hell, high water, or a revolution, Paulette will keep the date to the minute! Nor will any lamebrained excuse let you off the hook of her ire, should you slip up. She lives by "intelligent organization of time."

"How else can you accomplish anything today?" she said. "Time is of the essence, especially today when there is so much living to be crammed into so few hours. I'll admit it isn't always easy. It didn't come naturally to me, or by instinct; I had to discipline myself into an orderly existence. My early life was characterized by disordered freedom stemming from a lack of roots and established pattern."

It was from that same "disordered freedom" that her mania for perfection probably also stemmed, stimulated by her great longing for the education she had been denied as a child. And she has been tireless in the quest.

Little is known of Paulette's early life, not because she is ashamed of the fairly common story of poverty, sacrifice and struggle, but because she cannot believe its details are of interest to anyone. Likewise she staunchly resists any intrusion, even by her intimate friends, on her private life today. She will talk openly and freely about all things relative to Goddard, the movie star, but rebuffs all prying into aspects of her personal life as a woman. Nor will she yield an inch that the two are in any way synonymous. "The sanctity of my home is important to me," she reasons, "just as it is to every human being."

Born at Whitestone, Long Island, she left high school at the age of twelve to work as a model in the garment section of New York; she wanted money to pay for dancing lessons, and it had to be self-earned. At 14 she was a chorus girl in the Ziegfeld Follies, and at 15 was married to Edgar James, a wealthy lumberman from South Carolina. She divorced him the following year, traveled in Europe for some time, and arrived in Hollywood in 1934, determined to become an actress. She worked first in Hal Roach comedies and then was signed by Charlie Chaplin for the femme lead in "Modern Times." After her marriage to him and an extended trip through the Orient, she was absent from the screen for some months, returning in 1939 to play the lead with Bob Hope in Paramount's "The Cat and the Canary," and signing a long term contract with that studio in 1940.

Divorced from Chaplin in Mexico, she concentrated in earnest upon her career, soon winning stardom in such pictures as "Northwest Mounted Police," "Reap The Wild Wind," "So Proudly We Hail," and the recent "Kitty." Currently she is at work in the Mitch Leisen production of "Suddenly It's Spring." Two years ago she married Burgess Meredith, a long-time friend, and from all accounts is devotedly happy with him. Certainly she looks and acts it!

So much for that. It is important only in its relation to Goddard, the Perfectionist, today. Take the matter of her self-education; there is almost a desperate quality about the way she has tried to make up for the formal schooling she missed as a growing girl. Thousands of books, many of them autographed by their authors, line the walls of her home, and each of them has been read carefully, as annotations in her handwriting along the margins plainly show. Most highly prized among these volumes, incidentally, are her "Bobbsey Twins" series and "The Book of Knowledge," saved from childhood and shipped from place to place as her travels took her. To her their value is more than just sentimental; they also mutely recall the only surcease from great loneliness she found as a little girl. Hers was not the happiest of childhoods.

Typical of Paulette, however, is the fact she refused to consider her voracious reading sufficient unto itself in her quest for education. All during her marriage to Chaplin, when gay parties and the indulgence of every expensive whim could have been the keynote of her life, she daily attended regular classes in English literature, English history, psychology, political science and other subjects as a regularly enrolled student in the extension division of the University of California at Los Angeles! Even today a U of California professor comes to their home one night a week to tutor both Paulette and Burgess in political economy in order that they may have "an intelligent understanding of the working of the government as any citizen ought to do."

Equally determined has been her study of languages. On her frequent visits to Mexico, which she adores, she could have wiggled by with a smattering of Spanish or none at all; instead she chose to master the language so thoroughly that today she can converse fluently with cultured Mexicans on any subject under the sun. Currently she is hoeing the same row with French. Every afternoon she has a private French lesson, working or not, in order that she would be at ease in the language when she and Burgess visited Paris. Already she has outstripped Burgess, who has spoken the language for years!

"Heaven help me," Burgess moans, "if Busy Mitts ever decides to take up Sanskrit!"

Then there's her ballet dancing. She started taking lessons when she was 12, you remember, and she's still at it! Oddly enough, she has no desire or expectation of becoming a dancer per se; she just figures it might come in handy if she's ever called upon to play a ballerina on the screen. Besides which, she says, it keeps her fit, gives her greater grace of movement when she has to wear heavy period costumes as in "Kitty," helps her correct the affected walk she acquired as a showgirl in the Follies, and takes the place of the ministrations of a masseuse. The last reason is pure Goddard: during a massage she would be lying down doing nothing, whereas in a ballet lesson she does the work!

Paulette's classmates in ballet, by the way, are all under eight years of age. Characteristically, when she decided to renew her study of ballet, she enrolled by telephone in a beginner's class, and only learned she was the sole adult when she arrived for the first lesson. She says it has worked out better that way; she has to try harder to keep up with the kids. And much the same reasoning motivates her refusal to take private lessons from Paramount. The competition of a class makes you work harder than exclusive instruction, she avers.

Crowded as her days and nights are with her various lessons, studio work (the Paramount gang adore her because she's never too busy to do whatever they ask!), and her social life, she finds time to do an amazing variety of other things. Needlepoint, for example. Most women brag outrageously if they manage to complete one small piece of the tedious work. Paulette has made fire screens, pillows, stools, chair seats, and a 5 x 3 ft. throw rug, each a gem of perfection. Currently she is laboring on another rug, green with white calla lilies, which measures a mere 4 ft. in diameter!

"I haven't been doing much on it lately," she admitted. "You know they say women do needlepoint to keep from killing their husbands. . . ."

Newest of her time-eating interests is the impressive Motion Picture Foundation which she founded and is sponsoring, along with the financial help of several other stars genuinely interested in progressive education and the picture business. Her plan is to endow various American colleges with complete courses in motion picture making by furnishing the necessary film, cameras, lights and other equipment as well as competent instructors and special lectures by guest experts from various movie fields. Already 15 colleges have indicated their desire for such a course.

Consider, too, The Farm. For a while it began to look as though she had stubbed her toe in that venture, but as usual she managed to pull through with flying colors. The farm is a 70-acre property in Spring Valley, 50 minutes from New York's Fifth Avenue, which Burgess purchased 10 years ago and then sidetracked in his attentions. Shocked to discover it was going to waste, Paulette promptly persuaded Burgess to turn it into a chicken ranch. Chickens, she had heard, made good money for their owners.

"The trouble started when the 500 baby chicks we ordered arrived before we had the coops built," Paulette recalled. "We solved that by putting them temporarily in the guest house, but before long we realized it takes more than an idea to raise chickens. So we sold them back to the farmer who had sold them to us."

As Burgess daily marvels, what a woman!

In the matter of clothes and appearance, of course, Paulette's fame as a perfectionist is legendary around Hollywood. Regardless or how hot the day, how busy her schedule, or exhausting her work, you'll never catch her anything but perfectly groomed, and every detail of her costume, down to the smallest accessory, beautifully coordinated and in perfect taste. Other women invariably complain she makes them feel dowdy by comparison, no matter how much time or money they spend on their dressing. "The Goddard touch," they call it, usually in frank envy. As for her figure, it is so naturally lovely (no diets or flesh beatings for her!) as to be the despair of her sisters in glamour.

Knowing Paulette, it doesn't surprise anyone that she already has determined the epitaph she wants inscribed on her tombstone, comes the time she'll need one. To the bitter end, they say, she'll have things figured out! It's nothing flossy or fancy she wants on that tombstone, either; two short words will suffice.

"Just say '*She Tried!*'" Paulette asks.

But someone doubtless will add, "*—And Succeeded!*"

The End

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RITA WANTS ANOTHER MARRIAGE

(CONTINUED FROM PAGE 38)

minutes. So the old one had to be blown away and a new one created. This gave Rita time to step down from heaven and discuss the Future with a capital F.

Rita's plans for the future revolve around her career, her daughter, Rebecca, and a man. Yes, she says she is going to marry again.

Her first two marriages were failures. Husband number one was Edward Judson, wealthy oil man. She married him when she was an unknown, and after she rose to fame they agreed to disagree. They were divorced amid considerable bitterness. Then Rita fell in love with the wonder man, Orson Welles.

Their romance was a surprise to Hollywood, for Orson had been squiring Dolores Del Rio and Rita was rumored engaged to Victor Mature. The courtship of Rita and Orson was under unusual circumstances. He was then running his Mercury Wonder Show, a magic troupe for the entertainment of servicemen, and every night he sawed Rita in half before the awed onlookers. One morning the pair startled nearly everybody by getting married in Santa Monica. When I saw them that night at the Wonder Show they seemed like the happiest of wedded couples.

It appeared that way for nearly two years and a half. Both were extremely talented and interested in artistic matters. Both thought along the same political lines. Their union was blessed with a daughter, Rebecca. They seemed like that Hollywood rarity—a perfect marriage.

And then one morning Rita announced that she and Orson had separated. Their marriage was over. Just too much talent and temperament for one family, it seemed.

Because of Rita's marital ill adventures, I was surprised when she confided to me that she seemed so willing to try it again.

"Certainly I'm going to marry again," she said. "But I don't know who and I don't know when—say, that rhymes." She giggled.

"Do you know what kind of a man you want him to be?"

"No, I haven't the slightest idea. I want it to be a complete surprise."

"What about more children?"

"Yes, I want a few more children."

"Didn't you once say you wanted eighteen?"

"Oh, heavens, no," she laughed. "Orson said that. I wouldn't mind having that many, but I wouldn't want to go through it."

Until she gets married again, Rita's prime family concern will be Rebecca. She carefully plans the training she wants her daughter to have. Recently she moved to a new house which she thinks is more suitable to raising a child, leaving behind the baronial mansion where she and Orson spent their married days. It's a compact bungalow in the hills between Los Angeles and the San Fernando Valley. "There are no tennis courts," she said, "and no swimming pools. Not even a fish pond."

There was a swimming pool at the other house and Rita had a haunting fear that the baby would crawl into it. That is a fear that concerns many Hollywood families since the tragedies to the Anthony Quinns and the Lou Costellos.

What about Rebecca's education?

"I want her to go to the public schools, as I did in New York. I think she can learn more about people there than in the private schools. Yes, I want her to go to college too. That was something I didn't get a chance to do."

But Rebecca's education is going to begin long before she starts in school.

"As soon as she can walk she will learn to dance. I don't mean that she learns for professional reasons but because the training gives a girl grace and confidence. And I want her to know how to swim and ride horseback and all the things that will make her an interesting girl."

Behind this wish is something which is very revealing about Rita. Most parents want their children to have the advantages they were denied, and Rita is no exception. Rita, actually, is shy. Behind the glamorous surroundings is a self-conscious girl.

True, Rita has been in show business a long time for her young years—she made her professional debut at six. During that time she has seen much of the world and has met many different kinds of people. But she feels that she was forced into that situation because her parents were professional dancers. She believes that the art of meeting people did not come easily because it was unnatural for her to begin in the profession so early in life. And she doesn't want Rebecca to experience the same feelings.

I mentioned that it would be a miracle if the daughter of Rita Hayworth and Orson Welles did not show a bent to show business.

"Yes, I guess you're right," said Rita.

What then?

"It is up to Rebecca," she answered. "If she wants to be an actress, I will not interfere. If she doesn't want to, that is her business. But if she does get into the profession, I don't want her to start too early in her life."

She especially wants her daughter to grow up with children of her own age. There again the lives of parents cast shadows on their children. For Rita was brought up largely in the company of older people. And she doesn't want that to happen to Rebecca.

"I'm going to give her all the things I've learned in this glamorous business," said Rita. "I believe a girl should meet nature half-way in the matter of allure."

Getting Rita off the subject of her daughter is no easy matter, but she also likes to talk about her career. She is one person who believes that a successful career and a happy family life can well be blended.

"There is no reason why a sensible girl can't combine a career and a family," she said. "It requires tact, energy and a good sense of balance. But I'm sure it can be done."

Concerning her own career, she would like to see it continue along its present plan. That means two pictures a year—one musical and one drama.

"As long as I can do that one drama a year, I'll be happy," she remarked. "Actually I couldn't do two musicals a year because each one takes seven or eight months, including rehearsals and all."

But Rita has other reasons why she would like to do but one musical yearly.

"Look," she said, "I've been dancing since I was four years old. I still enjoy it, but it's hard work.

"Besides, I don't want to get typed as a dancer."

By now Rita shouldn't have to worry about being typed. For the story of her success is a tale of escape from that fatal Hollywood stigma.

As Rita Cansino, she was just another Latin-type dancing actress. She was a good dancer, because she had appeared professionally with her father for many years. But she was dark-haired and Latin, and such types have a limited market in Hollywood, as the careers of Lupe Velez and Dolores Del Rio illustrate.

Then Rita altered her whole personality simply by changing her name and dying her hair a reddish brown. The change was phenomenal and film producers began to turn their heads. She was given a brief part in "Only Angels Have Wings" and then a juicy role in the gaudy "Blood and Sand." She was a sensation because she had escaped her type.

It wasn't until later that she made such a musical hit in Fred Astaire musicals and "Cover Girl" and established herself as a dancer. So she shouldn't lose much sleep about being typed.

I asked Rita how long she expected to stay in pictures.

"I don't know. So far everything has been going all right."

"But would you want to keep on in the business and graduate into character roles?"

"No, I don't think I'd like that. Some day I would like to leave all this behind and get at the work of being a mother full-time. But I don't think that will be very soon."

Before she could say anything else, that cloud came between us again. With her Grecian drapes flowing behind her, Rita climbed back onto her Technicolor cloud. She looked celestial.

Can heaven be that good?

THE END

Youthful screen actor Freddie Bartholomew and his bride, Maely Daniele, honeymooned happily while his guardian, Aunt Millicent, fumed because the couple didn't wait for a June wedding.

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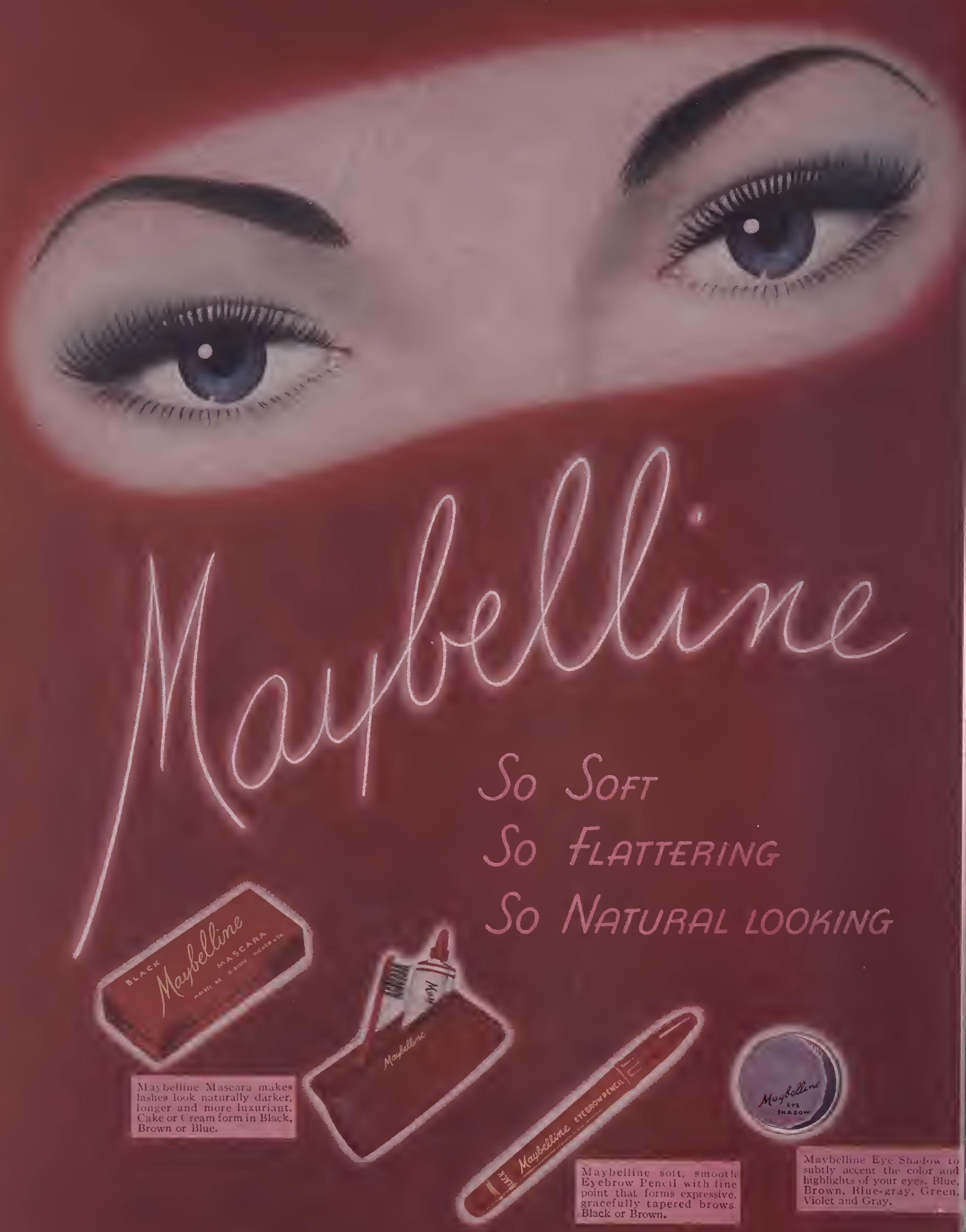

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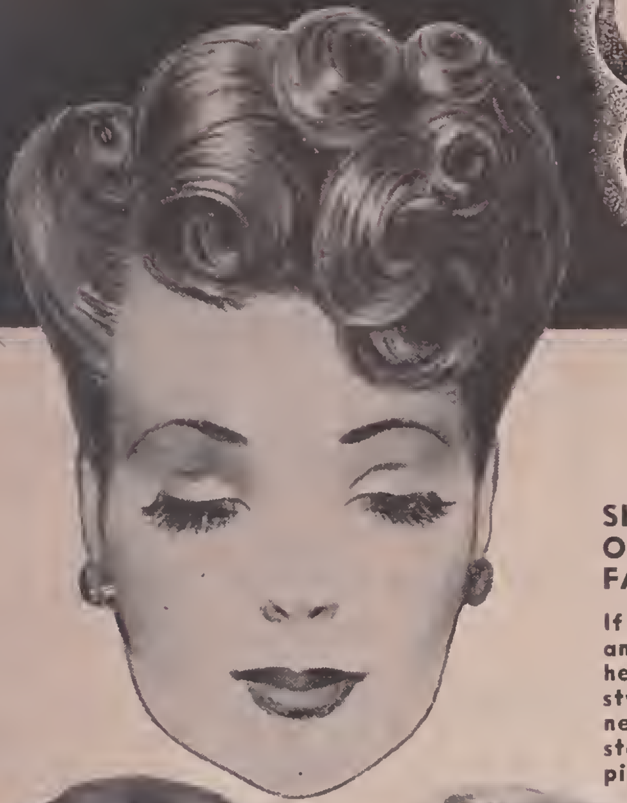

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★ ★ ★ ★

We expected a lot of M-G-M's "Holiday in Mexico". After all, the director-producer team of George Sidney and Joe Pasternak is responsible for it, just as it was for "Anchors Aweigh".

★ ★ ★ ★

But, high as our expectations were, "Holiday in Mexico" went rocketing past all previous hits of this hit-making team. It burst upon the screen with more dash and dazzlement than even we believed possible.

★ ★ ★ ★

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★ ★ ★ ★

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September, 1946
No. 8

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★

Vernon Pope, Editorial Director
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Peg Nichols, Associate Editor

Frances Dick and Darlyne McInnes, Editorial Assistants
Conrad Wienk, Art Director
Robert Crosett, Art Editor
Art Carter, Staff Photographer

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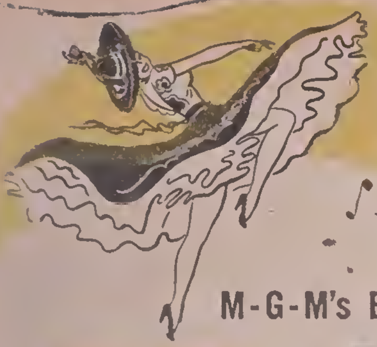

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Dashing diplomat Walter Pidgeon makes love to sultry Ilona Massey...

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To keyboard magic from Jose Iturbi and rhythmic rhumbas by Xavier Cugat...

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HOLLYWOOD WANTS TO know

Should Hollywood continue to make such religious dramas as "The Bells of St. Mary's," with Bergman and Crosby?

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Tear out this page and mail with your answers, name and address to Hollywood Wants to Know, MOVIELAND, 535 Fifth Avenue, New York 17, New York.

Name........................

Address.......................

City........Zone No....State...

1. If you agree with Movieland's editorial (see Your Hollywood, page 27) would you like to see foreign films at your local theater?.......

2. Would you like to see the comic antics of Dorothy Lamour, Bob Hope and Bing Crosby in another Road picture? ...... If so what country would you like them to visit? .... (They've been to Singapore, Utopia, Morocco and Zanzibar.)

3. If you were selecting a motion picture to be shown abroad, which one would you pick as most representative of the American way of life? ....

4. Would Alan Ladd appeal to you in the romantic role that Joseph Cotten played in "Love Letters"?........ Or do you prefer his tough-boy characterizations?..............

5. What book, not already filmed, would you like to see made into a motion picture? ....

6. Douglas Fairbanks Jr. went into "Sinbad" directly after his release from the armed services. He would like to know what he should play next? .... (straight drama, comedy, adventure)

7. Do you think it wise for Hollywood to continue making religious dramas such as "Song of Bernadette," "Keys of the Kingdom" and "Bells of St. Mary's"? ....

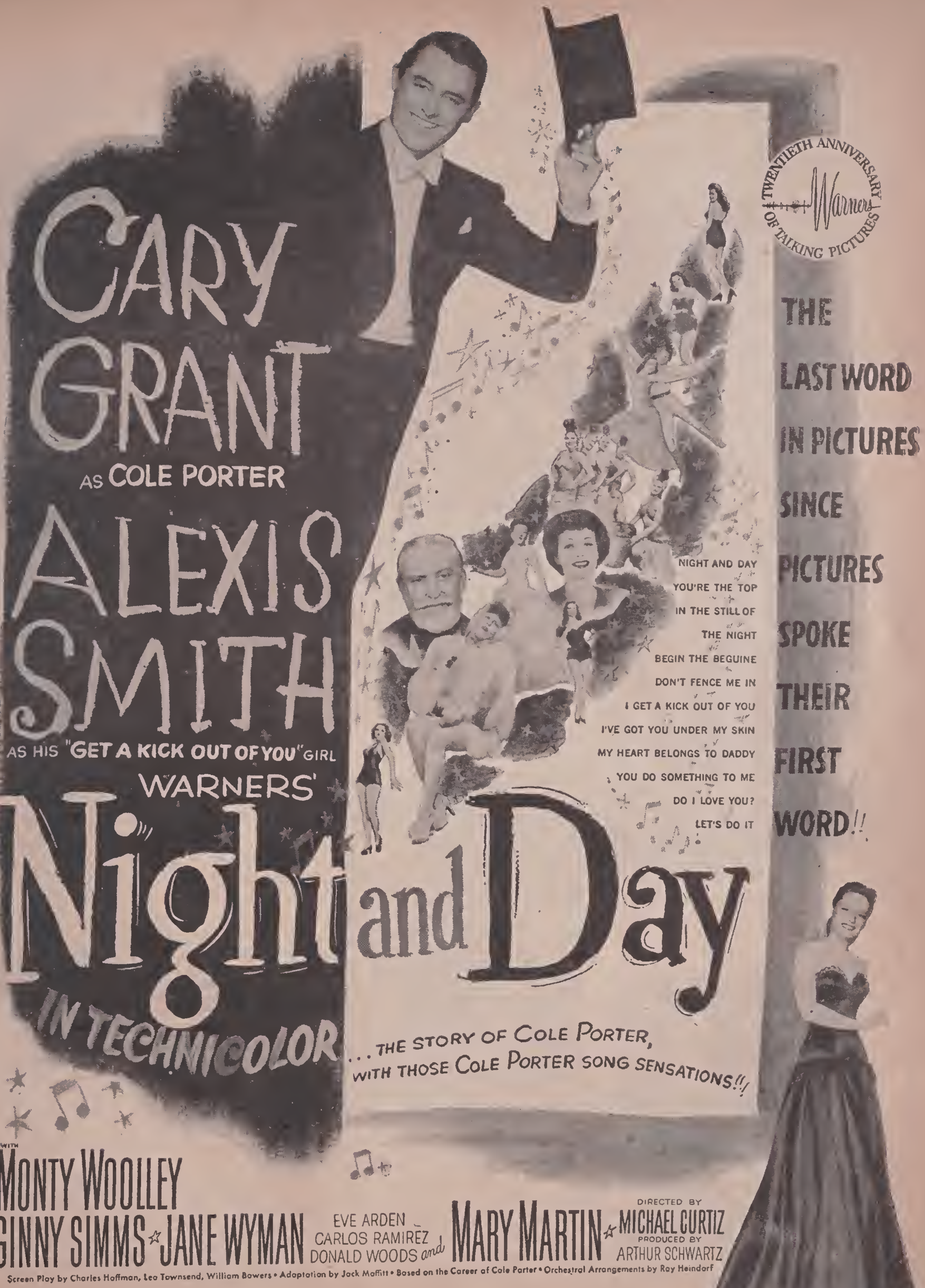
8. What picture did you think showed off Cornel Wilde's talent best? "The Bandit of Sherwood Forest," "Song to Remember" or "Leave Her to Heaven"? ....

9. What old favorite film would you like to see re-released?........
....

10. Bette Davis tries to vary the type of roles she plays on the screen. Do you prefer her in a character role such as she played in "The Corn Is Green" or in a modern setting like "A Stolen Life"?.........

Do you prefer Douglas Fairbanks, Jr., in adventure pictures like "Sinbad?"

Would you like to see Bette Davis act in more character roles or in modern settings, like "A Stolen Life?"



CARY GRANT

AS COLE PORTER

ALEXIS SMITH

AS HIS "GET A KICK OUT OF YOU" GIRL

WARNERS'

Night and Day

IN TECHNICOLOR

. . . THE STORY OF COLE PORTER, WITH THOSE COLE PORTER SONG SENSATIONS!!

NIGHT AND DAY
YOU'RE THE TOP
IN THE STILL OF THE NIGHT
BEGIN THE BEGUINE
DON'T FENCE ME IN
I GET A KICK OUT OF YOU
I'VE GOT YOU UNDER MY SKIN
MY HEART BELONGS TO DADDY
YOU DO SOMETHING TO ME
DO I LOVE YOU?
LET'S DO IT

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WITH MONTY WOOLLEY
GINNY SIMMS ☆ JANE WYMAN
EVE ARDEN
CARLOS RAMIREZ
DONALD WOODS *and*
MARY MARTIN ☆
DIRECTED BY MICHAEL CURTIZ
PRODUCED BY ARTHUR SCHWARTZ

Screen Play by Charles Hoffman, Leo Townsend, William Bowers • Adaptation by Jack Moffitt • Based on the Career of Cole Porter • Orchestral Arrangements by Ray Heindorf

INSIDE HOLLYWOOD

By Fredda Dudley

It's his birthday but Bob Cummings gives the kiss and cake to his wife.

Among happy Hollywood newlyweds are Connie Bennett and Colonel John T. Coulter.

Joan Crawford gave a big welcome party for Sweden's Viveca Lindfors.

Movieland brings you the latest gossip about your favorite stars

Bob Taylor, Gene Raymond and Clark Gable at Vets of Aerial Combat meeting.

Peter Lawford and Marilyn Maxwell on a date. She's now in "High Barbaree."

The daughter of Mr. and Mrs. Richard Crane has been named Suzanne. Luise Rainer (who twice won the Academy Award) and Publisher Robert Knittel have named their eight pound, five ounce girl Francesca.

When Louis Hayward and Peggy Morrow Field were married by Dr. William E. Roberts, pastor of the Beverly Hills Presbyterian Community Church, the first person to send congratulations and a wish for lasting happiness was Ida Lupino, from whom Mr. Hayward was divorced in May, 1945.

When you read this, Victor McLaglen will be in Australia attending the twenty-eighth anniversary meeting of the British Regiment with whom Victor served in India during World War I.

Glenn Ford, working in "Gallant Journey," reported for work one morning with influenza. The picture was in its last stanzas and conscientious Glenn didn't want to hold up production. Shivering and shaking in his dressing room, he was about to give up and admit his illness when the director said sympathetically, "You look fine—just fine. For the next sequence, that is. It is the earthquake scene and you're **supposed** to look horrible."

* * *

OBJECT LESSON:

Audrey Long, RKO contract actress and wife of Edward Rubin, has been working in "Deadlier Than the Male." Each morning, she found a dozen roses in her dressing room bearing a card reading, "With love—Your Husband." She thanked Eddie lavishly, but an astonished Mr. Rubin disclaimed all knowledge of the gift.

When the flowers continued to be delivered each morning, Miss Long queried the florist, learned that Ginger Rogers (for whom Eddie Rubin has long been friend, adviser, and press representative) was responsible. When Eddie called Ginger to express his gratitude, she said, "I was just giving you an object lesson in how to be a good husband. Now you take over—and send flowers each morning."

* * *

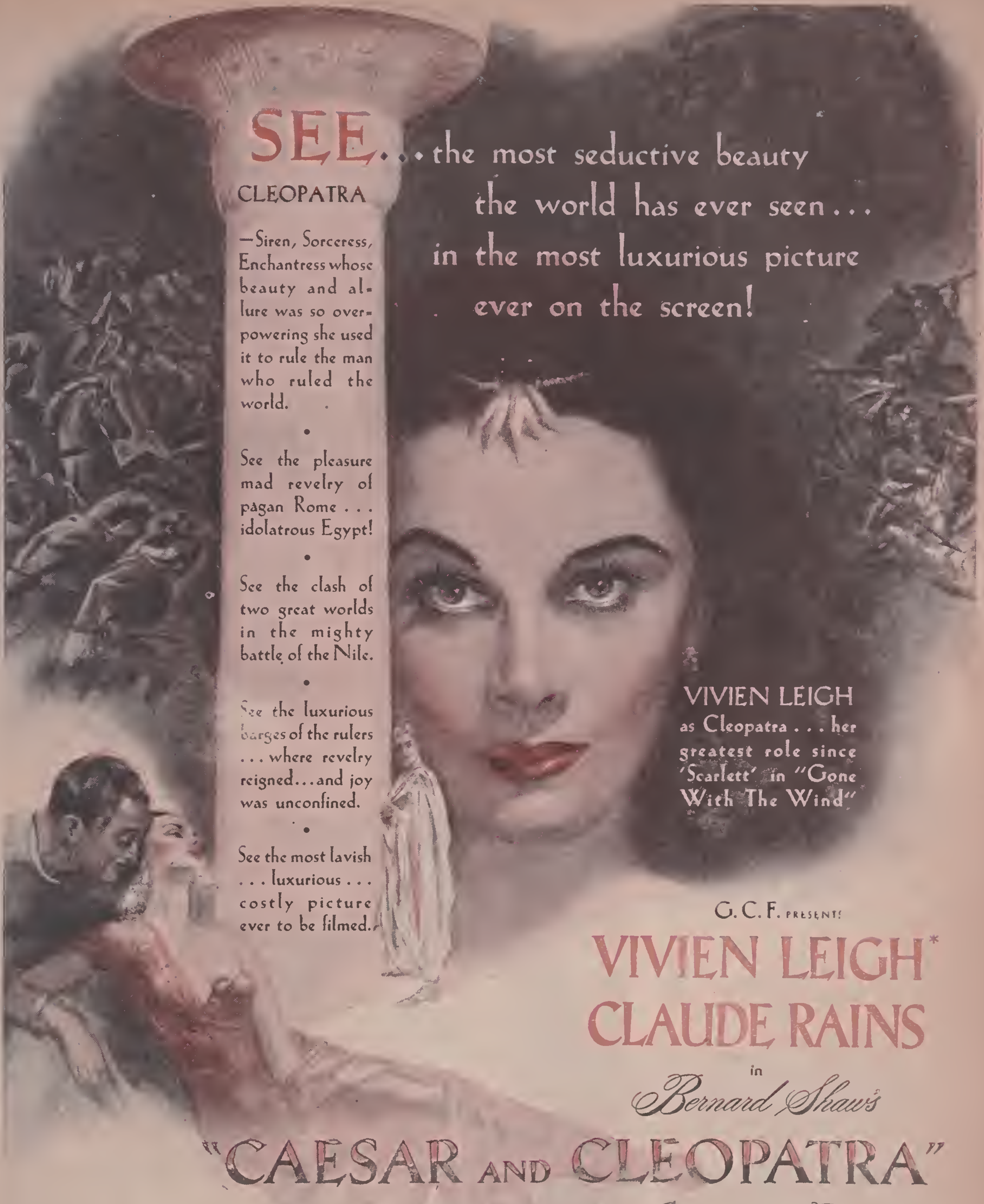
WITH WINGS:

Friends of Constance Bennett are saying that she is now married to the love of her life. Her wedding to Colonel John Theron Coulter was solemnized at noon on June 22nd, in the Flyer's Chapel at historic Mission Inn, Riverside, California.

Connie, utterly beautiful in an Adrian suit of white gabardine, carrying a corsage of white orchids, was given in marriage by her tall son, Peter Plant. Mrs. Darryl Zanuck was matron of honor, and the best man was Colonel Robert Scott.

After the ceremony, which was attended by forty intimate friends of the bride and groom, a wedding breakfast was served at the Mission. At five-thirty, at the Bel Air

(Continued on page 10)



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•

See the pleasure mad revelry of pagan Rome . . . idolatrous Egypt!

•

See the clash of two great worlds in the mighty battle of the Nile.

•

See the luxurious barges of the rulers . . . where revelry reigned... and joy was unconfined.

•

See the most lavish . . . luxurious . . . costly picture ever to be filmed.

VIVIEN LEIGH
as Cleopatra . . . her greatest role since 'Scarlett' in "Gone With The Wind"

G. C. F. PRESENTS

VIVIEN LEIGH*
CLAUDE RAINS
in
Bernard Shaw's

"CAESAR AND CLEOPATRA"

PRODUCED AND DIRECTED BY *Gabriel Pascal*

with Stewart Granger
Flora Robson · Francis L. Sullivan

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TECHNICOLOR
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*By Arrangement with DAVID O. SELZNICK

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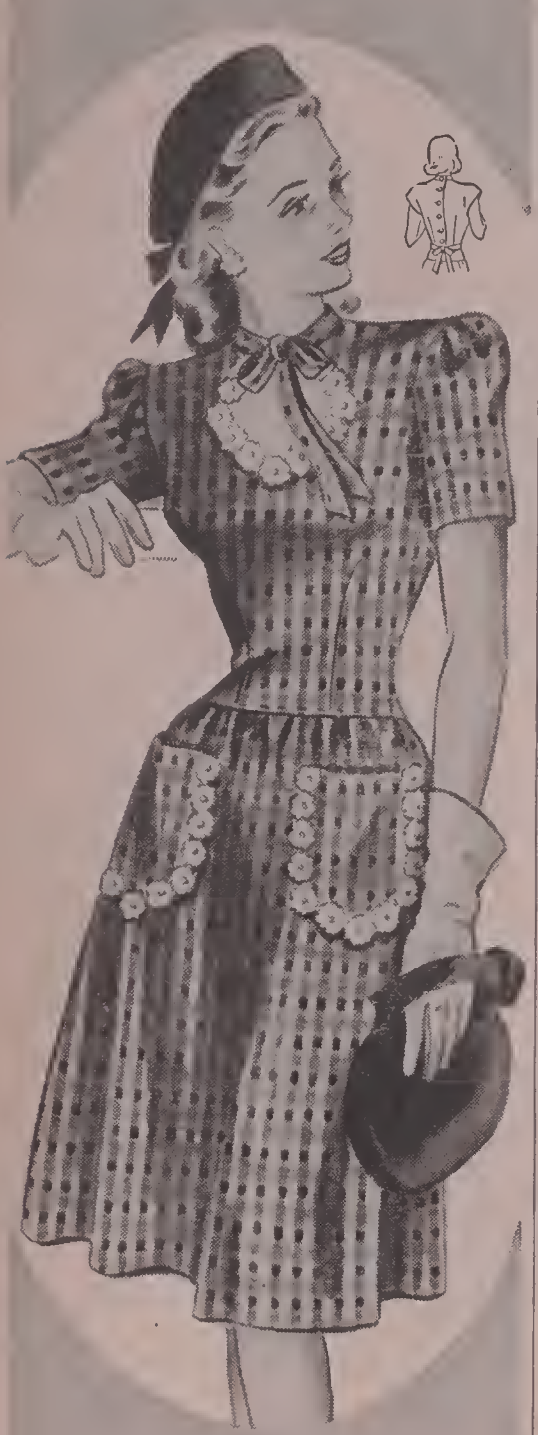

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City______________ State___________
Dept. 675

INSIDE HOLLYWOOD

(Continued from page 8)

Hotel in Los Angeles, a reception was held. Connie, in the receiving line, wore a long white Adrian cocktail gown on which were hand-painted violet lilies of the valley with flowing green stems.

Colonel Coulter was, during the war, Chief of Staff, Pacific Division, Air Transport Command. He is an army career man, will remain in uniform, and is stationed at Hamilton Field, San Francisco. For the time being, Mr. and Mrs. Coulter will occupy Connie's beach house, but as soon as materials are available, they will build a home on the dream lot that Connie has long owned.

One of the interesting facts about the Coulters' romance is that Connie had known Colonel Coulter for years, in a casual way. Not until she was divorced, however, had she ever realized how much she liked him, nor how **right** they had always been for one another. It's a wonderful world.

Incidentally, one of the most exotic gifts received by Constance Bennett was a set of jade and antique gold clips. These were presented by the jeweler who has interpreted many of La Bennett's decorative ideas through the years; clips are copies of twin lockets, now in the British Museum. which were the property, originally, of a Manchu princess. They are so lovely that they are guaranteed to stop traffic at premieres.

* * *

GUEST IN THE HOUSE:

Southern California is rife with absurd as well as heartbreaking stories of the housing shortage, but the experience of Dale Evans (petite blonde leading woman in the Roy Rogers pictures) is enough to make a gentle soul take up the art of hatchet throwing. When she was evicted from her apartment,

(Continued on page 12)

Bill Bendix takes to the floor with his daughters Lorraine and little Stephanie.

Tuneful music at the Mocambo intrigues Bob Stack and June Haver, new twosome.

Baby Denise Loder finds being one year old pretty wonderful. Mama Hedy Lamarr admires her husky offspring, while Papa John Loder tries to intrigue her with that ducky birthday gift.

All she was....
was all he wanted!

CARY GRANT · INGRID BERGMAN

in

ALFRED HITCHCOCK'S

Notorious!

with

CLAUDE RAINS

LOUIS CALHERN - MADAME LEOPOLDINE KONSTANTIN

Directed by ALFRED HITCHCOCK

Written by BEN HECHT

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(Mark 1st and 2nd choice)
Sizes: 10 12 14 16 18 20
(Draw a circle around your size)
Name..............................
Address..............................
City.............. Zone..... State........

SEND NO MONEY—WE MAIL C.O.D.

INSIDE HOLLYWOOD

(Continued from page 10)

she stayed with friends in hotels, and sometimes in her studio dressing room. After months of embittering and weary search, she finally found a house to rent.

Great was her jubilation. She enlisted the aid of friends to help her move her possessions from storage into her precious new abode. One of the "friends" who helped Dale move was a real estate broker who, upon seeing the house, promptly went out and sold it.

Dale is again looking for a house. And for a reliable witch who puts the hex on wrongdoers.

* * *

BEARD OF THE PROPHET:

Pat O'Brien had said from the first that he didn't care whether the new baby-to-be was a boy or a girl, but a girl would be nice. The O'Briens had two sons and one daughter, so for purposes of equality, another daughter seemed desirable.

But when Miss Kathleen Bridges O'Brien arrived at the hospital recently at 2:30 A.M., the O'Brien indifference disappeared

At six Pat telephoned the barber at RKO, announced his parenthood, and said, "Could you come out to the hospital and shave me? If I tried to handle a razor now I'd probably cut my head off."

* * *

ENTERPRISING:

June Haver gets this department's Award for being the most energetic of nonprofessional agents in Hollywood. She is now working in a little ditty called "I Wonder Who's Kissing Her Now," and learned that the role of a male dancer in the picture had not been cast. Wandering around the 20th lot for some time has been a talented boy named Gene Nelson, but nothing much seemed to happen to advance his career until June decided that Gene would be perfect for the part in "I.W.W.K.H.N."

June is not one to let an idea perish from neglect. She got to work on the telephone and called everyone at 20th even remotely concerned with casting the part. "Look at his test," she advised. "I know he is just the type."

What helpless studio could stand against this feminine hurricane? Gene was awarded the part.

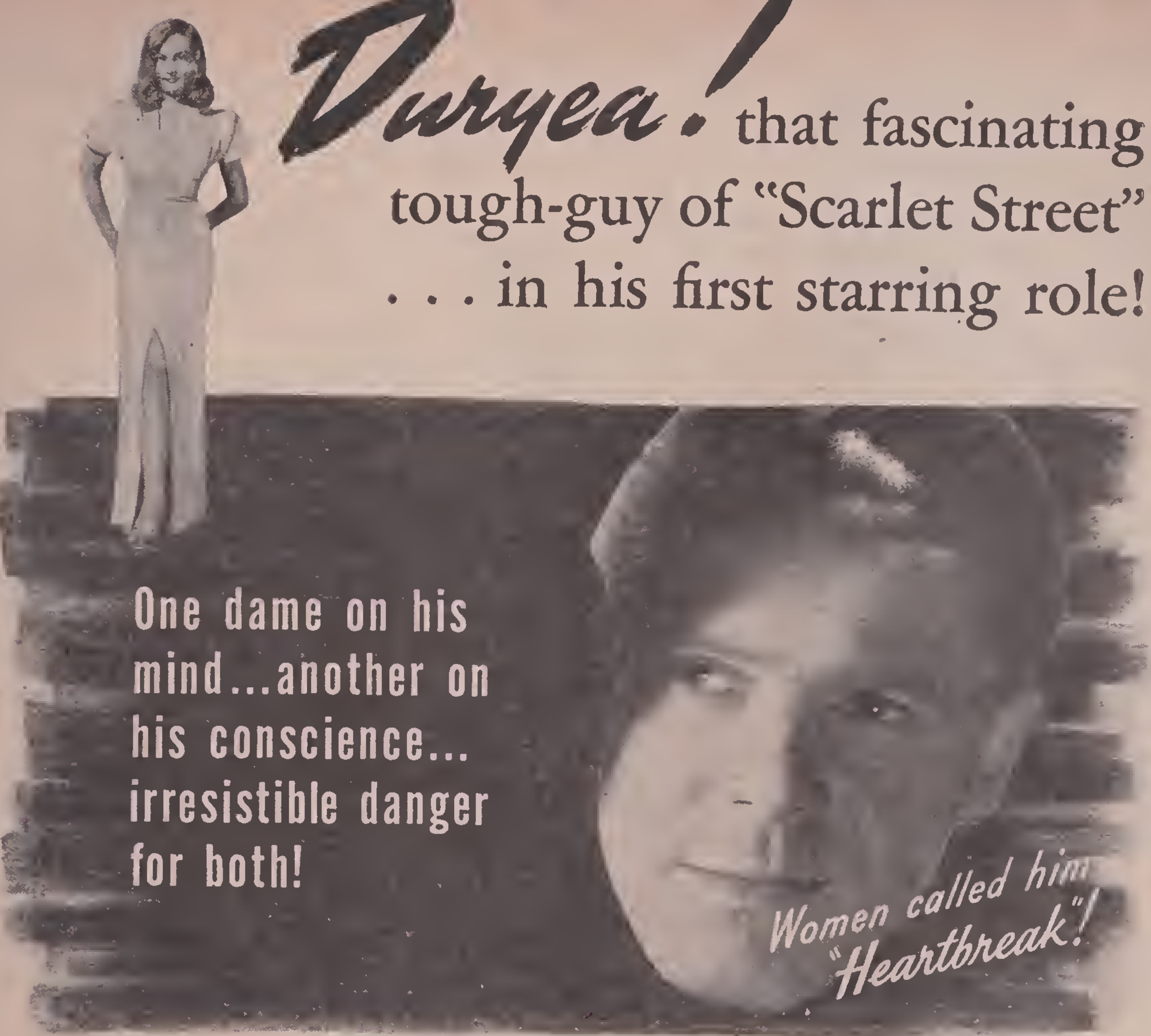
"Cute!" exclaimed Charlie McCarthy when he saw the Edgar Bergens' new daughter, Candy.

Newshawks say Lana Turner has said "Yes" to Huntington Hartford III of A & P millions.

Are Diana Lynn and beau Henry Willson planning a wedding? Friends think so.

Stirling Hayden and Trudy Walker say hello to friends at the Crillon. He's to start on a new picture for Paramount soon.

Duryea! that fascinating tough-guy of "Scarlet Street" . . . in his first starring role!



One dame on his mind...another on his conscience... irresistible danger for both!

Women called him "Heartbreak"!

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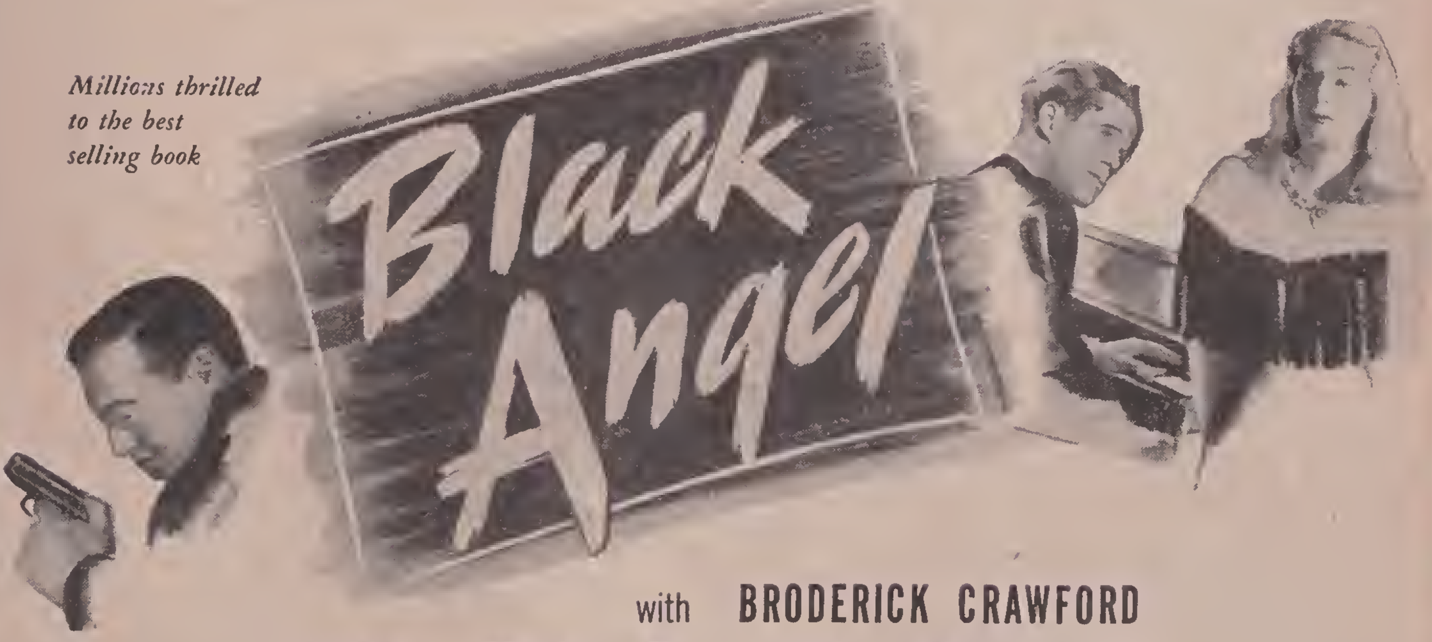
DAN DURYEA JUNE VINCENT PETER LORRE

Millions thrilled to the best selling book



Black Angel

with **BRODERICK CRAWFORD**

CONSTANCE DOWLING WALLACE FORD FREDDIE STEEL

Screenplay by Roy Chanslor Based on the Novel by Cornell Woolrich
Directed by ROY WILLIAM NEILL Produced by TOM McKNIGHT and ROY WILLIAM NEILL

UNIVERSAL

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Wear this Jumper and blouse at MY RISK. If in 10 days you are not completely satisfied, return for full refund.

DOUBLE-DUTY—DOUBLE-BEAUTY!
5 LOVELY COLORS

A Jaunty Jumper and Smart Dress all in one! That's the newest Bonnie Gaye fashion created in Hollywood to thrill you with its enchanting figure flattery. Wear it with the crisp high neckline blouse as a jumper . . . or as a smart cap-sleeved dress without the blouse. Fashioned in a crisp, fine quality all season fabric; slenderizing waist-band; smart stitching 'round the neck and down the front; full skirt with pleat all make it style perfect! Sizes 12 through 20 and only $7.98 plus postage. An original Bonnie Gaye created in Hollywood.

BLOUSE: A heart stealer with high round neckline and smart gathered fullness. Long sleeves. Lustrous rayon. Black or White. Sizes 32 to 40. Only $3.98 plus postage.

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Please send smart 2-WAY JUMPER. I'll pay postman $7.98 plus postage on arrival with understanding I may return purchase for full refund if not satisfied in 10 days. (Mark 1st and 2nd choice color selection).
Navy ☐ Brown ☐ Aqua ☐ Black ☐ Gray ☐
(Circle Size)
12 14 16 18 20
Please send BLOUSE at $3.98 plus postage.
White ☐ Black ☐ (Circle Size).
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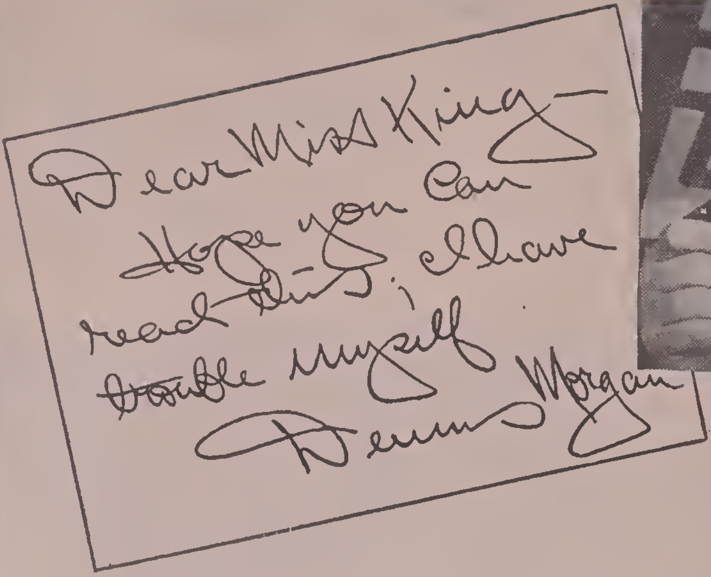

Dear Miss King—
Hope you can
read this; I have
trouble myself
Dennis Morgan

By HELEN KING

Do you write like DENNIS MORGAN?

★ Is your writing so large that five or six lines practically fill the greater part of the paper? So large that 14 letters eat up an entire line? If so you're another Dennis Morgan. Graphologically speaking that means you're endowed with extra vitality, extra desire to keep "on the go," and that you're an extrovert to boot.

Dennis' natural writing is twice the size of the average script. To keep happy he must keep busy. A "quiet evening at home" isn't too great a part of his life, unless it includes plenty of people, much moving about, and he has a chance to air his views.

Yes, Dennis likes to get into a lively discussion and pit his wits against those of his friends. He has rather decided opinions and can stand up for them without fear.

Next to the size of his script, the most noticeable feature is the triangle he makes instead of a loop, such as in the "g" and "y." This shows an aggressiveness which will help him to drive home any idea on which he may be working. For example, you can make Dennis angry by criticizing someone he likes. Keep it up and you'll have a fighting Irishman on your hands.

Despite the good fellowship, the Morgan man knows how to keep his personal thoughts to himself. He may tell many facts, may appear very friendly and chatty, but few learn the secrets of his heart. The clue to this? In the tightly closed "d." The Irish humor is easily found in the oddly shaped dots he makes over the "i," more comma-like than anything else.

If you make that hooped "h," a la Morgan, you too are a persistent individual who hangs on until you get what you want. And if it takes a handwriting expert to tell which is a "u" and which is an "n," you've learned the art of adapting yourself to various conditions and surroundings. You're at home with a princess or a pauper.

The plainly made, and somewhat pointed "r" tells that Dennis, and those who write like him, likes to appear well, probably taking much pains with appearance and taking pride in personal possessions.

Graphologists always stress the t-crossing, for this indicates the amount of will power and determination an individual has. The longer it is the greater degree of strength. And there's nothing lacking in this respect in the Morgan man. Plenty of will power, determination and firmness.

Dennis and his companions of the pen would rather talk than write; would like music, would enjoy expressing themselves that way; would find it difficult to forget friends or foe; would be successful at making friends; and would attain inner contentment when absolutely independent of all others.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

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The BIG Show with The BIG Talents— PLUS Beauty—Thrills— Romance and Melody!

EARL CARROLL SKETCHBOOK

Co-Starring
CONSTANCE MOORE · WILLIAM MARSHALL
Featuring
BILL GOODWIN · JOHNNY COY
with VERA VAGUE · EDW. EVERETT HORTON
HILLARY BROOKE

Directed by Albert S. Rogell · Screen Play by Frank Gill, Jr. and Parke Levy
Original Story by Frank Gill, Jr. · Associate Producer, Robert North
A REPUBLIC PICTURE

Songs

By Jule Styne and Sammy Cahn
"I've Never Forgotten"
"The Lady with the Mop"
"What Makes You Beautiful, Beautiful?"
"Oh Henry"
and more!

New Dancing Sensation! Johnny Coy

DeLong
STRONG SPRING-WON'T SLIP OUT

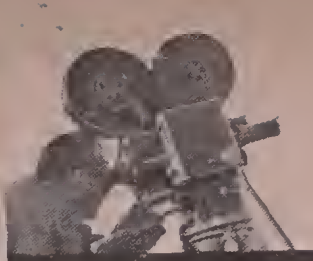
Stronger Grip

DeLong
STRONG SPRING-WON'T SLIP OUT

Won't Slip Out

DeLong
STRONG SPRING-WON'T SLIP OUT

Try again next time if your store is out of DeLong Bob Pins today. We're making more now, but still not enough to meet the demand.



WHAT'S SHOOTING

It would almost seem, around Hollywood at least, that the war is over. Picture companies, confined to the environs of studio lots during hostilities, are currently scattered over the entirety of continental North America, to wit:

EMPEROR WALTZ is being shot in Technicolor in CANADA, with Bing Crosby, Joan Fontaine, Roland Culver, Lucile Watson and Sig Ruman.

KATIE FOR CONGRESS is being filmed in Northern California with Loretta Young, Joseph Cotten, Ethel Barrymore, Anna Q. Nillson, Rhys Williams and Rose Hobart.

MY DARLING CLEMENTINE, starring Henry Fonda, Linda Darnell, Victor Mature, Cathy Downs, Walter Brennan, Ward Bond, Alan Mowbray, Tim Holt, John Ireland, Jane Darwell, Grant Withers and J. Farrell MacDonald is miles from anywhere in an especially constructed camp in Monument Valley, Arizona.

13 RUE MADELEINE is being filmed in Boston to the delight of James Cagney, Annabella, Frank Latimore, and Richard Conte.

THE SHORT HAPPY LIFE OF FRANCIS MACOMBER, the story of the regeneration of a coward, is in production with Gregory Peck, Joan Bennett, Robert Preston, and Reginald Denny in Tecate, Mexico.

SMASHUP, a Walter Wanger Production starring Susan Hayward, Lee Bowman, Eddie Albert and Marsha Hunt, is working and playing in New York.

RAMROD, the Enterprise picture starring Joel McCrea, Veronica Lake (whose ankle was damaged when a horse stepped on her), Donald Crisp, Don DeFore, Preston Foster and Arleen Whelan, is being recorded in Zion National Park.

* * *

Any production month in Hollywood is likely to be marked by a number of exciting events, but this period seems particularly interesting.

MOST EXCITING NEW ACTING PERSONALITY is Burt Lancaster, who is enacting the starring role in Mark Hellinger's production of **THE KILLERS**. The day your reporter was on the set, Burt and Ava Gardner were working in a cheap hotel room. Burt had just come from a two o'clock A. M. meeting with the gang who were plotting a payroll holdup, when Ava knocked and then slithered in. She revealed the fact that Burt was to be double-crossed in the next day's violent business, and explained that her reason for tipping him off was that she loved him. This bit of dialogue was followed by as torrid a love scene as has been trusted to celluloid for a long time. Whether the Johnston office will pass it or not remains to be seen. At any rate, it was delicious to watch.

MOST INTERESTING NEW TECHNICAL APPROACH TO THE BUSINESS OF TELLING A STORY ON FILM is that employed in the making of **LADY IN THE LAKE** at MGM directed by Robert Montgomery, whose vivid idea the treatment is. The story is told in first person singular by Robert Montgomery; the camera is used exactly as if it were the eyes of Montgomery. The only time the audience sees Bob is when he faces a mirror. All the principals speak their lines directly into the camera, so that the audience has the feeling of participating in every action that takes place on the screen. Since this is a murder mystery, you can imagine how exciting a device this can be, how pulse-stopping is the power of its suspense. Whatever you do, **DON'T** miss seeing **LADY IN THE LAKE.** Watch for the release date on this one.

MOST DRAMATIC SEQUENCE OF THE MONTH was that taking place at Metro for the atomic bomb picture, **BEGINNING OR THE END.** Stage 15 (one of the hugest on the Metro lot) has been turned into a duplication of Alamagordo, New Mexico. In the scene we watched, the gigantic steel tower on which the original atomic bomb was detonated had been recreated. A blinding, crashing rainstorm was taking place; eight gigantic wind machines were operating, a battery of lightning flashers were operating under the control of a man who looked as if he enjoyed playing Thor, and rain was coming down in buckets from overhead pipes. Workmen and principals were al wearing sou'westers and slickers. In a nearby shack, Brian Donlevy as General Groves Robert Walker as his aide, Hume Cronyn as scientist J. Robert Oppenheimer, and Joseph Calleia as (Continued on page 18

A sermon holds the attention of Hedy LaMarr and Ian Keith in this "Strange Woman" scene.

"Shahrazad," (Univ.) finds Yvonne de Carlo acting with handsome Jean Pierre Aumont.

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Every other month you will receive the descriptive folder called The Bulletin, which is sent exclusively to members of the Club. The Bulletin describes the forthcoming two months' book selections and reviews ten or more additional titles (in the original publishers' editions selling at retail for $2.50 or more) available to members at only $1.00 each. If, after reading The Bulletin, you do not wish to purchase either of both of the two new selections for $1.00 each, you may notify the Club any time within two weeks so that the books will not be sent you. In any case, you may purchase any of the other titles offered for $1.00 each. There are no dues or membership fees at any time.

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WHAT'S SHOOTING (CONTINUED)

another scientist, were discussing their project. When an observer realizes that this captured moment in the world's history marked what is undoubtedly one of the turning points in the thought, behavior, and ethical conceptions of mankind, it sends one away, silent with awe.

MOST POIGNANT MOMENT on a motion picture set this month took place in the impoverished flat representing the home of Dorothy Vaughn in Republic's **THAT BRENNAN GIRL**, starring James Dunn. In this sequence, Jimmie—who plays a racketeer who has been caught and sentenced to prison—has come to tell his mother goodbye. It is Mother's Day and he has brought her a gardenia plant. He tries to tell her, without revealing the real truth, that he is going away "for awhile," and that she is not to worry if she doesn't hear from him. He also tries to convey his great love for her and his grief at the trouble he has caused in the past. The heart-twister, and the reason why the set was utterly silent before and after the "take" was the fact that—two days earlier—Jimmie had buried his own beloved mother.

* * *

On the set of **NO TRESPASSING**, the mystery thriller in which Edward G. Robinson, Lon McCallister, Allene Roberts, Rory Calhoun, Judith Anderson, and Julie London are cast, Mr. Robinson was supposed to lift an expensive Chinese teakwood table and, in a towering rage, hurl it at Judith Anderson, injuring her and destroying the antique.

After several rehearsals with the antique, director Delmar Daves decided to roll the cameras, at which point the property man interrupted, telling Mr. Robinson to halt the sequence just long enough for a breakaway table to be substituted. "What's the genuine table worth?" Mr. Robinson asked.

"Five hundred dollars," the prop man said. "The breakaway is worth about five."

Said Mr. Robinson, "As an actor interested in realism, I'd use this one. Since I'm a business partner in the picture—give me the copy."

On the set for **DISHONORED LADY**, the first picture in which Hedy Lamarr and her husband, John Loder, have worked together, some question arose as to the water colors to be used. In one sequence (the one we watched) Miss Lamarr was supposed to have a series of water colors hung on the walls of her Greenwich Village apartment. As Miss Lamarr is something of an amateur water colorist, she had decided that she would use her own work as a touch of verisimilitude. Those of art director Nicolai Remisoff were also on the set. Hedy studied her own work, then the work of Mr. Remisoff then said, "Well, I think we shall have to have the set redressed before we can finish this sequence. It's true that, in the picture I'm not supposed to be a very good artist but I don't think I should be as bad as I really am. We'd better use the Remisoffs.

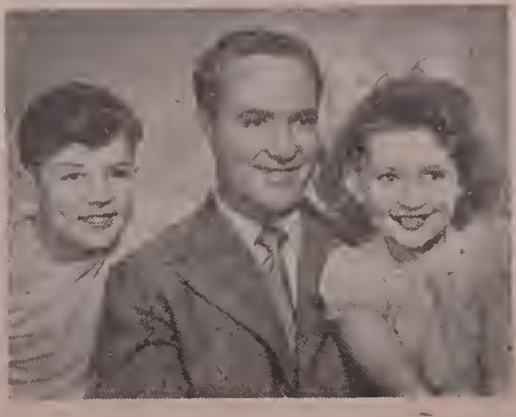
On the set of **LIFE WITH FATHER**, which is being filmed in Technicolor, your reporter talked to Jimmy Lydon. The set had broken for a light change, but Jimmy was as incandescent as ever. As you have probably read, all the principals, Irene Dunne, William Powell, Jimmy and Derek Scott, have had their hair hennaed because of the requirements of their roles. Said Jimmy, "My wife is really giving me trouble! Ever since we've been married, I've harped on the fact that I think the only beautiful head of hair is the natural one. I've refused to let her experiment with blondness or with being a redhead. And now look at me!

On the set of **THE MIGHTY McGURK**, we watched Wallace Beery do a scene against the background of The Bowery in 1900. A vintage fire engine was puffing around the sound stage, along with a horsedrawn tram. Extra talent was gowned in the puff-sleeved high-necked, long-skirted frocks of the period and men were wearing bowlers and high button shoes, plus the awkward suits of the era. In the sequence being filmed Wally had decided to leave the Bowery forever in order to escape the tyranny of Edward Arnold. Dean Stockwell, the gifted nine-year-old, and Aline MacMahon were busily trying to persuade the ex-champ to stay. After the sequence was shot, Wallace joined us with the observation, "I was just remembering something: in 1904 I was a chorus boy on Broadway, working in 'Babes in Toyland!' Just look at what time has done for me."

* * *

At Paramount, Bob Hope was finishing his work in **WHERE THERE'S LIFE.** The set we watched was built to represent a dismal dripping, debris-stacked basement. Bob was supposed to enter the shadowed, refuse-filled room with the greatest care since he didn't know at what instant his life was likely to be snuffed out. Just as the camera had started to grind, Bob looked up in astonishment and ad libbed, "How on earth did I happen to land in the Crosby's living room?

The End



"Little Iodine" trio: co-producer Buddy Rogers with starlets Lanny Rees, Jo Ann Marlowe.

Gary Cooper rehearses scene for "Cloak and Dagger" with co-star Lilli Palmer.

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By PAUL HENREID

If you want Paul Henreid's advice on your problem, write him c/o MOVIELAND, 9126 Sunset Blvd., Hollywood, Calif.

DEMOCRACY

Dear Mr. Henreid,

Because you were not born an American, I am writing you in the hope you can help me with my problem.

The boy I like best in our high school is a Mexican. He is 18, extremely good-looking, well-mannered, and a wonderful singer; in fact, the best singer in our glee club. He is polite and kind and has asked me for several dates. I would like very much to go out with him, but my parents won't let me because Manuel's family is Mexican. Manuel was born in Texas, and I guess that makes him as American as I am but the folks can't see it that way. It's very puzzling to me, since they don't feel this way about the Italian or Polish boys in our neighborhood.

Phyllis G.
Bridgeport, Conn.

I don't want to get up on a soap box, Phyllis, and make a long-winded speech, but in this instance, you are right and your parents are wrong. It hurts me a bit to know that there still are people in the U. S. who discriminate between the native-born and the foreign-born. This country is a country founded by foreigners, and that's what makes it the great democracy it is; but don't let me get started on that. As regards your problem, here's what I suggest. You cannot disobey your parents, because you owe them allegiance, loyalty and respect. Why don't you invite your friend of Mexican ancestry over to your house with a crowd of other friends? When your folks see what a popular, well-mannered, thoroughly respectable fellow he is, the chances are they may not give a hang where his grandfather was born. You say they don't object to your going out with boys of Italian or Polish extraction. I can't see why, once knowing Manuel, they wouldn't accord him the same courtesy.

* * *

LONELY HEARTS

Dear Paul Henreid,

About six months ago, through a lonely-hearts club, I started writing a widower who owns a small dairy in Minnesota. He answered and sent his picture. He wasn't bad looking at all, husky and tall and had lots of sex appeal—not as much as you, of course—but then again, he's a farmer, no actor. He asked if he might call upon me when he came to Milwaukee. I told him, yes.

Well, he came to town and dated me and we had a simply swell time and then he asked me to marry him.

I would like to very much but I'm kind of ashamed of the way we met. I would die if any of my friends or relatives found out that we met through a lonely-hearts club.

Lucille P.
Milwaukee, Wis.

I think, Lucille, that you're placing entirely too much emphasis on out-moded conventions. In a day when girls meet their future husbands at work, in evening classes, on blind dates, and down at the beach—your meeting isn't anything unusual at all. It's a romantic coincidence, and believe me, you have nothing to be ashamed of. This man is offering to marry you. If you love him, go ahead and be his wife and don't worry about a silly triviality like a formal, proper introduction.

BOOKS vs. BOYS

Dear Mr. Henreid,

I am 17 and in my junior year at high school. I'm rather popular, or so at least the boys tell me, and I'd be more popular still, only my parents are too strict with me.

They let me have only one date a week, and it's getting so that I can't even go out with other popular girls, because my family says these girls are boy-crazy.

It seems to me, Mr. Henreid, that I'm missing a lot of parties and fun. The family wants me to concentrate on books and doing my homework, but since when did books ever help a girl get a husband?

Jo-Anne W.
Daytona Beach, Fla.

Your parents, I am sure, are only trying to protect you from tiring yourself with too many parties and too many dates. You'd be surprised to learn how many young girls look worn and battered at the age of 25. That's because they started burning the candle at both ends when they weren't ready for it either physically or mentally. Of course at 17 and down at Daytona Beach, it may be hard to believe—but honestly, there's more in a girl's life, Jo-Anne, than men. As a matter of fact, a good book lasts longer than a good man; and many a girl has hooked a husband by convincing him that she actually read books.

* * *

WHAT TO TALK ABOUT

Dear Mr. Henreid,

I am 25 years old, and somehow whenever I get into a conversation with men, I have nothing to say. I just sit and giggle, and sometimes I say silly feminine things I don't mean. My conversation is about as interesting as a laundry list. I can always think of funny, witty answers when I'm alone, and I hate myself for being such a dope. What do you say to men to amuse them anyway?

Leslie McK.
Lancaster, Pa.

First of all you flatter them. If you can't do that, just sit and feign interest as they talk about themselves. A woman who can maintain her poise while a man blabs on about himself, is always considered amusing and interesting by that particular male.

* * *

WHAT IS LOVE?

Dear Mr. Henreid,

Please don't think I'm a silly, irresponsible girl to ask you this question, but it happens to be the basis of all my problems. How can you tell when you're really in love?

Mildred B.
Shaker Heights, Ohio

The signs, Mildred, vary with the individual, and since I don't know you, the question you ask is rather tough. When you speak of love, I assume you mean the way you should feel about the man you're going to marry. When you're really in love, you'll find that it's a tremendous, overwhelming emotion which grows all the time. You may start out quite casually liking a certain boy. The more you know him, the more you may find him attractive, considerate, and pleasant. When it gets so that you want to be with him, you want to look after him, you're sure you want to spend the rest of your life with him no matter where—then, Mildred, you're in love.

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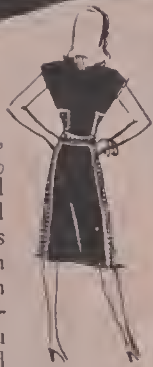

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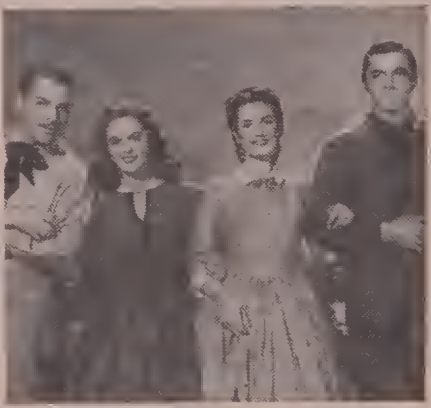
THE *Reviewer's* BOX

◆◆◆ DON'T MISS ◆◆ RECOMMENDED ◆ AT YOUR OWN RISK

Hope huddles with Joan Caulfield

MONSIEUR BEAUCAIRE (Para.)..........◆◆

Hold that sigh! Any resemblance between the romantic swashbuckling "M. Beaucaire" of Rudolph Valentino fame and this 1946 version with Bob Hope is purely coincidental. The film still has the 18th century background and locale, but from then on Hope's on his own. He's the zany barber to Louis XV of France, whose fumble-thumb antics drag pretty Joan Caulfield, Patric Knowles, Marjorie Reynolds and Joseph Schildkraut on a hectic and hilarious chase from the lavish French court to the dungeons of a Spanish castle. If you're a Hope fan (and who isn't?), you're bound to enjoy this frolic.



Quartette from "Canyon Passage."

CANYON PASSAGE (Universal)...........◆◆

This is what happens when Universal decides to make a horse opry. The film, lavish with Technicolor and beautiful outdoor scenery, brings together Dana Andrews, Susan Hayward, Brian Donlevy and screen newcomer Patricia Roc in a story of the old West. Complete with an Indian raid that's guaranteed to make you give up that longing for the good old days when men were men, etc., etc. Even if you're not addicted to western thrillers, you'll find yourself watching for the one and only Hoagy Carmichael, who adds some bright moments with his dead-pan humor and, catchy songs.

Cary Grant teams with Jane Wyman.

NIGHT AND DAY (Warner Bros.)........◆◆◆

Here's another in the current trend of biographical films of famous personalities. This time it's Cole Porter, who has his life and bad times recorded in Technicolor. Cary Grant portrays the talented and restless Porter, who strayed from being a law student at Yale to pounding out tunes like "Night and Day," As his understanding wife, Alexis Smith is sympathetic and sincere, and versatile Jane Wyman surprised us with some snappy song and dance routines. Comic touches are deftly handled by Monty Woolley and Eve Arden; Mary Martin does her "My Heart Belongs to Daddy" number which first brought her fame, and Ginny Simms, singing the Porter hit tunes, makes it a real musical treat.

Shaw's "Cleopatra" is Vivien Leigh.

CAESAR AND CLEOPATRA (U.A.)......◆◆◆

If you've always thought of Cleopatra as a sultry, languid beauty, you're in for a surprise when you see this technicolor opus, produced and directed by Gabriel Pascal. It presents George Bernard Shaw's version of the Queen of the Nile and her meeting with the conquering Caesar. Vivien Leigh is a beauteous, if childlike, Cleo and Claude Rains is excellent as the aging Caesar. The color is dazzling; the settings are opulent; the acting is superb. Only thing missing is a dash of torrid love. But then you have Stewart Granger to look at and, in a toga, that's really something.

ANNA AND THE KING OF SIAM (20th) ◆◆◆

Remember Margaret Landon's best-selling biography, "Anna and the King of Siam?" Twentieth-Century Fox has turned a literal transcription of the story into an entertaining movie. Irene Dunne is the widow schoolteacher, lovely in crinolines, who takes a schoolmarm job in the exotic, barbaric court of the King of Siam (joyfully played by Britain's Rex Harrison in his first Hollywood movie). The clash of East meeting West is lots of fun—but for an adult audience, for this is no boy-meets-girl love story. While the studio skipped the hearts and flowers angle, they made up for the lack by tossing in gobs of glamor sets and lavish costumes. Result: good movie-fare.

TWO GUYS FROM MILWAUKEE (WB) ◆◆

You'll get a kick out of Dennis Morgan as Prince Henry on vacation in the U. S. while his mythical European country holds a plebescite to determine whether their unwilling-to-be King will return to rule them. Romance runs wild with humorous opposition from taxi-driver Jack Carson, aided by eight-year old Patti Brady, and heart-interest Joan Leslie. We won't tell you whether royal duty calls Dennis back to the throne—but even that much doesn't give away the really funny ending. It's a SURPRISE!

EARL CARROLL'S SKETCHBOOK (Rep.)..◆

The cast nearly knocks itself out trying to carry on the glamor legend of the Earl Carrol extravaganzas. In spite of the usual musical comedy menu of beautiful girls, new songs and the inevitable love triangle, Connie Moore, Bill Marshall and Bill Goodwin contrive to make this picture pleasant stuff for an evening at the neighborhood movie. The dancing of Johnny Coy and Dorothy Babb (now Mrs. Coy) is enjoyable anytime, and Coy fans won't be disappointed with their neat routines.

FAITHFUL IN MY FASHION (MGM).....◆◆

Tom Drake fans will be happy about this tender love story of the war veteran who returns home to pick up the life he left three years before. Tom's the war hero whose postwar plans included a romance with Donna Reed. Controversy occurs when Donna has to decide on love-versus-career. Edward Everett Horton, Spring Byington, Margaret Hamilton and Hobart Cavanaugh constitute a four-power cupid combination who straighten out the weighty problem. The plot isn't too new, but it's mighty pleasant.

THE KILLERS (Universal) ....◆◆

Here's a spine chiller that's extra special for fight fans and those who like their film fare tough. Burt Lancaster, a newcomer of note, vividly brings to life Ernest Hemingway's exciting story of a fighter who gets mixed up with the underworld. Ava Gardner is smooth and sultry as a double-crossing dame and Edmond O'Brien, Albert Dekker and Sam Levene are among the crisp characters.

MR. ACE (U.A.).....................◆◆

Well, they've gone and done it! Here's a movie about a glam- (Continued on page 77)

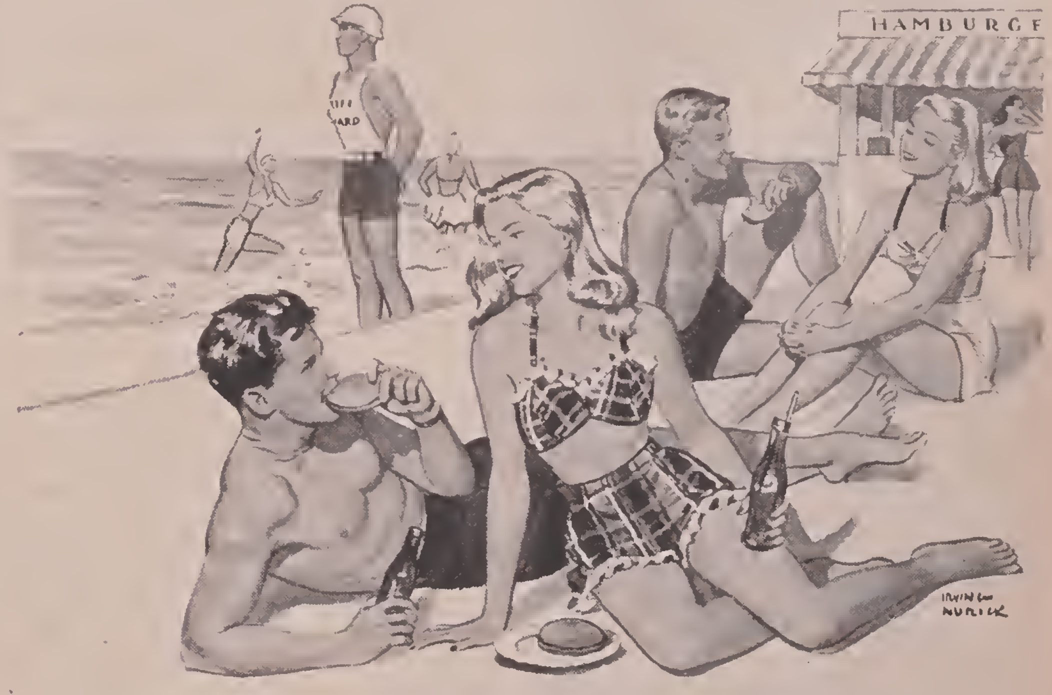
Are you in the know?

Which leaves you cooler—
☐ A hot bath
☐ A lukewarm bath
☐ A cold shower

When the merc goes berserk, dunk that sizzling little carcass in a lukewarm bath. It leaves you cooler than hot or cold ablutions. There's no taboo on tubbing at "certain" times, either, when bathing's not only beneficial but a *must* if you'd be dainty. And did you know Kotex contains a *deodorant?* Moreover, the deodorant is locked inside each napkin so it can't shake out. A new Kotex charm-saver!

If your nails split, should you—
☐ Smooth them with an emery board
☐ Trim them with your teeth
☐ Wear artificial nails

No use sighing over split nails. To smooth them, give your nails the business with an emery board, daily. Since a gal can't hide her hands *forever*, nail care spares you many uncomfortable moments. And so, on "trying" days, does Kotex. In fact, Kotex is The Word for comfort—because the softness of Kotex stays and stays. Yes, Kotex is made to *stay soft while wearing*. That means curfew for chafing!



What's new on the beach this year?
☐ The Life Guard
☐ The Bloomer Girl
☐ The hamburgers

If you want to wow the beach crowd, take your cue from the Bloomer Girl (shown here). Her swim suit's news—and a far cry from the bathing bloomers of granny's day! Just as Kotex is far different from old-fashioned sanitary napkins. Consider the blessing of Kotex' *flat tapered ends:* pressed *flat* so they don't cause revealing outlines! And that special Kotex *safety center* gives you *plus* protection.

A DEODORANT in every Kotex napkin at no extra cost

KOTEX
SANITARY NAPKINS
Kotex
KOTEX

More women choose KOTEX than all other sanitary napkins*

*T. M. Reg. U. S. Pat. Off.

Glamorous HAIR FOR YOU

RHONDA FLEMING
DAVID O. SELZNICK FEATURED PLAYER

NOW... Gale McGarry HAIRSTYLIST to the STARS SHOWS YOU HOW

Imagine your hair fashioned in a glamorous new way—designed to bring out your best features—to underline your charm! Like Hollywood movie stars, you too can have Gale McGarry create a distinctive hair style—for you! A style to give your tresses new magic—turn your hair into a crown of shining glory! All you need do is send a recent small photo or close-up snapshot. Gale McGarry will study your features—create a personally flattering hair style for you—sending a sketch with full instructions for setting, combing and maintaining. Have fresh allure and new beauty—with a professional Hollywood hair-do!

FREE with each new hairstyle . . . Gale McGarry's own book, telling the secrets of the professional stylist in glamouring the famous film celebrities.

YOU GET:

1. Personalized hair-style sketch.
2. How to shampoo, set, and comb.
3. Care of dry hair, oily hair.
4. How to make pin curls.
5. Do's and don'ts for hair beauty.

$2

Gale McGarry HAIR STYLIST TO THE STARS

USE THIS COUPON

GALE McGARRY, DEPT. HG-96
6411 Hollywood Boulevard, Hollywood 28, California

I am enclosing a picture of myself and $2.00; please style my hair and send me your free book "Care of the Hair."

Approximate age Height
Name
Address
City Zone State

Movieland applauds

Praise for film personalities
whose performances merit
special attention from movie fans

★ Movieland applauds **Mary Martin** (as did the members of the press when they saw her at a private showing of "Night and Day"). Mary returned to her first love, Broadway, some years ago in protest against the minor roles her studio was giving her at that time. She graciously consented to sing the Cole Porter song she made popular, "My Heart Belongs to Daddy" in "Night and Day" which is the story of composer Porter's life. Bouquets go to Arthur Schwartz, former lawyer who produced the film, for his excellent taste, and to LeRoy Prinz, who directed all the dance numbers. His staging of the dances is a high point in musical comedy development. In our opinion they have never been equalled in any other picture.

Peggy Cummins

Movieland applauds **Guy Madison** for his fine performance in "Till The End of Time" just for the simple reason that Guy lived up to the publicity build-up that has been going on for nearly two years. Few people realize that Guy was a star with only four minutes to his credit on the screen. Now, he has had his opportunity and has made good in his first starring role. His discoverer, Henry Willson, popular David O. Selznick executive, once said, "You can open the door for talent, but once they walk through that door they are on their own." Guy, on his own, was terrific.

Guy Madison

Movieland applauds Warner Brothers' decision to give **Dorothy Malone** a break. She was outstanding as the WAC friend of Bob Hutton in "Janie Gets Married," and did a top performing job as Cary Grant's screen cousin in "Night and Day." Another girl at Warners who deserves praise is **Janis Paige.** Her performance as the good girl who dreams of marriage to Paul Henreid in "Of Human Bondage" had all the reviewers commenting favorably.

Mary Martin

Movieland applauds **Richard Haydn** who was delightful as "Mr. Wilson," the gentleman who abhors plumbing (and his fiancee, Jennifer Jones, after she fixes the pipes). It's all in "Cluny Brown." Rarely have we seen a more delicately done portrayal of a humorous character.

And for downright beauty in lavish technicolor production, Movieland applauds "Centennial Summer." **Linda Darnell and Jeanne Crain** are simply luscious, **Cornel Wilde** is grand and the integration of music and action the best yet in any musical. There wasn't a jarring note in the entire production.

Dorothy Malone

Who deserves the applause? Everyone from Otto Preminger, the producer and director, Michael Kanin the writer, all the songwriters down through the smallest bit player, for each in his department did a magnificent job.

Movieland applauds you, the fans, for faithfulness to **Peggy Cummins**, the grand little actress who's been in and out of more vehicles than most Hollywood veterans of ten years. Peggy is now in "The Late George Apley." Despite the news that Peggy might not play "Forever Amber," you, the readers of Movieland, have asked for more and more stories on Peggy, ever since we introduced you to her in our June issue. You'll be hearing lots more about this pretty little British star, so watch for a new story on her in a forthcoming issue of Movieland.

Movieland applauds **Carmen Miranda** for the many hours of pleasure she has given film goers. And we're not thinking just of her startling headgear. The lady from South America is a real trouper. At present Carmen is planning to return to her native Brazil, and Hollywood may lose her forever; however, we hope not, for she was tops in her type of entertainment for so very, very long.

Movieland applauds our British film neighbors, **James Mason** and **Margaret Lockwood** who have been voted the top-ranking stars in the British film firmament by 500,000 moviegoers. They both received a "silver star" statuette, the English equivalent of our Hollywood "Oscar." Here in America, fans are already raving about James Mason, having seen him in "The Seventh Veil," and Margaret Lockwood is well known for her remarkable performance in "The Lady Vanishes." Incidentally, Miss Lockwood has just signed a seven year contract with J. Arthur Rank.

Movieland applauds the **Hollywood Victory Committee** for the work they are attempting to do. Unfortunately, some of our "name" players who were anxious to play to the boys overseas during the days of actual shooting have forgotten those same boys still in uniform and still "somewhere over there." The Victory Committee has done a noble job of getting talent to entertain the servicemen who will remain overseas for occupation duties.

Movieland applauds the Theater Guild presentation of **Henry V**, with loud hand claps for Laurence Olivier whose producing and directing of this Two Cities film has made the movie a classic example of fine film art. Olivier's King Hal is done with finesse and understanding of things Shakespeare, and furthers the legend that here is one of the outstanding actors of our times. Mention must be made of a nearly perfect cast of characters and to single out a few would be slighting the rest of an extremely talented group. Even the music is thrilling! Written by William Walton and conducted by Muir Matheson, it is played by the London Symphony orchestra. The British handling of technicolor deserves praise, too. There's something different about the way they handle color, but the result is sensational. While praising the production of Henry V, let's not forget Will Shakespeare, the bard of Avon, who authored this "chronicle history of Henry the Fifth with his battell fought at Agin Court in France."

ONE MOTHER
TO ANOTHER

From my window I can see the children trooping back to school. How happy you must be when you think that some day your baby will be part of a similar lively procession.

Mrs Dan Gerber

Hurry Mom—
I'm Hungry!

That's the way every baby should feel about food. To be sure that *your* baby does, get Gerber's Baby Foods as millions of mothers do. So many advantages make Gerber's a favorite. We take extra care to make our foods taste good, to achieve that "just-right" texture.

Our choice vegetables and fruits are carefully washed in pure, deep well water . . . our cooking process is done by steam to retain a high amount of minerals and vitamins for your baby to grow on. Every step is laboratory checked for quality.

As a mother you'll be right if you get Gerber's—with "America's Best-Known Baby" on the label!

Barley—a new cereal for baby!

Gerber's Barley Cereal (in yellow box) now joins Gerber's Cereal Food and Gerber's Strained Oatmeal. All three cereals precooked, ready-to-serve by adding milk or formula.

Remember, it is wise to check baby's feeding program with your doctor.

Gerber's
FREMONT, MICH. OAKLAND, CAL
Baby Foods
Cereals Strained Foods Chopped Foods

19 kinds of Strained Foods, 9 kinds of Chopped Foods, 3 special Baby Cereals.

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Free samples

My baby is now .... months old; please send me samples of Gerber's Cereal Food, Gerber's Strained Oatmeal and Gerber's Barley Cereal.

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Name..

Address..*City and State*..............................

Those wonderful lovers you love so much are back... more wonderfully in love than ever!

DOROTHY McGUIRE
ROBERT YOUNG

in

Claudia and David

with
MARY ASTOR
JOHN SUTTON
GAIL PATRICK
ROSE HOBART
HARRY DAVENPORT
FLORENCE BATES
JEROME COWAN

Directed by
WALTER LANG
Produced by
WILLIAM PERLBERG

20th CENTURY-FOX

Adaptation by Vera Caspary · From the Redbook Magazine Stories by Rose Franken

Screen Play by Rose Franken
and William Brown Meloney

Your Hollywood

VINE ST.
HOLLYWOOD BLVD.

★ We took a trip to the Motion Picture Producers Association for information about all the new English motion picture stars "invading" our shores and came away with a thrilling new conception of what lies ahead for the industry and for screen stars. Do you realize that international stardom is coming for every top screen personality in all the countries of the world?

Right now, our producers tell us, red tape and uncertainty hamstring everyone. But once a "free market" is established, with a free exchange of ideas and talent among nations, places like England's "Big Ben" and America's Hollywood and Vine will be closer than ever. Why, James Mason and Ann Todd will be as familiar to American moviegoers as, for example, our own Lana Turner. As for Lana—she'll be performing on picture screens around the globe.

When governments agree to a "free market" for motion pictures, hold fast for a quick trip to see what our friends across the sea are doing. The new miracle of international flying allows for weekends in London or Paris. Our weekends will consist of a trip to the local theater showing a foreign film for one-thousandth of the cost. But we'll gain as much in knowledge. Isn't it exciting?

The Editors

Van Johnson

By ALYCE CANFIELD

ARE YOU THE GIRL FOR VAN?

an likes a girl with a gay disposition—like bubbling Sonja Henie.

An athlete, Van loves to swim, water-ski, play tennis and hike.

Van is fastidious about appearance, prefers well-groomed girls.

At night clubs, Van orders milk: spends most of his time rumba-ing.

This article tells you if you're the ideal mate for that man Van Johnson

★ Van is looking for you. Yes, you! Today, the happiest thing that could happen to him would be to find someone to share his fabulous success, the triumphs and experiences that have come his way since he hit the jackpot. But, somehow, the Right Girl just hasn't come along. Not that he hasn't been looking! Nevertheless, of all the romances he has had, not one has reached serious proportions.

It's not that he's hard to suit. Why should he be, he asks, when he's far from perfect himself? It's just that a guy likes to dream, even a guy named Van. He has an ideal girl pictured in his mind, but until he finds her, he'll (Continued on page 65)

Take this test to see if you're the girl Van's looking for!

	Check one YES	NO
1. Are you an actress?		
2. Are you "in the know" about the picture business?		
3. Do you like to dance?		
4. Do you like to rumba?		
5. Do you have a cheerful disposition?		
6. Are you mysterious?		
7. Are you a shy violet?		
8. Are you a good conversationalist?		
9. Do you like to read?		
10. Are you interested in Van Johnson's career?		
11. Do you wear too much make-up?		
12. Does it take you hours to get ready for a date?		
13. Can you mix with all types of people?		
14. Are you the intellectual type?		
15. Do your eyes have sex appeal?		
16. Do you have pretty legs?		
17. Can you accept a last-minute date invitation without feeling hurt?		
18. Do you like to swim, play tennis?		
19. Do you know how to dress?		
20. Are you tidy?		

You're the girl for Van if your answers are the same as those on page 66

Kodachrome by Eric Carpenter

Greer Garson

By PAUL MARSH

Hideaway Home

★ Sitting at Greer Garson's right at the dimly-lit dinner table of her "hideaway" house, I looked through the wide dining room windows upon a rocky coast which was vaguely familiar.

As in a dream, I tried to recollect a past association, although I knew I had never visited this section of the country except to fly over it once in a Navy plane. And yet, I had seen this exact spot often. Was it in Japan, perhaps, a country whose beachline is similar to California's? I looked back to Greer, so lovely and so intensely feminine in the soft candle light.

"Where have I seen this country before?" I asked. "I feel as though I've been here again and again."

Greer smiled warmly, and in that flattering way she has of devoting all her attention to you, she answered, "Your question isn't at all strange, and it's easily answered. You've seen it in scores of motion pictures, since this section is a favorite location spot. Oddly enough, its coast line resembles the shores of at least a half dozen different countries, and it's one of the reasons why I bought this house 400 miles away from Hollywood. Beautiful, isn't it?"

Yes, it was beautiful, and it was a perfect setting for an escape from the hustle and bustle of glittering Hollywood where everything is paced in high gear. As a matter of fact, everything about the day I had spent as a guest at the Pebble Beach house of the screen's charming and talented actress was beautiful. It was, as sentimentalists often write, a day to remember.

I had not seen Greer for almost three years. In those hectic war days of the near past, I had served as a Navy combat correspondent, and one of my most pleasant chores had been a brief stateside interlude of publicity for a huge war bond tour on which Greer had appeared.

Even under the harassing conditions presented by the hurried tour, Greer was warmly friendly. She had just completed a picture and without a spare half-hour remaining, had boarded the train for the (Continued on page 84)

Husband Richard Ney agrees that Greer Garson makes a charming hostess at all times.

Home after working on "A Woman of My Own," Greer likes to do some gardening.

An exclusive report on Greer Garson's beautiful Pebble Beach summer home, 400 miles from Hollywood

Kodachrome by Virgil Apger

1. Esther Williams

3. Rita Hayworth

2. Carole Landis

4. Janet Blair

on the town with janie and joe

Here are Hollywood's four best figures, as picked by Janie and Joe. In case you want to check on their selection see (1) Esther Williams in "Holiday In Mexico" (MGM), (2) Carole Landis in "Scandal in Paris" (U. A.), (3) Rita Hayworth in "Down To Earth" (Col.), (4) Janet Blair in "Gallant Journey" (Col.)

A busy month for Janie and Joe! They name Hollywood's best figures, go partying, have fun

★ You know the best laid plans of mouse and girl can get off the beam—and that's just what happened when I saw Joe going dreamy-eyed over some cuties on their way to the "Down To Earth" set where Rita Hayworth's dancing will send fans up to the skies.

"Men!" I muttered loudly. "You wouldn't know a super figure if one came up and asked you the way to Hollywood and Vine."

"You're just jealous," Joe said indulgently.

I was furious. "I'm **not** the jealous type," I said haughtily. "I just say that you're not as hep to Hollywood's really BEST figures as—say a girl would be."

Joe literally screamed his outrage. "What's wrong with Rita Hayworth?" he asked belligerently.

"Well, nothing . . . but . . ." I started to say.

"Or Janet Blair?" growled (Continued on page 70)

Barbara takes charge of the tiller while Bill shoves off. Known as one of Hollywood's handsomest couples, they met in RKO offices in 1944.

After finishing "A Likely Story," their first film together, Barbara and Bill go sailing to celebrate.

Sails set

Bill Williams and pretty Barbara Hale plan a smooth voyage ahead

By KATE HOLLIDAY

★ And so they were married! We're referring to Barbara Hale and Bill Williams, Hollywood's "cutest" couple. Barbara was the most beautiful bride in America and Bill the handsomest, beamingest groom. The little, old fashioned church twenty miles from Barbara's home town of Rockford, Illinois, was packed to capacity by every Hale in the Middle West (and there are thousands of them) and all the Williams buddies who could hop a train.

The fact that Barby insisted on being married in or near her home town is typical of her. The fact that Bill took her desire for granted is typical of him. For, though the two of them are famous, their entire romance has been about as un-Hollywood as a session of square-dancing.

They started out as two complete individuals, two persons as far from one another in temperament, background, birth, and upbringing as you could possibly find. Bill was from Brooklyn, a boy who for years had been in vaudeville, knocking around the country and making himself a dollar whenever he could. And Barby was from an unsophisticated, small town near Chicago. She had never known anyone in show business or wanted to be in show business herself until, while she was modelling in Chicago, the late Charles Koerner of RKO gave her a contract. She knew nothing of acting, of the angles, of the work that Bill had known for years.

In the beginning, Bill was too (Continued on page 74)

Kodachromes by Ralph Crane

"Be careful, don't slip!" warns Bill as Barbara tries dabbling a toe in the water. Serious Bill has taught Barby to economize and study harder.

Trailing her pretty legs in the water helps Barbara to cool off. A former Chicago model, her latest film is "Lady Luck."

for Happiness

Barbara Hale and Bill Williams ended their story-book romance with June wedding.

"Our new home's over that-a-way," points Barby. They've furnished it together.

Barbara naps and Bill daydreams. He plays wounded vet in "Till the End of Time."

"Wait until you see my ranch," Alan Ladd tells feature writer Mary Morris. He'll do the repair work before family moves in.

By MARY MORRIS

Alan Ladd talks about his ranch, race horses, his acting career— and, of course, his darling Susie

This is the best Alan Ladd interview I've ever read! The Editor

Baby Alana, age three, is more interested in dolls than dad's fame. Susie was Alan's agent, still keeps an eye on his career.

★ Almost five years have passed since Alan Ladd stepped on the screen as the dead-pan killer in "This Gun For Hire," and became an overnight sensation. Though no career is ever safe in this city of romance and adventure, it now looks as though Ladd has won the battle which always follows such sudden fame: he has stayed on top as Hollywood's most handsome tough guy. I was curious to meet him.

His voice was deep and low over the phone when I called. He wasn't working on a picture, he said, but was very busy just the same. He'd just bought a ranch and was getting up early every day and driving out from his Hollywood home to supervise work at the ranch. However, he graciously said that he could delay his departure (Continued on page 72)

Kodachrome by Whitey Schaefer

Alan Ladd

Tiny June Allyson (she's five feet, one; weighs 104) loves to dance on hubby Dick Powell's toes.

June's record collection is a major item in the new home which she and Dick designed together.

In "Two Sisters from Boston," June wears old-fashioned costumes, pattycakes with J. Durante.

CONFIDENTIAL

You've been waiting for this—

June Allyson's frank answers to

your twenty-four dollar questions

By ALICE L. TILDESLEY

★ "That sounds like fun!" cried June Allyson, when we told her how Movieland readers had written hundreds of questions about her and how the twenty-four most interesting ones had been selected for her special attention.

"I'll be very frank," she confided, her blue eyes crinkling with delight. "Nothing but the truth!"

So here they are—June's confidential answers to your twenty-four dollar questions. She tells all—from her views on love at first sight, to why she's shy at times.

What lesson have you learned in Hollywood? (Nola Hohnstein, Mitchell, Nebraska)

I've learned not to believe unpleasant things unless I know

(Continued on page 90)

Kodachrome by Clarence Bull

HEFLIN

the profession during his years in service.

"It's ridiculous," he admits. "I've never been a jealous or resentful guy, and I can't quite figure or cope with my reactions. All I know is the reactions are real and that other veterans feel the same way. Frances keeps batting my ears down when I go overboard on this theme, and I'm grateful that she does. She maintains—and I'm sure she is right—that time and a little personal success will take care of my resentment."

Van continued, "I thought the adjustment to the military life was a killer, but I realize now it is a much simpler emotional problem than resuming the role of civilian. In the army you're (Continued on page 96)

Off the screen for three years, Van worried about his return to films. He says, "I was afraid of not 'fitting in,' and analyzed scripts until even I was bored!"

ting on
e with
Rose.

Director Mitchell Leisen always instructs his "actors" carefully. Here he explains soda fountain scene to Alma Macrorie and Mary Anderson.

Time out during filming of "To Each His Own" to discuss next sequence with Olivia De Havilland. Mitch has made movies for thirteen years.

Be

S

HE BLUEPRINTS HIS MOVIES

Movie director Mitch Leisen studied architecture—now he builds four-star movies

By GERTRUDE SHANKLIN

By ROSALIND SHAFFER

Marriage and Ann Sheridan

One of Hollywood's favorite riddles is the Ann Sheridan-Steve Hannagan romance. He's publicity executive.

After a two-year suspension, Annie has returned to Warner Bros. studios to co-star with Kent Smith in "Nora Prentiss."

Two of Ann's marital ventures have gone up in smoke. She first wed actor Eddie Norris, then film star George Brent.

The redheaded rebel clowns about romance—but only to hide the way she really feels

★ Is Ann Sheridan married to Steve Hannagan, ace publicity man and her beau of the past two years? That's the Hollywood riddle these days. The redheaded Annie herself doesn't make the guessing any easier by her answers to questions, because she's such a clown, always fooling.

"No, I'm not married," is her latest answer, given just before she left Hollywood for her Cuban vacation, and her visit with a woman companion at Hannagan's Connecticut place. "The guy hasn't even asked me yet. If you don't quit talking about our being married, you'll scare him off, and I honestly do hope to get him yet. (Continued on page 92)

The technicolor epic "Duel in the Sun," finds Gregory Peck as the firebrand cowboy brother of Joseph Cotten (right).

Greg and Jean Gillie are together in "The Short Happy Life of Francis Macomber," adapted from a Hemingway short story.

Contrasting with cowboy and big-game hunter roles, Peck was rich mill owner in "Valley of Decision," with Greer Garson.

Greg pauses for a chat with Casey Robinson, his long-time friend and co-producer of "Life of Francis Macomber" film.

With his wife Greta. The Pecks, regarded as one of Hollywood's happiest couples, have one son, expect second child.

Your Movieland reporter wails—but bad roads, wild-life and extreme heat leave Greg Peck cheery and content

A SHORT, HAPPY DAY WITH GREG PECK

By DOROTHY O'LEARY

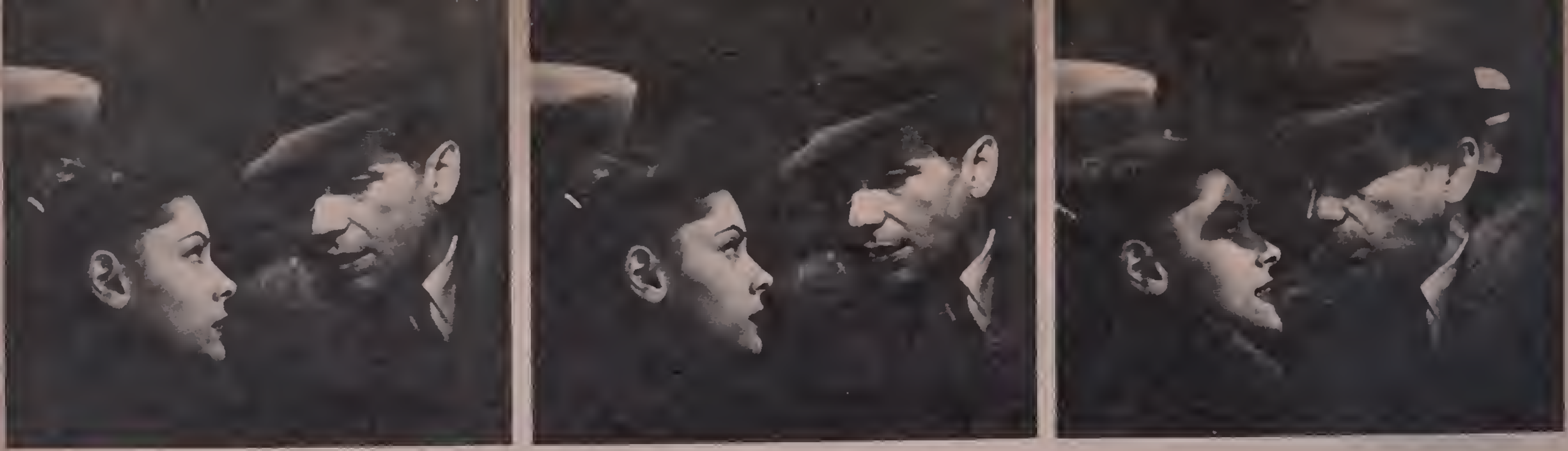
★ It was the end of a long month's location grind in a deserted section of Baja California, complete with bad roads, stinging red ants, tarantulas and rattlesnakes, for "The Short Happy Life of Francis Macomber." Thirty days on location is not a short time and, however congenial the company, nerves are taut at the end of such a stretch and everyone cannot be perfectly happy.

Yet Gregory Peck was very contented.

"This is a lazy man's role. I am a lazy man. Therefore, I am a happy man," he insisted. He sank on the couch in his de-luxe portable dressing room, stretched, and banged his head. De-luxe as it was, the pallet wasn't built for the six foot three length of a Peck.

Outside, a hot June sun blazed and bounced off the reflectors set up around seared grass, trees that looked like a cross between cactus and banana varieties, lions and other assorted wild life needed to bring the African veldt of Kenya Colony to a spot 200 miles from Hollywood. We were inclined to doubt Peck's sanity. Not because he didn't rub his head when he bumped it, (he bangs it on the average of nine times a day in this dressing (Continued on page 82)

Jennifer Jones and Gregory Peck are among the screen's newest romantic teams.



"I've stopped this car to settle one thing," Phil Marlowe tells Vivian.

Bogart and Bacall sizzle!

"The Big Sleep" has the love scene of the month with husband-wife team kissing

★ Two cigarettes are the only illumination in the car which speeds swiftly across the desert. Inside Vivian Sternwood (Lauren Bacall) seems nervous as she watches Philip Marlowe (Humphrey Bogart) intently following the road ahead. They are silent for a moment as the car roars through the darkness.

"You're still shaking," Marlowe says half tenderly, half in derision. Both have just narrowly escaped from a group of gangsters intent on murder. "You weren't worrying (Continued on page 87)

In the silent darkness, he takes her in his arms; she does not resist.

"I'm beginning to like you," Phil caresses her cheek, looks in her eyes.

Vivian defies him to prove it; suddenly his lips close hungrily on hers.

Their kiss is deep and impassioned, lasting for what seems an eternity.

Lizabeth Scott looks over the shopping list which Paramount's fashion designer, Edith Head, has prepared for her.

I. Miller
BLACK

In front of a Fifth Avenue window, the shoppers pause to discuss the shoe question. Liz votes for plain black suede pumps.

Hats, hats, hats. Liz tried on dozens, finally chose a black crocheted snood. "Strange Love of Martha Ivers" is her latest pic.

Glamor Shopping

★ "Let's go shopping for glamor," cried Liz Scott, almost as soon as she arrived in New York. "I want to go looking for jewelry and perfume and hats and evening gowns. Oh, especially an evening gown!"

She was talking to her close friend, Edith Head, fashion designer for Paramount. Edith just designed all of Liz's clothes for her role in "The Strange Love of Martha Ivers."

"You certainly don't need to go shopping for glamor," commented Edith. And she was right. Liz had never looked more beautiful. Her long, gleaming hair swung shoulder-length, framing her lovely face. Her wide grey eyes were radiant and her smile was beautiful to watch.

The young star, who skyrocketed to fame in her very first film as the feminine lead in "You Came Along," was in New York briefly, preparing for a flight to England to attend the London premiere of "The Strange Love of Martha Ivers."

Clothes-wise Edith Head sat right down and helped Liz prepare her shopping list and the two sallied forth to walk along Fifth Avenue and visit dozens of Manhattan shops. They had a wonderful time. Liz ordered a whole suit made of the softest tan suede.

For the most part, Liz bought accessories in keeping with her wardrobe. She likes very simple things—tailored suits, white blouses, big, over-the-shoulder bags, plain gold jewelry. She laughs at herself in hats but manages to look stunning in even the most outlandish creations.

By the time they got back to their hotel that day, Lizabeth and Edith were exhausted but happy. Liz had managed to find everything she wanted and some "surprises" as well. One of them was a lovely white crepe evening gown. She was so delighted with it that she wore it that very evening on a date with Helmut Dantine.

No glamor shopping tour would be complete without a jewelry purchase. Gold link necklace was just what Lizabeth had wanted.

"Isn't this a heavenly scent?" Liz knows that the selection of a distinctive perfume to match her personality is important.

An over-the-shoulder bag of tan alligator delights Liz.

A model shows the shoppers a chic black crepe dinner dress.

Lovely lemon-yellow evening gown in soft wool with matching jacket was pronounced ideal for the film star's blonde beauty.

Out for some "pretty" buys, Liz Scott and Edith Head make a tour of stores in Manhattan

After her strenuous day of shopping, Liz dines at Stork Club with Helmut Dantine.

WORDS OF MUSIC

By JILL WARREN

Your reporter is in the groove with news about filmusicals and discs

★ Your musical girl-about-town is still in the old glamor town of Hollywood. In between sessions at the beach, trying to gather a quick tan, I've been bouncing about the village catching up on all the musical happenings.

Out at Twentieth Century-Fox studios, the gayest spot on the lot is the stage where they're shooting "You're For Me." This is the picture which stars Harry James, Perry Como and Vivian Blaine, with Phil Silvers and Carmen Miranda. There are gags and ribs going on all day long, with Harry and Perry getting the lion's share. For instance, on Perry's birthday, the cast threw a party for him on the set and gave him a huge cake which was decorated with the inscription, "Happy Birthday to the Baritone Barber," in honor of Perry's early days as a "haircutter." They gave him all sorts of silly presents: a razor, clippers, a barber's apron, etc., and every few minutes, all day long, gag telegrams kept arriving from Frank Sinatra, Dick Haymes, Bing, Andy Russell, Jack Smith, and even one from President Truman's daughter, Margaret, saying that Perry was her (Continued on page 95)

"Greetings, Sad Sack!" says Frank Sinatra to Herb Vigran, star of the "Sad Sack" program which replaced Frankie's CBS show for summer months.

Crooner Andy Russell had time for a chat with Jill Warren at CBS Hollywood Studios, before he left for a personal appearance tour.

Mrs. Kay Kyser switched costumes with the old Prof. for the Atwater Kent costume party.

Umbriago probably enjoyed Jimmy Durante's piano cut-ups on the Lux Show more than Margaret O'Brien, Frances Gifford and Jose Iturbi seemed to!

Tito Guizar directs his romantic croonings at Ann Miller (center) in Columbia's musical film, "Rio."

Barbara Stanwyck insists on doing her own stunts, no matter how difficult

Since husband Robert Taylor is back from Navy service, Barbara is beginning to learn how to stop overwork and enjoy life again.

In "Strange Love of Martha Ivers," Barbara enacts dramatic scene, hits Van Heflin with blazing log.

Everybody on the set loves Stanwyck. Here she kibitzes while director Peter Godfrey gets made up for bit part he's to play.

Missy is no Sissy

Tough girl meets tough guy. In "The Two Mrs. Carrolls Babs plays opposite that hardboiled hero, Humphrey Bogai

By G. B. SHALLIN

n with a family

Bob's latest role is highly dramatic one in "The Searching Wind," a picture about world politics, with Sylvia Sidney and Ann Richards (l to r) in fem leads.

Young sense of humor is topnotch. Above: he greets an old friend, Bob Hope by name. Young's movie career began 15 years ago, has never had dull moment.

By HOWARD SHARPE

★ "Typical young husband"—that was the tag fans pinned on Robert Young after his performance in "Claudia" several years ago. And his right to that title will undoubtedly be reinforced when moviegoers see Twentieth Century-Fox's "Claudia and David," in which Bob is currently starring. He has appeared in countless types of roles but it was as an average American husband that he completely won the public's heart.

Understandably enough, the role is one of his favorites too. Bob is a very domestic guy. Unlike many Hollywood stars, his home life really does center around his home—and his wife Betty and their four small daughters. A comfortably easy-going atmosphere fills their two-story white stucco house in Beverly Hills. Informality is the keynote—it's an accepted thing, for instance, when Betty makes dinner on cook's night out, for everyone to line up in the pantry for a tray and be told to "scatter somewhere and eat. And mind you bring back the tray, too!"

But Bob's screen nickname, please note, is "**typical** husband"—not perfect husband. He's completely typical, in fact, in that he isn't perfect. He's grumpy in the early morning, and makes no apologies for it. His (Continued on page 88)

Left: dancing with his sweetheart. Bob went to high school with Betty Henderson; he married her in 1933.

Hollywood Housemother

For twenty-five years, aspiring young actresses have made Studio Club's Miss Marjorie Williams (left) their friend and confidante.

Watching over young hopefuls in Hollywood has been Marjorie Williams' life job

The morning mail often brings good news about "extra" roles for movie beginners.

Below left: No time is wasted at Club. Rehearsals go on while dinner is cooking.

Club has roomy stage where girls practise ballet and dramatics.

By KENYON LEE

Pretty Virginia Welles, currently performing in "Ladies' Man," has made the Studio Club her home since coming to Hollywood.

★ What Marjorie Williams knows about Hollywood secrets Walter Winchell, Hedda Hopper and Louello Parsons would give their right arms to find out. This little gray-haired friend of many of today's women stars became their confidante when they first started out to track down Fame in Hollywood, and came to live at the famous Hollywood Studio Club.

As head of the Club for the past twenty-five years, Motherly Marjorie Williams knows the intimate secrets of some 5,000 girls who, over the years, have come to the Glitter Town from every state in the union and from twenty-two foreign countries.

Here she listened to an attractive farm girl, named Donna Reed, talk about her days at Denison High School in Iowa when her name was Mullinger; and here she encouraged a frightened 15-year-old named Linda Darnell. The names of Janet Blair, Maureen O'Sullivan, Ann Richards, Barbara Hale, Evelyn Keyes, Virginia Welles, Louise Albritton head the list of now-famous personalities whom she counseled, chastized, warned, guided and helped while they were just scared youngsters starting out on brand new careers in the strange world of motion pictures.

Club provides recreational facilities: ping-pong is a favorite among residents.

Big, four-story building has several sun decks where girls love to relax and talk.

CONTINUED ON FOLLOWING PAGE →

Club residents share clothes, money and job "leads" with one another. When phone rings, everyone hopes it will be call from studio.

Girls have plenty of dates but must say goodnight at the door; be in at a reasonable hour.

Hollywood Housemother

(CONTINUED)

So, as an authority on the subject of girls who come to Hollywood with the hope of reaching stardom, Miss W. is one person in Hollywood who knows whereof she speaks when she offers the following conclusions, arrived at after a quarter of a century of watching the Hollywood scene from a front row seat. According to Miss Williams,

(1) The happiest young women, generally, are those who relinquish their stage, screen, or radio careers for a husband, home and children.

(2) Girls who come to Hollywood today have a much better chance of breaking into the movies than they did in the old days. Fifteen years ago, the chances of a girl obtaining a screen test were one in 2,000. Now, they're one in 900. "This," Miss Williams explains, "is because of radio. The requirements for getting on the radio aren't nearly as severe as those for the screen. Let's say a girl is needed for just one line on the air. If she doesn't know how to stand or wear her hair, she (Continued on page 86)

Welcome, Louis Jourdan

MOVIELAND buzzed with excitement when this fascinating Frenchman dropped in the office for a visit

By ARMAND A. ARCHERD

★ Did you ever meet a dreamboat walking? Or a combination of Tyrone Power, Cary Grant and Cornel Wilde talking? That, dear ladies and jealous gentlemen, is Louis Jourdan!

Long before Louis Jourdan arrived in Hollywood, the town was agog with stories of the new French find due to be imported by David O. Selznick. (Remember Selznick was the man who brought Ingrid Bergman, Laurence Olivier and Vivien Leigh to our shores?) Mr. Selznick had made everyone aware of the coming French invasion with full page pictures of Louis on the back pages of Hollywood trade papers, and advice that the newcomer's first name was pronounced "Loo-ey."

Two days after he hit Hollywood—and that's the only way to describe his immediate acceptance by the colony—Louis paid a visit to MOVIELAND to take his first look-see at the editorial offices of an American movie magazine. Naturally the (Continued on page 94)

Louis sat on the floor while looking over photos with editor Ann Daggett and writer-friend Archerd.

Author Archerd (pointing) and Louis Jourdan did some sightseeing in a jeep, on their way to MOVIELAND'S offices.

"My first American movie? Probably 'The Paradine Case.' " Jourdan has appeared in many French films.

MOVIELAND ANNOUNCES DUEL in the SUN

Everybody wants to see "Duel in the Sun," that $6,000,000 David O. Selznick technicolor production starring Gregory Peck, Jennifer Jones and Joseph Cotten! That's what MOVIELAND found out from its big $5,000 quiz contest. Thousands of letters came pouring in from all parts of the U. S. About 85% of the contestants were women, but the men had some pretty fine entries. Not everybody got the fifteen questions right, but the statements on "Why I want to see Duel in the Sun" were uniformly splendid. The reason most often cited? Because movie fans know that this lavish Selznick picture is sure to be full of thrills, drama and romance.

Contest Winners!

Here are six of the lucky 394 to get valuable awards

WINNERS OF VACATION TRIPS

To Hotel Last Frontier, Las Vegas, Nevada

Mrs. Ethel M. Vernam, 4803 S. E. Powell Blvd., Portland, Ore.
Mrs. Helen Shaffer, 429 E. 14th St., Denver, Colo.
Mrs. Ronald Bothwell, 332 Patterson St., Ogden, Utah

To Manilou Ranch, Garrison, N. Y.

Earl Dayo, 2 Holman Street, Nashua, N. H.
Mrs. Elizabeth Robb, 66 Vista Terrace, New Haven, Conn.
Mrs. Florence Oliensis, 1039 Oak Lane Ave.,-Oak Lane, Pa.
Buell R. Snyder, Beachwood, Ocean County, N. J.
Jack Samel, 562 E. 91st St., Brooklyn, N. Y.
Albert Manski, 83 Myrtle St., Boston, Mass.

WINNERS OF MOTOROLA TABLE MODEL RADIOS

Lois V. Carleman, 5848 William St., Omaha, Neb.
Mrs. Emma B. Emsheimer, 99 Curtis St., San Francisco, Calif.
Carolyn Dana Hauf, 4 Carleton St., Hamden, Conn.
Mrs. Olga Jason, 64 Collette St., New Bedford, Mass.
L. T. Llewellyn, 1625 No. Oakley St., Saginaw, Mich.
Lois R. Koddlen, Box 12, Dodson, Montana
Mrs. Amelia Pearson, 8915 70th Road, Forest Hills.
Mrs. Delbert Sanguinet, 2630 Kulshan St., Bellingham, Wash.
Adele Schuerbrock, 2429 No. 61 St., Wauwatosa. Wis.
Mrs. W. L. Guy, 28 Dinwiddie St., Portsmouth, Va.

WINNERS OF BULOVA WRIST WATCHES

Mrs. Ann Barton, 2117 No. 59th St., Omaha, Neb.
Mrs. Ruth Cairns, 308-25th Ave., Spokane, Wash.
Mrs. E. M. Carr, Forrest Park Apts., Memphis, Tenn.
Stanley Dudek, Winchester Ave., Chicago, Ill.
Mrs. George M. Ellis, 263 Brinfield Rd., Wethersfield, Conn.
B. E. Keller, 283 So. Center St., Orange, N. J.
Arlene Tucker, 527 So. Herbert St., Tucson, Ariz.
Mrs. Della Shaver, 1116 So. Barrington Ave., Los Angeles, Calif.
Mrs. C. E. Seward, East 43-28th Ave., Spokane, Wash.
Nettie Merwine, Brodheadsville, Pa.

There were 365 other winners in Movieland's Duel in the Sun contest! Lack of space keeps us from printing the names of the winners of 15 SPERTI SUN LAMPS, the 50 REYNOLDS PENS, the 200 CHEN YU Sunburst nail grooming kits and the 100 pairs of NO-SEAM nylon hose. All winners will be notified and mimeographed lists of their names furnished on request. Write Duel in the Sun Contest Winners, 535 Fifth Avenue, New York 17, N. Y.

Earl Dayo of Nashua, N. H., just returned from Army service in Europe; now he's studying ballet.

Helen Shaffer won a trip to Nevada; she's a senior clerk in the Colorado Revenue Department.

Arlene Tucker of Tucson, Arizona, Bulova watch winner, says her hobby is movie scrapbooks.

Buell R. Snyder tells us he wants more contests in Movieland; he's from Beachwood, New Jersey.

Ethel M. Vernam who lives in Portland, Oregon, bet her grandson she'd win one of the prizes.

Nettie Merwine is a farm girl from Brodheadsville, Pa., says she can drive a tractor better than dad.

ARE YOU THE GIRL FOR VAN?

(Continued from page 29)

string along as a bachelor. Meanwhile, he's looking; at every party, around every corner, on every date. It's rather breathless to think about, isn't it? Because just around one of those corners MIGHT be you!

Are you Van's dream girl? If you are, you won't be an actress, although you will have a knowledge of the picture business. That's because he loves to talk shop, and a person who doesn't know what goes on around a studio just can't catch on to his conversation or his way of life. A cute little girl, for instance, working at a job from nine to five with Saturdays and Sundays off, wouldn't understand Van's job which necessitates his getting up at six, working until six that night, having dinner, learning lines for the next day's scenes, and going to bed every week night at nine o'clock. She might pout and claim he was neglecting her because they couldn't have the gang in on Wednesday nights, her mother over on Thursdays, or go dancing on Fridays. Anyone with a knowledge of the picture business, however, would realize that early-to-bed is a must. It's one thing to drag through a day of typing the morning after the night before; it's quite another thing to do quality work that all the world will see and judge after you have been out until four ayem.

You'd also have to understand the movie business so you wouldn't be jealous of the "honeys" he'd be throwing around. That's the Hollywood way, and one of the friendly things about the town: when you don't know a girl's name, you call her "honey." When you do know her and like her, you also call her "honey." And vice versa. That wouldn't set so well in sections of the country where endearments are never used promiscuously; therefore, definitely, you'd have to be in the know as to the picture industry.

Since this type of understanding would be a part of a happy marriage formula for Van, you might wonder why he doesn't want to marry an actress who would understand all about such things. It's because he doesn't believe there should be two careers in one family. "I'd rather have her home when I get home," Van explains. "It's a lot of work to run a house, and you can't do it and have a career, too." Van thinks this would be particularly true if he married a starlet; since a newcomer's schedule is much more rigorous than the routine of an established star, there would be little time for the role of Van's wife. If he married an actress at all, she would have to be a big star in her own right. Otherwise, there would be an unequal balance, not only of work, but of salary, prestige, and career.

If you were Van's dream girl, you'd be a dream of a dancer, for Van loves to dance—particularly the rumba. He wasn't a chorus boy on Broadway for nothing; and he definitely is not a big lug of six-two who is heavy on his feet. Dancing with Van is like dancing with a ballroom version of Fred Astaire; at least, that's what his girl friends would have you believe. Every candid shot of Van dancing shows his partner with a positively dreamy look in her eyes. He's that smooth.

Although Van is subject to dark moods occasionally—after all, he's not a Swede for nothing, you know!—he likes a girl with a gay disposition. Not that he's looking for one who bubbles over like champagne twenty-four hours a day (that type wears him out); but he does like a happy medium: gayety, rather than hysteria; seriousness, rather than desperation. Nor does he like temperamental creatures who are difficult to understand. As far as Van is concerned, you also can have the phlegmatic, mysterious type. He likes the wide-open face. He doesn't like mysteries and he doesn't like love games. Intrigue, or cat-and-mouse technique, leave him colder than a mackerel. No **femme fatale** for this boy! He wants to know the score.

Although Van Johnson marries Lucille Ball in "Easy to Wed," with Keenan Wynn and Ben Blue as witnesses, the question remains who will be the girl for Van in real life?

A shy violet doesn't appeal to Van, either. That's because he has a more or less split personality. There are two Van Johnsons: one is an extrovert, given to wise-cracking and smart talk; the other is an introvert who would rather be caught dead than to let his really intimate thoughts be broadcast to anyone on earth. Either personality would overwhelm a girl who already was overwhelmed by her own shyness. The fact that it is hard to get close to Van might seem strange in view of the fact that he is the most publicized star of his time. But Van can be honest and direct; he can answer questions put to him by reporters with utmost frankness, and yet, somehow, keep locked inside the things that are close to him. Right now there is not a single person on the face of the earth who knows what really goes on inside Van Johnson's heart.

This makes him rather silent at times; so his dream girl would have to be a quick and intelligent conversationalist. Out on a party together, she would have to keep the ball rolling—fill in gaps. While Van can make with the light talk, or discuss books by the hour, or the picture business, beyond that he'd rather listen to you than talk himself. His Swedish reserve comes to the fore when you least expect it. One moment, he will be joking—even brash, but let the conversation center on religion, politics, or any debate-inspiring subject, and he'll shut up like a clam. No one, not even his dream girl, can get him to tell his intimate thoughts on such self-revelatory subjects.

However, if you would make Van into a veritable chatterbox, you would get started on books—particularly the best sellers. He does much reading; not only for excitement and pleasure but also on the chance he might stumble on an interesting role. He continually visualizes fellow actors and actresses as heroes and heroines of current books. When he read "Anna and the King of Siam," he thought Irene Dunne would be perfect for the part of **Anna.** So, naturally, he is glad she is making the picture today. It doesn't matter what type of book comes along, if it's good, he enjoys it. He thought "The Egg and I" was one of the funniest books he had ever read in his life. Today, weeks later, he still thinks so. First impressions stay with him.

If you were his dream girl, you'd be intensely interested in Van's roles and pictures as they came along: not after they were completed and showing all over the country, but while they were in the making. You'd thrill with him when he studied difficult parts. You'd be happy when he told you, enthusiastically, that "High Barbaree" was the biggest acting break he had had since "Thirty Seconds Over Tokyo." You'd have to learn to read his face so you could tell when his wise-cracking was covering up something that was really important to him.

If you were Van's dream girl, you wouldn't wear too much makeup. And, although you'd be neat as a pin, you wouldn't look as if you'd spent hours getting that way. He doesn't like a girl who looks like she has spent the whole morning fixing her face. That's one reason he doesn't like "up" hair-dos: they look too set for his taste. He likes a casual, but well-groomed, air.

As for a good background: family, college, or theater, Van doesn't think being born with a silver spoon in your mouth is the most important thing in the world. What he does like a girl to have, however, is adaptability. He likes to feel that the girl he is seen with knows how to act. In other words, if he should take her to a very, very elaborate dance, he'd expect her to know how to behave properly. On the other hand, if he should introduce her to a bunch of "characters," he wouldn't want her to be ritzy. Van's girl would have to be able to fit into any situation, to mix with all types.

This might surprise you: Van likes an in-

(Continued on next page)

(Continued from page 65)

tellectual girl. "It's because I'm not that way myself," he explains. He is not a man who believes a woman's mind should be a blank.

Van's ideal girl has an ideal figure, of course; but he doesn't much care whether or not she is the slim or voluptuous type. He does care if she has pretty legs. In sizing up a girl's figure, Van admits he always notices the legs first. Betty Grable's legs, thinks Van, are tops. Who doesn't?

If you were Van Johnson's dream girl, you'd have sex appeal. He doesn't go for this sister-brother routine. Nevertheless, sex appeal to Van isn't the obvious type. He doesn't go for too-tight sweaters, too-tight skirts, too-red lips. As a matter of fact, Van agrees with psychologists who state: "Sex appeal is in the eyes." A girl can be as beautiful as a goddess, and as perfectly formed, but if her glance is cool and matter-of-fact, she doesn't have sex appeal.

If you were Van Johnson's dream girl, you would not be untidy. Van hates messiness worse than a fit of the blues. He knows where every pair of socks is in his dresser drawers. Sloppiness almost drives him mad. You couldn't be the type to wander around in a tired old robe with the dinner dishes stacked a mile high and have Van for a husband. He's neat and methodical in every phase of his living.

One other thing, if you were Van Johnson's dream girl, you'd probably only see him on Saturday nights. Van is working like crazy right now. There are constant demands on his time, not only for Metro's top drawer pictures, but for interviews, gallery sittings, the million and one things fame is heir to. Therefore, unless he is between pictures, he doesn't like to go out and stay up late even on a Sunday night, because he has to get up at the crack of dawn on Monday. Saturday night is Van's only night to howl and he makes the most of it. He gets home from work around 6:30, bathes, dresses, and heads for his date. Maybe they go dancing, rumba-ing the whole night long at the Mocambo. Maybe they have dinner first. Maybe they don't dance at all, but go back to the studio after dinner to see a movie.

Here's a tip: Van wouldn't take you out in the first place if you didn't strongly appeal to him. As he grew to know you, one thing after another in his dream pattern would come into focus. Knowing this, it would be up to you how the chips would fall. At any rate, at this writing he is definitely unattached, all rumors to the contrary. He's still looking for the right girl, for he needs her now more than anything else on earth. Where he'll find her, who she is, where she is—those are the $64 questions. She could be a certain well known ice skating star. On the other hand, she could be you!

The End

Answers to Van Johnson Quiz

1—No; 2—Yes; 3—Yes; 4—Yes; 5—Yes; 6—No; 7—No; 8—Yes; 9—Yes; 10—Yes; 11—No; 12—No; 13—Yes; 14—Yes; 15—Yes; 16—Yes; 17—Yes; 18—Yes; 19—Yes; 20—Yes.

MISSY IS NO SISSY

(Continued from page 57)

the hardest; and once having taken the plunge, she discovered that there was a real fascination in playing female heavies!

"I love these menace roles," Barbara enthuses, with a good-natured grin that belies her grim words. "When we were making 'Double Indemnity' Fred MacMurray told me, 'Barbara, I swear I believe you're actually enjoying this!' I was, too, even though I was so scared of Phyllis that I was afraid to be alone with myself.

"And the girl I played in 'The Strange Love of Martha Ivers' is a vicious character who's mad for power, and murders two people to gain her ends. But I had a grand time playing that part too."

Since "Double Indemnity," Barbara has run up her homicidal record to five actual killings and five attempted ones. A byword around Paramount Studios, where she has committed all her reel crimes, is, "If it's murder, it's Stanwyck!"

But much as she revels in her menace roles, Barbara doesn't take them so seriously that she can't spoof them a little on the side! Studio people are still talking about the day poster stills were being shot for "The Strange Love of Martha Ivers." That's slow and tedious work, and both crew and cast were getting pretty bored. Missy Stanwyck decided to liven things up, and she arranged a pose with Van Heflin drooping over her shoulders, and clutching a safety razor. Thus proving that murder can be merry, and that even the most routine movie work can be made amusing.

That, in fact, might be one reason why Barbara has such a widespread reputation for being a conscientious worker—because she really enjoys her work, and she's willing to put her whole heart and soul and most of her time into it. Last year, she whizzed through a list of productions that would have had many another star crying "uncle" halfway through. For between March 1945 and February 1946, Barbara made four pictures: "The Two Mrs. Carrolls," "The Bride Wore Boots," "The Strange Love of Martha Ivers," and "California." With no time in between pictures—and in some cases the pictures even overlapping—wardrobe fittings had to be done on lunch hours, nights and Sundays. And since one picture was made at Warners, and the other three at Paramount, Missy had to do some fancy shuttling back and forth.

But her habit of being an "all-work-and-no-play girl" certainly doesn't seem to have done Barbara any harm. Matter of fact, it was more or less responsible for her introduction to her husband, Bob Taylor. It happened one night back in 1937, at a dinner party. Mrs. Zeppo Marx, wife of Barbara's business agent, was lecturing Barbara: "You never take time off to have fun," Mrs. M. accused her. "You're just like Robert Taylor —always working too hard, never going dancing. Come to think of it, I believe you two will hit it off." Whereupon the indignant lady introduced Barbara and Bob, thus starting a newsworthy romance that culminated in a wedding two years later.

Evidently Bob has reformed and learned how to relax, for Barbara admits that now he constantly chides her for mapping out such strenuous schedules for herself. But in her own defense, she points out that her habit of keeping her nose to the grindstone was tremendously helpful in keeping her occupied while Bob was off in the Navy during the war. However, now that Bob has seen the light, one of his major post-war projects is to reform Barbara, too.

Barbara's dislike for flying has almost assumed the proportions of a Hollywood legend—one which has been helped along by her own frank admission of it, plus the fact that she teases herself unmercifully about this phobia. She blithely confirms the rumor that when she has to go up, she's satisfied with nothing less than a parachute and a weather report from Cal Tech. And, once in the air, she invariably "gets religion:" "I love the whole world. I get so benevolent —think the nicest things about everybody. Then when I land," she adds with a mischievous grin, "everybody's normal again."

Barbara does admit that she gave up her day-dreams of traveling when she finally got a small acting part in "The Noose," and realized how demanding an actress's job can be.

It was during her appearance in "The Noose," incidentally, that she was given her professional name. One afternoon, as she was leaving the theatre, Willard Mack, the producer, stopped her and mentioned that she was doing a good job with her part. But he added that she'd never be a headlined star with the name Ruby Stevens. Just then, a torn theatrical poster caught his eye and on it he read, "Stanwyck in 'Barbara' . . ." "There's a stage-name for you," said Mack, "Barbara Stanwyck." So it was as Barbara Stanwyck that she made a hit the next season in the play "Burlesque," which led to a Hollywood contract.

Intrigued as Barbara was at this haphazard re-christening, she feared that she might find it difficult to get used to her new name. But fortunately she adapted herself easily—fortunately because, like most popular people, she has since then had to get used to a number of new nicknames which have been bestowed on her. "Missy" is the one which has stuck the longest.

People who work with her say that naturalness is one of Barbara's greatest assets as an actress, too. This does not mean, though, that she "walks through" her roles. On the contrary, she considers it highly important to put a great deal of effort into developing her parts and happily spends hours with her directors, collaborating on every phase of a new characterization.

She was so determined to do right by her role in "California" that she insisted on doing her own stunts. And since the stunting included falling down a flight of steps (twelve times in one day) and a lot of hard riding, it took a good deal of nerve—and muscle. True, she could have stood by and let a double take over for those scenes; but that wouldn't have been in line with Barbara's philosophy that you have really to put your heart and soul into a part to make it come alive. Anyhow, if you know Missy Stanwyck, you know that you can always count on her to go right on tackling the tough jobs so that no one will ever be tempted to rhyme her name with sissy.

The End

Bright Expectations

By SHIRLEY COOK

★ In spite of her fragile blonde beauty, Virginia Field is a very positive person. She believes motherhood is the nicest and most natural occurrence in a woman's life. Her lovely little Maggie and her exquisite good looks prove it. So—if you are "expecting," profit by her experience and earnest beliefs.

Don't allow yourself to gain a great deal of weight, particularly during the first few months. It's not necessary, (Virginia gained five pounds in five months!). Have your doctor outline a healthful diet which will include plenty of protein, calcium and minerals, practically no sweets and starches.

Don't "sit out" the nine months wait. Exercise in moderation. You'll find that walking is the best and easiest way. On the other hand, be sure to get sufficient nightime sleep and daytime relaxation. That relaxation should apply to your state of mind, too.

Because the speed of your circulation will increase, your skin may need extra attention—more soap and water if the oil glands become over-active—more lubrication with dry skin cream if they are not functioning normally.

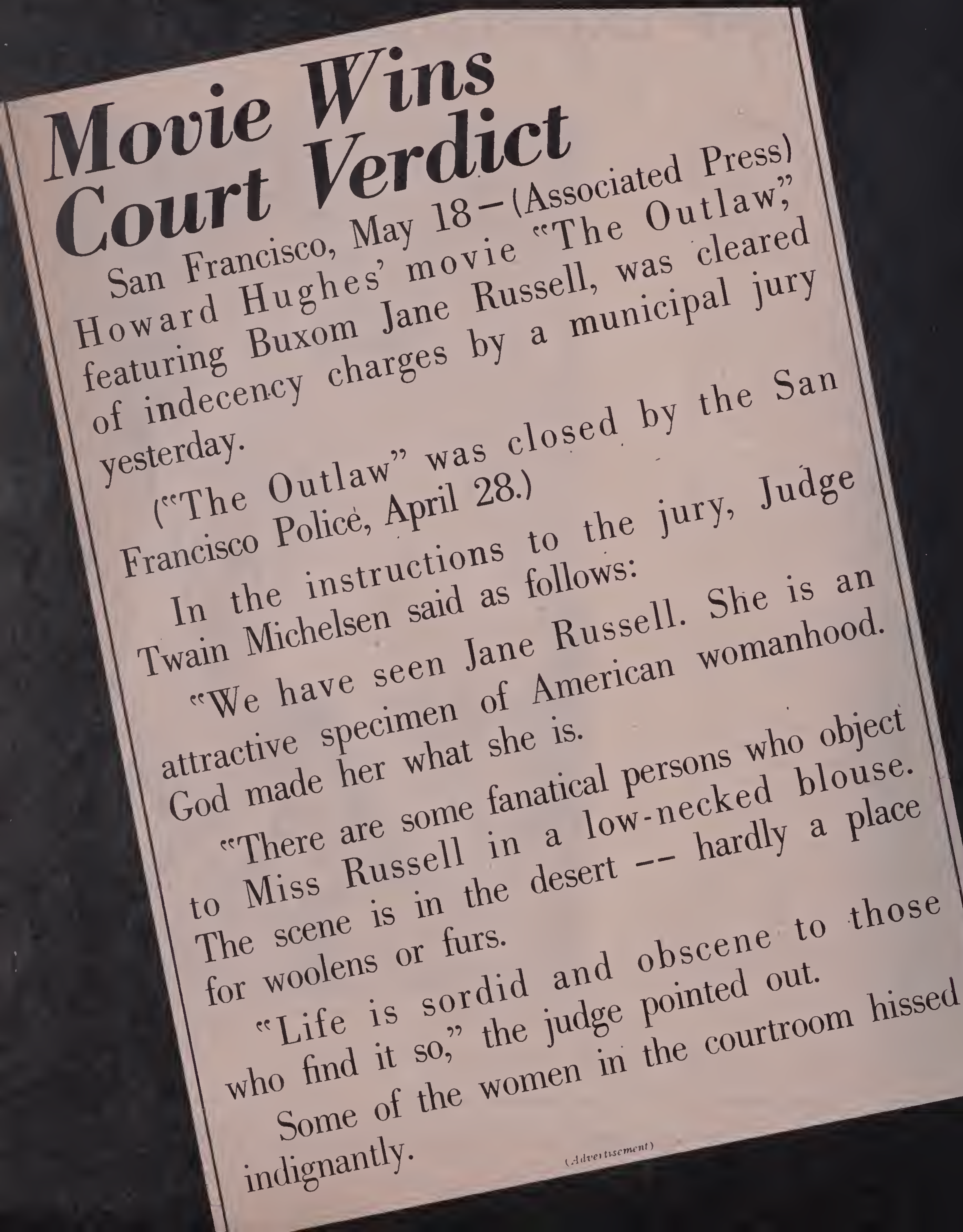
Your baby demands large doses of calcium for a strong bone structure. Don't let it deplete your own supply or teeth and nails will suffer. Take calcium in some form and drink plenty of milk—skimmed milk if you gain easily.

Be meticulous about make-up. A pretty face attracts attention from a widening waistline. Blend a touch of cream rouge up under the eyes and try a touch of mascara on your lashes. Keep a smiling lipline lovely with light, bright lipstick. According to Virginia having a baby should add a bloom to beauty.

Virginia Field, now in "The Perfect Marriage," holds up Maggie for a look-see.

Having a baby is really a blessed event
if you know how to be a modern mother
and adhere to beauty and health rules

The Censors may not



Movie Wins Court Verdict

San Francisco, May 18—(Associated Press) Howard Hughes' movie "The Outlaw," featuring Buxom Jane Russell, was cleared of indecency charges by a municipal jury yesterday.

("The Outlaw" was closed by the San Francisco Police, April 28.)

In the instructions to the jury, Judge Twain Michelsen said as follows:

"We have seen Jane Russell. She is an attractive specimen of American womanhood. God made her what she is.

"There are some fanatical persons who object to Miss Russell in a low-necked blouse. The scene is in the desert -- hardly a place for woolens or furs.

"Life is sordid and obscene to those who find it so," the judge pointed out.

Some of the women in the courtroom hissed indignantly.

(Advertisement)

like it . . .
but the Public does!

In its first week, "The Outlaw" has broken every attendance record ever established by any motion picture or theatrical production ever shown in any theatre in the history of San Francisco!

"The Outlaw" has exceeded all previous records by the astounding margin of 51,193 persons!

on the town with janie and joe

(Continued from page 33)

Joe. "Or Carole Landis—and lemme hear your complaints against Esther Williams!"

Well! I was just thrown for a loss—but really!—for Rita, Carole, Esther and Janet would be my selection for Hollywood's most beautiful figures—and I was furious that I had to agree with that wolf-boy, Joe. I said as much, too!

"Women!" sighed Joe. But I could see he was smiling—probably dreaming about those four beautiful figure queens! I couldn't blame him for that—or do you agree? Why not. drop a line and tell us what **you** think.

Joe and I were off on our tandem in a whirl of delight when we got an invite to a REAL Hollywood party—the kind I used to dream about—strictly the pre-war variety. Joan Crawford, the gal with the eyes and the Oscar, tossed this whing-ding for Viveca Lindfors, the Swedish star brought over by Warner Brothers. Honestly, the dithers really had me as I clutched Joe's free arm and almost tip-toed out to Brentwood where Miss C. lives. Such a beeyootiful house—and such a mellow party!

This was one time I **didn't** get all unorganized about Joe eyeing the smooth chicks —on account of I was bug-eyed watching a handful of adorables like you-know-who Johnson, Jimmy Stewart, Gary Cooper, Ronald Reagan, Lew Ayres, and—oh well, see what I mean?

The party started with dinner and wound up with a little carpet cutting on a wooden floor that was set out over the badminton court. A circus tent covered the back lawn, and the California chill-bumps were discouraged by the strategic placing of some little charcoal stoves.

Betty Hutton, who's about to be a mom, actually cut a caper with her man, Ted Briskin. They left early, though, on account of she needs her rest for the expected baby bombshell.

Love was busting out all over at Miss C.'s shindig. Ronnie Reagan, who's been married gosh-knows-how-long to that simply darling Janie (not me, darn it!) Wyman, juggled **both** their plates from the buffet table, so Jane wouldn't have to jostle through the crowd. After all these years, too!

Darn! As hard as I tried, I failed to find out who squired Ida Lupino. Honestly, that girl's soooo funny, she keeps everyone in convulsions with her imitations. They're even better than the originals!

Guess I'm just a party girl at heart, because there I was at the Atwater Kent party the following Sunday. The Kents are the great party-givers of Hollywood, and have been known to toss off three parties in one day at their place of homey decor ('which spreads all over the top of Bel-Air!). As usual, the place was alive with fascinating name-people. Adorable Bob Hutton was with June Haver. Lee Bowman was there, too, although he had to practically get out of a pneumonia bed to make it. Janet Blair looked zootie in the snappiest white slack outfit . . . and just to top things, guess what that zany Keenan Wynn wore? Blue denim britches and riding boots! Saw Evelyn Keyes and Marguerite Chapman wandering around. And that man Van was there—alone! (A lot of good that did ME!)

Don Defore was beaming all over the place, and he looked super after his New York play date. Andrea King with her swoony attorney husband, Nat Willis. John Dall was celebrating his release from his Warner Bros. contract, and looking forward to a Manhattan trip. Bob Ryan looked proud as anything on account of he's a new papa. His son Timothy arrived just a short while back. Bob and the Bob Mitchums were the only guests who braved the "whimsical" California weather for a dunk in the pool.

Drool boy Alan Ladd arrived with Sue and little Alana. And Hey! There's a peachy story about this dream man and his dream girl on page 36, to say nothing about a gorjuss color picture of Alan suitable for your pin-up-and-sigh dept. Sonny Tufts, who always talks like he's reading from a funny

Shortly after this Mocambo date with Loren Tindall, Diana Lynn was rumored engaged to that Selznick executive, Henry Willson.

Roddy McDowall shows Pat O'Brien his picture in an old-time movie magazine.

The John Paynes and Marguerite Chapman got all dressed up for the Atwater Kent costume party.

Doggy. Veronica Lake was honorary judge at S. California dog show.

"Will it bite?" could be Keenan Wynn's comment on the huge hot dog while Mary Anderson and Jack Beutel look on. They're at the premiere of the new Hot Dog stand.

script, was simply hovering around his Barbara, who wore the cutest monkey fur jacket. Martha Vickers was with director Fred de Cordova—but then, she usually is!

Lessee—right about here I dropped some smoked salmon on my notes and everything's kind of smeared. Ugh! Oh my goodness, yes . . . Diana Lynn and her dimples were making at Douglas Dick, and you'll understand why when you get a look at him in "The Searching Wind!" Melody! Seems like I kept falling over famous people the whole day long—nice people, though—like Frances and Van Heflin, Phillip Reed and Yvonne DeCarlo, who kept doing the zootiest rhumba right along the edge of the pool; and last, (sigh! sigh!) but not least, that man Charles Korvin. A second after I let my glimmers fall on him, I made a bee line for him and managed to steer him away from the maddening crowd to a spot where I could ply him with questions. (I was hungry so the spot was the buffet table!)

One of the favorite sayings out here is, "Anything can happen in Hollywood—and does." One night Joe and I followed the searchlights out Beverly Boulevard to—a **hot dog stand premiere!** Two ex-GI's opened the place—it's built like a huge bun with a hot dog in the middle—and it was a typical Hollywood "first night" complete with doorman, red carpet and sleek limousines dripping chauffeurs out every door. Would you believe it! They even broadcast the affair! Joe and I spotted Mary Anderson, Keenan Wynn, Lawrence Tierney, Jack Buetel and a lot of other enchanting characters. Everybody crawled around with mustard up to their eyebrows, and some people (Joe and I) even had relish in our ears.

Doing the night club routine with my man-about-town, Joe, was simply deevine this month. Joan Crawford has made a sensational splash since her divorce from Phil Terry. But vowt! Now she's even elbowed Lana Turner right out of the night life spotlight. She's seen simply everywhere—and with all the eligible men in town! Joe and I spotted her five nights out of seven at Mocambo. Her escorts? Well, we saw her with Eddie Moran, Vic Hunter, Greg Bautzer, and a new man—Phillip Band of N. Y.

Another girl with a red-hot date book is Ella Raines, of the agate-eyes. She lunched one day with her sometime-steady, Paul Fix, at the Savoy, then had dinner the same night with Rod Cameron at La Rue. Ella had everybody goggling on account of the swoony white jockey cap she wore. Her tan is soooo enchanting!

Reeeely, I just can't stand this much longer! It's enough to get any girl in a twirl. Egad! Do you know what they're doing now? That nice columnist-commentator Erskine Johnson is sponsoring a contest and the prize is—BOB CUMMINGS!!! My eye teeth—my pearly eye teeth I'd give to win that prize! Seems all you have to do is write a letter on "How and where I'd spend a day with Robert Cummings." My goodness! (As if you could get all that in just one little letter!) The girl who wins actually will get that darling man for a whole day, and she'll get to say where and when. Judges of the contest are Irene Rich, Joan Leslie and Gracie Allen. Lemme see, where **did** I put my king-size stationery?

Seems like I've been going on since Time began—I'll be back next month with more lowdown on the higher-ups.

The End

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Above: Mrs. Krimsier before she took the Success Course. Right: The lovely Edythe Krimsier of today with a new beauty she knowshowtokeep.

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MONEY BACK IF NOT COMPLETELY SATISFIED

ALAN LADD INTERVIEW

(Continued from page 36)

some morning if I would come around early for a visit.

It was 9:30 a.m. when I knocked on the dark green door of the substantial house on the quiet shaded street a short distance from Hollywood's business district. A maid, in white uniform, let me in. I waited a few moments in the living room. It was a pleasant room, rather formal, done in a monotone of green.

My first glimpse of the screen's most handsome tough guy was pleasant. He is well developed, though his features are rather delicate, his face and head rather narrow. He was wearing cinnamon-colored corduroy trousers over a pair of tan high-heeled cowboy boots and a creamy silk sports shirt, monogramed. His blond hair, his suntanned skin and his clothes were only a few tones apart. Very nice.

We started right in on ranch talk. Alan said it was the first big thing he'd ever bought. This Hollywood house belonged to Sue, since before they were married. He couldn't afford to buy such a house until recently, because his original seven year Paramount contract had not paid him a very large salary. He'd signed the contract before he was a star. Finally, last summer, the studio broke down and tore up the old contract and wrote him "a new deal." (This is customary after an actor shoots to stardom. But often there's a lag between the time the actor becomes a star and the time he begins to earn big money. It's all up to the studio.)

But the ranch that he bought with his new money is nothing elaborate, Alan hastened to say. "Twenty-five acres, an old pool and bathhouse, both in need of repair, large stables and assorted small buildings, like a four-car garage with a lean-to attached. The main house burned down before I bought the place and it's all in bad repair," he said. Someday he'll build a new house. "Meanwhile I've convinced Susie to let me fix up one of the little buildings so we can stay there and see how we really like it. That's what we're working on now. The old lean-to garage and the old tool room will be made into the kitchen and living room. Two car stalls will become a couple of small bedrooms."

Object of the ranch is to raise horses: race horses and "a good saddle type." Alan isn't interested in racing. "We'll just breed them, bring 'em up to yearlings, then sell 'em."

The idea for having a ranch came from visiting his good friend, Joel McCrea, who has a cattle ranch, 3500 acres, about six miles away.

We finished our coffee and adjourned outdoors to a sunny geranium-edged terrace. Even here the roses canceled out all other odors. I asked Alan where he figured he would be today if he hadn't gotten that particular role in "This Gun For Hire."

"Still be doing bits."

How did he get the lucky role?

"They were looking for a new face," said Sue. "It was a low-budget picture and they figured Veronica Lake's name would carry it. We didn't have a film to show and what really turned the trick was a still picture we had of Alan looking tough. On the basis of that photograph they gave him a chance to test. Frank Tuttle, the director, told me that if it hadn't been for that still he would never have guessed Alan could do the role."

My glance shifted to the mild young man in the soft shirt sitting next to Sue. To me too, he was the clean-cut college boy type, his fine features and sun-bleached hair made him look almost pretty. Yet, knowing about his spectacular success as a tough guy, I could pick out the qualities he uses to transform himself into a movie menace: the low voice, the sober, never-animated face, the shy man-of-few-words manner, the knotted inwardness.

When he drew the part, had he guessed it would make him famous?

"People go for a hard man with a touch of weakness in him," Alan said. "Softness, I guess, is what I mean. Like in 'Casablanca' up there in that room where Bogart breaks down because of the girl."

I asked what pictures Alan had finished that haven't been released, or at least haven't been released all over the country yet. He said "Two Years Before the Mast," "The Blue Dahlia," and "OSS." "I keep doing pictures, but they keep them on the shelf in a can for so long. You know I've only had two pictures released in four years, 'And Now Tomorrow' and 'Salty O'Roark'."

And that's dangerous for a star?

"Could be," he said. Susie cut in, "Fortunately, we're proud to say, people haven't forgotten him. His mail has proven that. We've never used a signature stamp on photographs and Alan sits home on his days off signing pictures and dictating letters when he could be out playing some game."

I learned it takes three full-time girls at the studio to open and sort Alan's mail and that two more secretaries take dictation at his home. Susie puts a lot of time on it too and she probably can be credited with the idea of offering a $100 government bond to the fan who thinks up the best name for their new ranch.

I asked if she still handled all of Alan's business and she said no, another agent is now representing him. After she married Alan she found she couldn't go in and bargain for him any longer—"it was like trying to sell my own soul."

I asked Alan how he got started acting and he said it had been an obvious line of work because he'd grown up in Hollywood. "After school we used to walk through the graveyard (Hollywood Cemetery) where Valentino, Fairbanks, and the rest are buried, and we'd crawl through a hole in the wall that separates the graveyard from Paramount and play around the sets."

He started acting in high school plays, and the summer he was graduated, 1933, he went to the stock school at Universal Studios. He was dropped before the end of the session, an event that made him decide he wasn't an actor. I suggested he had been too young then to decide anything like that for sure.

"Oh I wasn't too young," he said, "I was a dummy in school."

"Oh honey!" Sue exploded, "that sounds so awful." She looked as hurt as though he'd said something about **her** scholastic standing! This seemed to make Alan feel bad; he took her hand and explained to me, contritely, that his father died when he was little and his mother moved him around from school to school.

What had he done after being dropped from the Universal school?

"Became the only reporter for a little San Fernando Valley newspaper," he said. "Later I switched to advertising manager. Then I left the paper and sold National Cash Registers. For a time I owned a hamburger joint —12 or 14 stools."

How had Alan gotten back to acting after deciding it wasn't his dish? "Oh I drifted around from job to job," he said. "Then one day I decided to try another school. It cost $50 a week. Sold my hamburger joint to pay the tuition. While I was going to the school I used to get a few little radio jobs, then Susie heard me. . . ."

"Columbia Artists agreed to handle me and I was happy," Alan said. "But I couldn't get Susie out of my mind. On my way over to sign with Columbia I dropped in to tell her my decision. I remember I went up there." Alan smiled at Sue and she smiled at him. "Susie came out of her office into the reception room and asked what I wanted to do. I couldn't think of anything else—I just said, 'Where is your contract?'

"After that I never had any more indecision. The main thing with Susie and me is, well, she's the first person in my life who ever—well—she was interested and I had somebody to talk to and we did a lot of talking."

Alan was sitting forward in a hunched position, the words kind of falling out of his mouth in the direction of his boots. "With Susie, for the first time in my life I relaxed and started having laughs. Like anything in life when you take it easier, things began going my way. Susie got me jobs in pictures—not big parts, but I worked steadily."

On the set, Alan Ladd is hard-working and serious. Above, with Director John Farrow.

"Darling," said Sue, "don't forget the fun we had, even though we had disappointments."

Smiling a little, he began telling me more about the two years that Sue spent trying to sell him. "We were together every day; I'd drive Sue to the studios and wait in the car. We would talk and have fun planning my campaign. And we found each other—er—good company.

I asked Alan about their three year old daughter, Alana, and he said she was upstairs "enjoying a bit of poor health." Seems she had a cold and this made it nice because she could stay in bed and be read to all day by her nurse. He pointed out that they had never tried to conceal their marriage or the arrival of their baby. "And the fans don't seem to mind. In fact, they take a great interest in our family life."

Alan added, "We were among the first Hollywood couples to talk about these things; people want home life now. You have to be a team with somebody in life—it seems a shame so many people forget that out here."

He was thinking of the many divorces in Hollywood and I was interested that he evaded using the word. His manner of talking—absence of the crucial word, the unfinished sentence—I figured, came from shyness plus the fact that he doesn't possess a glib tongue.

"With Susie—anything that comes on my mind—we talk and talk—and figure," he went on. "By the same token I don't go out and unload to somebody else. With some people that little thing inside breaks down and all those things and plans go into the other. With Susie, aside from love—putting love aside. . . ."

I interrupted—how could you separate love from their relationship?

"You can't," he said, "But that understanding is there—Susie is the only person in my life who ever—it's there. You know it's there—the day I walked into that office. . . ." That was the end of the sentence. There was a nice warm feeling around us and it wasn't just the California sun. I stood up to go so that they could be off to the ranch.

THE END

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SAILS SET FOR HAPPINESS

(Continued from page 35)

serious, too conscious of a living he had to make. He came to Hollywood more than a year after Barby did, as dispassionate as she about what pictures had in store for him but for a different reason. To him, movies were a comfortable means of marking time until his old vaudeville partner got out of the army and they went to work again. Bill himself had been in uniform for a short spell, until they discovered he had something wrong with his back. And, when they released him, he was lost alone. Then a guy got him a contract and he took it, not meaning to stay, not thinking he had enough on the ball to be a really big star, just—honestly!—to pass the time until the war was over.

It was a job, however, and he did the best he could with it, in his own fashion. But, to Barby, it was a joke. She was so young and inexperienced that she kept on being the butterfly in Hollywood that she had been in Rockford and Chicago. She had dates by the dozen. This infuriated Bill, when he knew her well enough to be aware of what was happening. It insulted his sense of dignity. If she had a contract, she should at least **try** to keep it—as he was doing. She had more beauty than he had handsomeness, he said. She could **learn** to act, keep appointments, **seem** interested.

And Bill's continual harping got on Barby's nerves—though she admitted that he might be right and that he was fun. Then she saw the light, once some good reviews came through on a picture she had done. The newspapermen said she was charming, that she might get somewhere. Suddenly, the thing wasn't such a game. It was a career, a running, thrilling battle which she might be able to win if she tried.

Bill, with satisfaction, watched the new idea take hold of her.

"She changed," he told me recently. "She got over all those juvenile things—by herself. And she's going places!"

That's typical of the two of them, too: one is always telling someone how wonderful the other is.

It all started a month after Bill had been signed, in June, 1944. By that time, Barby had been out here for fifteen months. And there wasn't a lonelier girl in town.

That sounds ridiculous, I know, when you consider Barby herself and the fact that she was living at The Hollywood Studio Club with a hundred other professional girls. She knew a lot of the residents there, was with them constantly, always had someone with whom to talk to and play. Yet, it was the first time she had ever been so far away from home in her life and she was only twenty-one. These were all **new** acquaintances, and were **only** acquaintances for the most part. For, despite her seemingly easy friendliness, Barby does not find it a cinch to become intimate with people quickly. The girls were still only half-friends, therefore, not the chums she had known for years.

There was a guy she had been going with, too. It was one of those zip-zip things, too quick to last. And it had finished, as they had both been afraid it would. Barby, after that, felt lonelier than ever.

She ran into Bill one day in the office of the RKO dramatic coach. Someone introduced her. That's how it all started.

"I wasn't impressed," Barby says now, grinning sidewise at Bill.

He grimaces. "I'd had better-looking girls in the past. I didn't even notice her!"

Then they both giggle.

Barby takes up the tale. "For some reason, Billy could always tell when I was low," she goes on. "We'd see each other around the lot and he was 'Friendly Joe.' If he noticed a half-hearted smile on my face, he'd say, 'Coffee, kid?' and we'd go into the commissary to talk."

She glances sidewise again.

"I'd always pay the bill, of course."

Bill nods, solemnly. "She was making more money than I was. She could afford to pay!"

Barby kicks him under the table.

For a while, then, it was the two of them and a cup of coffee. Later, it was three, since they were joined by Bill's best buddy, Eden Nicholas, a singer who was also under contract to RKO. It was, as Barby says, "high school stuff. We were the Three Musketeers and all that. It was like meeting for a coke in the corner drug store and discussing all the teachers."

At the time, Bill had no desire to get tied up with any girl. He was on the burned-child side about his first marriage, an alliance with a St. Louis girl contracted when he was nineteen and too young to know what was cooking. It hadn't worked out, and Bill had sworn himself another oath: to stay fancy-free. But good. He told the sister of the guys with whom he was living, the Weir brothers, that he thought Miss Hale was a very nice girl but that he would never get serious about her.

Ummmm-hmmmm. Yeah. Sure.

Barby, as I said, was still getting over the other boy. She liked Bill as a friend, yes, but when she wrote her mother and mentioned him she added,

"He's a wonderful person, Mother, but don't worry: We'll never get serious about each other!"

Sure. Yeah. Ummmm-hmmmm!

After a spell, the Three Musketeers began going out to dinner together. One night, by some mistake, she and Bill actually went

Barbara Hale and Bill Williams have eyes only for each other, not the wedding cake.

out alone, without Eden. They wandered over to Villa Nova for spaghetti and a glass of wine, and much to their surprise they found they had even a better time alone than with the third member of the company. That was fine. They began to do it a couple of times a week, then three times, then four times, then five, and six, and seven. Ultimately, they were seeing each other not only every night but every noon for lunch at the studio. This came to the attention of the RKO-ites with such force that at last they cast the pair of them in a picture together. It's called A Likely Story—and they aren't kiddin'!

Meanwhile, Bill was working on Barby to do two things: study acting more seriously and save some money. He himself was taking dramatic lessons like mad, and he dragged Barby into them, too. They got to the point where they were reading scenes to each other morning, noon, and night. It paid off, of course: neither is exactly a slouch in the let's-pretend department now.

The money thing was tougher. Bill, you see, had always been a great guy for insurance. So, when he got his contract and was sure of some dough coming in every single week for a while, anyway, he began inquiring about annuities, those lovely deals the insurance companies have that pay off in lump sums after fifteen or twenty years. He got himself one and made Barby see the light, too.

The result of this was that they both got so hopped up on the subject that they were putting all but a minute portion of their weekly checks into the hands of the insurance men. You may have read that before and thought it was a publicity gag. Believe me: it was and is not. At this point, Barby gets $33 a week from her check for **all** her expenses, including food and clothes, and Bill gets a snappy $35. Thus the fact that Peter Rathvon, present president of RKO, gave her a gift of her wedding gown was a distinct help! And a beautiful gown it was, as you can see from the picture on the opposite page.

Now, they're married. And the funny part is that neither of them can remember when they first got the idea that they should be. It was sometime after Barby had gone home to visit her parents last year. She missed him, she found. And, when she came back to Hollywood, they kidded about it. Then they were kidding on the square, evidently. They don't know, exactly.

They had to wait until June for Bill's divorce to become final. That date coincided, by accident, with the first free time they had both had in over a year. So they hied themselves to Rockford as soon as the gong rang.

They come from different places and different ways of life. Each knows a part of existence the other has never dreamed about. Yet, through the months of their coming close to one another, they have blended into complete unity. They are inseparable, interdependent, good for each other. Barby has taken the excessive seriousness from Bill; Bill has rubbed some of the flippancy from Barby. They're so much alike both young, charming, amusing, intelligent, and ambitious. They have found each other in the melting pot of Hollywood and, if they have anything to say about it, they will never lose each other again.

The End

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HE BLUEPRINTS HIS MOVIES

(Continued from page 46)

says he, "I have never had a desire to tell a story. I have never walked in with a script and said, 'I want to make this.'

"To me, they hand you a problem. How are you going to solve it? What is your attack? What is your tempo going to be? How are you going to treat this problem to make it fresh, give it substance?

"Every problem strikes me as one in construction. I think it all stems from the fact that my entire training was as an architect. What is your foundation going to be? What is your structure? What are you going to use on the outside for trimmings, for froth?

"Everything in motion pictures comes up as a new subject and has to be handled in a new way. That's why I like directing better than architecture. You can get stuck in architecture, you know. You can sit at your desk blueprinting one home after another, or one building after another. The only variation is that when you get through, sometimes you discover you left out the bathroom. Of course, in pictures, you find you left out the plot once in a while!"

Leisen's story is the kind that draws thousands of less gifted people to Hollywood in the belief that success is 99% luck. It is true that he's had smooth sailing almost from the start of his career in pictures, but the reason Lady Luck has smiled on him is that he came here equipped by both talent and training to contribute many things of outstanding value to the motion picture business.

One of the most versatile people in a community noted for the versatility of its inhabitants, Leisen has a long list of sidelines. Besides directing movies, he's artist, sculptor, architect, interior decorator, dancer, dress designer, aviator. And just to fill in his spare time a few years ago, he opened a men's tailor shop in Hollywood which cleared $12,000 the first year, and is now being moved to larger quarters in Beverly Hills. Recently he bought an apartment building on a hillside above Sunset Boulevard, with a magnificent view of the city. He is changing the architecture of the building to Georgian style, and has decorated the four-room apartment which he occupies in modified Regency.

According to his own interpretation, architecture should not be listed as one of his accomplishments but rather as the basis for all the others. He approaches each activity in the way he was trained to approach problems in architecture.

In spite of the important influence architecture has had on his life, Leisen spent only a short time at it. Following his graduation from Washington University, in St. Louis, he worked as a draftsman for the architectural firm of Marshall and Fox, in Chicago, but this soon proved too confining for that composite brain of his. He decided to be an actor, and forthwith came to Hollywood.

After doing extra work for a time, he heard that Cecil B. De Mille needed a costume designer for "King of Kings," so he whipped up three costumes in two days, and landed the job. He stayed with De Mille for 12 years, acting officially as costume and set designer, and unofficially as assistant to everybody at the studio who wanted assistance.

Because he has learned the business from the floor up, and because of his intense enthusiasm and energy, it's a physical impossibility for Mitch Leisen to confine himself to the actual direction of a picture. He works in close harmony with technicians on all phases of his pictures, before, during, and after shooting. He dashes off blueprints by the dozen, and when he takes a notion, which is fairly often, he can pound nails and splash paint with the best of them.

It's undoubtedly the architect in Mr. Leisen that makes him a stickler for authenticity in every last detail of sets and costumes for his pictures.

"You simply cannot fool audiences about these things," he insists. "If you allow any inaccuracies, the audience will know it.

He is emphatically opposed to any modification of period styles, for instance, in order to make them look more attractive to modern audiences.

"In 'To Each His Own,'" he explains, "which goes from 1918 to 1944, we made no compromise with the styles. We didn't go to extremes with the fashions, but I wouldn't modify them.

Incidentally, Mr. Leisen is one of the few directors who takes infinite pains with the extras who work in his pictures. That's because, he says, when he worked as an extra himself, he used to come on the set feeling confused and vague about the picture, and never sure what he was supposed to be doing. With his passion for accuracy, he believes that extras, even though they are expected only to serve as "atmosphere," can do that more effectively if they know something about the story, and the whys and wherefores of their position in it. When using extras, he always takes time to explain all these things to them.

Like most people with strong creative talent, Mr. Leisen tires of a picture by the time he finishes it, and says he suffers agonies when he attends previews.

"Before I see a preview, I always want to cut everything. I get together with the cutter and say, 'Let's cut this—and let's cut this,' until he finally shuts me up with, 'Do you mind leaving **some** of the picture so we'll have something to preview?'

"It has all taught me to keep my big mouth shut, and not to worry. After all, a picture will be made, it will be shown for a few weeks, and in six months nobody will ever remember it. To me, pictures are a job of the moment. What you do today won't be the best you could do tomorrow, because by tomorrow you should have learned something.

"I don't believe in taking things too seriously, and I think we need a lot of laughs as we go along. If you can say of a job, 'I did the best I could today—but I hope tomorrow I can do better'—that's all right. There are a thousand ways to tell a point in pictures. All you can do is decide which way you want to do it, how much you want to spend, and then build it the best you can."

There he goes—architecture again. But nobody cares what he calls it—architecture or directing—so long as he keeps on doing it.

The End

(Continued from page 23)

orous congresswoman who has her mascara-ed eyes on the Governor's mansion. Sylvia Sidney's the oh-so-gorgeous C. W. whose ambitions run the risk of a nose dive when she bucks up against George Raft's political machine. You can almost figure out what happens next—but you'll enjoy it. Jerome Cowan, Sara Haden and Alan Edwards have a share in determining the lady's future, too.

CENTENNIAL SUMMER (20th)........◆◆◆
Reminiscent of "State Fair," in its music, mood and tempo, this nostalgic film in Technicolor will keep you humming long after the lights go out. This is the late Jerome Kern's last musical, and songs like "Up With the Lark" and "In Love in Vain" are catchy, tuneful and easy on the ear. It's all about the big Centennial Exposition that took place in Philadelphia in 1876. Pretty Jeanne Crain and the luscious Linda Darnell get a chance to wear hoop skirts and pile their hair up in curls, and for real drool there's Cornel Wilde as a dashing young Frenchman in charge of the French pavilion at the Fair. The cast is large and competent. Bill Eythe is an engaging love-sick swain and Walter Brennan, Constance Bennett, Dorothy Gish and Barbara Whiting are among those frolicking at the Fair. Directed and produced by Otto Preminger, who can always be counted on for a topnotch film.

UNDER NEVADA SKIES (Rep.).........◆◆
Roy Rogers and Triggèr keep their fans happy with a western whodunit complete with murder and mystery. It's an exciting fight to the finish with Roy, Dale Evans, Gabby Hayes and the Sons of the Pioneers emerging triumphant. This epic won't disappoint Roy Rogers' fans at all—or the moviegoers who say they can take the King of the Cowboys or leave him alone.

PERSONALITY KID (Columbia)...........◆
Trouble, trouble and more trouble! That's what an eleven-year old boy (Ted Donaldson) gets when he tries to solve the problems of his older—but not wiser—brother (Michael Duane). Anita Louise is pretty and sympathetic as the girl friend, and there's a happy ending for those who like 'em that way.

LADY LUCK (RKO)...................◆◆
Barbara Hale, one of the most natural and talented newcomers to hit the screen since Ingrid Bergman, has her first starring role in this romantic comedy of love versus gambling. (See page 34 of this issue for the story of Barbara Hale's real romantic interest.) Robert Young is the man in her life who can't resist a dice roll, and Frank Morgan, James Gleason and Teddy Hart are his colleagues who help make the chips fly in their quest for easy money.

DOWN MISSOURI WAY (PRC)...........◆
Here's the story about Shirley—a mule! Martha O'Driscoll has the odd job of training said mule to be a scene stealer in the movies and Eddie Dean, John Carradine and Roscoe Ates are in the supporting cast.

IT'S GREAT TO BE YOUNG (Columbia)...◆
If you've every sympathized with the performers at a mountain resort you'll appreciate the difficulties of Jimmy Lloyd, Robert Stanton and Jack Williams who try to make the customers laugh at Oak Lodge. Comely Leslie Brooks falls in love with one of the entertainers and Jeff Donnell is the innkeeper's daughter who tries to get into the act.

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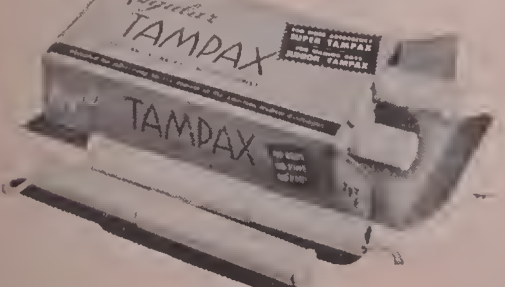

Accepted for Advertising by the Journal of the American Medical Association

BLUE RIBBON INTERVIEW WITH BETTY HUTTON

(Continued from page 43)

hood. Betty and her husband, young Ted Briskin, are expecting their first child soon. Betty is extremely hopeful that she will have twins!

I always believed in
being sensatonal!

But more of it probably comes from Betty's sure knowledge that at last she has won—in marriage as well as in her career—the thing she craved and fought for: security.

The hectic Hutton never made a secret of her romantic uncertainties. Would a suitor be interested in her—or in her success? If he were sincerely interested in her, but was himself less successful, how could she give him full measure of respect? Young Mr. Briskin was the answer. Born to wealth, he had made his own success, starting as a worker in his father's camera factory in Chicago. He is still his own success, with his own camera company in Hollywood.

An which believe it
or not, I am B. Briskin
Vice President of Briskin
Camera Corp. - naturally
first & only V.P.

Betty has security in her career, of course. It is, happily, a security about which she is neither placid nor complacent. It's just there,

The world was
complacent once -
and look what
happened to it!

and she likes it. She doesn't have to "holler the loudest," either literally or figuratively, any more. And that's a nice feeling to have, at 25 or any age. She can plan it from here, and she is planning.

In "The Miracle of Morgan's Creek," in "Incendiary Blonde," in her new "Cross My Heart" and in her forthcoming "Perils of Pauline," there are substantial glimpses of the Hutton plan. Harum-scarum Hutton is working her way gradually into dramatic acting—gradually, so nobody will be too startled. Producer Charles Brackett has seen enough of Betty's emotional ability—as Betty intended that all producers should—to cast her as "Madame Sans-Gene."

After my next French
lesson I'll know
how to pronounce
it!

When Betty draws the kind of picture she really hopes for—"a simple story about everyday people"—don't be surprised if the Hutton pulls down an Oscar.

She can do it. She can do it because she has learned her trade the hard way. She knows show business forward, backward, and up-side-down. She has always been

Wait'll you see me
as Pauline, the cliff
hanger.

serious about it. Once, when money was still hard to get, she devoted nearly a year of her theater-going to one study only. She studied how the real stars made their stage entrances and exits.

Betty got as far as the eleventh grade in school (by being "skipped" three grades) but her education didn't begin or end in school. It has been going on since she was born, and it will continue after she's a grandmother.

Betty has been taking private tutoring in French, history, literature and other cultural subjects—"things I need to round out my education," she explains.

I was tired of being
a square in the
social circle.

Like frosting on a cake, this is pleasant but unnecessary. Betty Hutton was born smart, and she was born knowing how to learn—from everybody and everything.

If, for instance, she has never heard of old Josh Billings until now, you can bet that by sundown she'll know all about Josh. She'll

Boy bring me my
Britannica!

know it was Josh who said "Poverty is the stepmother of genius"—another line which might have been written of Betty Hutton.

Betty's father departed from their home in Battle Creek, Mich., when Betty and her sister Marion were little girls. Their mother

That's Pep's home
town too!

worked in various Michigan factories to support them. Betty and Marion did baby-minding and other chores to help.

Genius asserted itself when they discov-

Me and Einstein!

ered that customers in dance halls and cafes would throw them dimes and nickels if they did what they liked best to do—sing songs.

Truant c' icers often made this difficult. This obstacle doubtless contributed to sharpening Betty's wits, as life in a Detroit tenement would likely do in any case.

Those were tough times. One Hutton memory which partly explains Betty's lasting devotion to her mother is of the time they came closest to going hungry: "We were down to our last can of beans, and Mother said she wasn't hungry so we could have more!"

And mom and I
think its a pleasure
to diet now!

But those times intensified Betty's craving for the stage.

"Even as a little girl I loved to perform," she recalls. "I was a skinny, ugly kid with a big scar across my face—(a boy shoved me off a pier against a board with a nail on it)—and performing was the only way I could get the spotlight."

Can't remember when
I wasn't a ham!

That scar is practically invisible now, and the "skinny, ugly kid" has grown into a beautiful hazel-eyed blonde, but the old theatrical urge born in childhood has never faded.

Every Hutton fan recalls how Betty began literally "hollering the loudest" when singing, at 15, with Vincent Lopez's orchestra. Her songs weren't going over, and she was due to be fired. Told of this, she went on

A miserable failure
at 15!

that night and fairly tore her song to shreds, "hollered the loudest" for a sensational hit. She repeated in a New York club, and in vaudeville and in Broadway musicals like "Two for the Show" and "Panama Hattie."

She had to do some battling over her contract with Lopez in those days, but in pictures her fighting capacity has had little exercise. Paramount and she generally see eye to eye on her roles. If it ever happens otherwise, she'll be up at the front office with her dukes up.

Watch out for my
tricky right

When she battles now, it is generally for others. Loving show business as she does, she has a keen eye for talent. If she thinks such talent is neglected, she'll "holler" to the bosses, as she did about Diana Lynn

(Continued on page 81)

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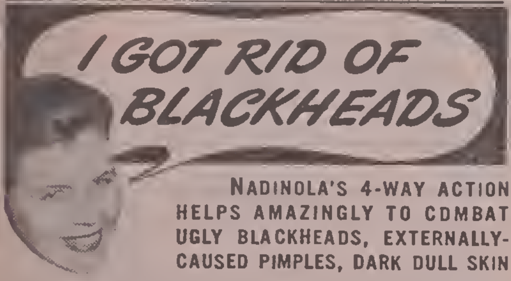
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2. Selection of the 24 best questions will be made by the QUESTION BOX judges, and with a view to contributing interesting or important information about the star who's being question-interviewed. Alternates will be offered Miss Turner, however, if there are questions submitted which she would prefer not to answer.
3. Each question submitted by a reader must be accompanied by the QUESTION BOX coupon giving name and address.
4. If you've a candidate in mind for the next 24 DOLLAR QUESTIONS "witness," signify your nomination in the space provided on the coupon.
5. Official closing date for the Lana Turner QUESTION BOX will be midnight, September 10, 1946. Entries received with a postmark later than September 10 will not qualify. All questions submitted will become the property of Movieland.

MOVIELAND'S QUESTION BOX

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Next Witness..

(Continued from page 79)

and, more recently, Billy DeWolfe. Oddly,

I'll probably end up an agent!

considering her youthful poverty, she never screams about money. Not any more. She likes expensive furs, the finest tailored suits and "dressy" clothes, but she can afford them and she's not grabby about salary.

Show business is so much a part of her that money is almost secondary to billing.

If I can't be first I don't want to play

She has a showmanly aversion to playing second fiddle, winning second prizes. Typically, when she was offered her original "Panama Hattie" role in the screen version, she turned it down—because it was second lead to Ann Sothern. She went instead to Paramount, where the chances for first leads looked rosier.

The Briskins live in the small California farmhouse in Brentwood which Betty purchased just before her surprise marriage in 1945. When she married Ted, Betty wired back instructions to her decorator to put masculine touches in at least part of the house.

His latest instructions deal with a nursery.

They have a swimming pool, not for show but for swimming, and a constantly growing library. As for music, she likes it all but prefers jazz because "it's happier and makes

Do you want to hear the latest Hutton records?

me feel happy while sad music depresses me." The Briskin meals are simple—"I can't stand rich sauces or fancy food," says Betty. "If it's not simple, it makes me sick."

Another feature of the Briskin home is dolls. Dolls and teddy-bears.' Betty can't get enough of these because, as she says, she never had a real childhood. There are enough dolls and teddies there to keep that Briskin baby happy for years.

And speaking of that baby—maybe the Briskin neighbors better be prepared. All infants enjoy an inalienable right to exercise their lungs, and this youngster will be Betty Hutton's child, Betty Hutton who believes in

His mammy done tole him!

hollering the loudest!

The End

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SHORT HAPPY DAY WITH GREG PECK

(Continued from page 49)

room) but because of his contentment on this location.

Thirty days, and he was still happy, even after he had been doing a fight scene in the boiling sun all day long. We had spent only one day there—just watching—and we knew our good nature wouldn't hold up for a month of this.

"You see," he explained, "I'm saving about 150 hours on this picture. No make-up. No change of costume. Same clothes all through. Not even a tie to tie."

Greg developed a good tan before the picture's start and promised Director Zoltan Korda that if it faded he'd use a sun lamp, if he didn't have to wear make-up. That saves him an hour a day. There were no lengthy sessions with tailors, for his single outfit, that of a big game hunter, consists of khaki shirt and trousers, laced chukker boots, a hat with a cobra-skin band—all stock equipment requiring no fittings—and he didn't have to spend a lot of time changing costumes between scenes. Hence he figured he was saving those 150 hours.

He also pointed out that despite certain location inconveniences he was able to fly home week-ends. In addition, he had chances to swim, time to read and work on a screenplay he's writing, play baseball and poker. It wasn't so bad. . . . Well, Greg Peck is a good natured guy and takes things with the serenity of a Senator just re-elected for his third term.

Things weren't exactly serene for some other members of the troupe. We'll get to that, but let's first sketch in the **why** for this month-long location.

Co-producers Ben Bogeaus and Casey Robinson paid Ernest Hemingway $85,000 for the screen rights to "The Short Happy Life of Francis Macomber," which is a lot of lettuce for a short story, even though Hemingway himself likes it better than any other he's written, and even though it has that nice long title. (Five will get you ten that the title will be more happily short by the time it reaches the marquees, anyway.)

It's the highly dramatic story of a young man—Francis Macomber, with mints of money, good social position and a beautiful wife. Mrs. M. isn't entirely happy, because she believes her husband a coward. They have marital rifts and in an effort at reconciliation go on a big game hunt in East Africa.

In the heart of the lion country Macomber hires the most expensive guide available, one Robert Wilson. Mr. M. proves he is a coward. Mrs. M. goes for Wilson. Mr. M. gets his dander up, proves he possesses bravery, then is shot as he's firing at a charging wild buffalo. His wife fired a shot at the same moment. Did she mean to hit Mr. M. or the charging bull?

Bogeaus and Robinson splurged on their cast as lavishly as on their price for screen rights. Robert Preston, just back after three years as an Army captain in the European theater of operations, was borrowed from Paramount for the role of the short-lived Macomber. Joan Bennett was borrowed from her own company, Diana Productions, as Margaret, the unhappy wife, and Peck, Hollywood's busiest star during the last three years, was assigned the rugged role of Wilson. Zoltan Korda, who has specialized in outdoor epics since "Elephant Boy," is the director.

They couldn't skimp then on setting. A camera crew was sent from London to Kenya Colony for outdoor shots and their authentic thousands of feet of film were shipped to Hollywood. The location department searched Arizona, California, Texas and other states for spots that would "match" that African veldt, then remembered that "Trader Horn" with a similar background was shot near Tecate, in Baja California, many years ago. That was their spot. The acreage was leased from the Mexican government.

Tecate is mainly a brewery town, with no room to house a troop of 125 extras, crew and stars. Tijuana, the nearest town is 35 miles away and lacks hotel space. The nearest hostelry big enough for the troupe was the resort hotel at Rosarito Beach, about ten miles south of Tijuana. The studio rented the place, but it meant transporting the company forty miles each way to and from the location.

When shooting had been on for a month Bill Pierce Jr., a very genial guy who directs publicity for Mr. Bogeaus, thought it would be a great idea if we spent a "typical" day with the company and interviewed Mr. Peck. We considered it a great idea, too, because Mr. Peck is one of our favorite Hollywood people. We didn't know about those "typical" days.

We arrived at the Rosarito Beach Hotel just in time for dinner. Joan Bennett was the only actress in the company. Her maid, a hairdresser, wardrobe woman, a seamstress and company nurse were along, so she wasn't exactly unchaperoned. (She always dressed for dinner, however tired she might be, and the men loved her for it.)

After dinner the stars, director and cameraman saw the previous day's "rushes" on a portable projection machine. Then the inevitable poker game started. We assured Greg our interview could wait until the next day, between scenes, and he joined "The Boys." We were glad to go to bed; we knew everyone got up at 5 in the morning. Even two Mexican orchestras, alternating to provide non-stop music, couldn't keep us awake!

When we reported for breakfast at 6, Greg informed us that he had already been swimming.

"Bob Preston and I have a swim every morning before breakfast. The natives think we're crazy, because none of them ever swims before noon," Greg laughed.

"The customs officials at the border also wondered about my sanity when on the way down they found 850 pounds of bar bell exercise equipment in the back of my car. I've been using it every day for the last three years and I didn't see any reason to leave it home."

Maybe it's the exercise, maybe it's because he, by his own statement, "eats like a horse," but at any rate Greg has gained 22 pounds since he started his Hollywood career three years ago, despite going from one picture to another, all with long production schedules and with practically no vacation time

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between to give him a rest.

Seven a.m. and time to start the two hour trip—only forty miles, but on that road it takes 120 minutes—to the location site.

"Mostly every trip one of the cabs breaks down, then we all stop and help fix it," Peck assured us as we bumped along the dirt road, and at that psychological moment the cab ahead screeched to a halt. A blowout.

When we reached the shooting site first thing on the schedule was a dramatic and rough scene. Bob, as Macomber, has discovered his wife apparently is having an affair with the guide portrayed by Greg. In his ensuing rage he hits a mess boy. The head native guide intercedes and starts fighting Bob. Greg separates them, then Bob swings on his rescuer and they swap blows until Bob is subdued.

All morning this sequence is filmed—long shots, medium shots, up from the ground, down from the trees. Korda has won the nickname of "One More Shot." He is a perfectionist and shoots until he gets **exactly** what he wants. Joan, the cause of all this battling, isn't in the scene, but she has come along to cheer on the combatants.

Greg, we learn, usually eats in fifteen minutes, then plays baseball. Bob plays too and, sometimes, even Joan joins the game. In keeping with the hunting motif of the story, they often have target practice. Bob and Greg are about even on score.

In the evening Greg writes on his scenario. He hopes to act in it, too. "I have commitments that will keep me busy three more years, but I can dream, can't I?" he asks. Sometimes he reads, if not in the mood for cards. During the location trip he has finished "The Hucksters" and reread the three volumes of "Captain Horatio Hornblower."

It is between scenes in the afternoon when Greg tells us about his flying lessons; he expects to buy a plane after he has passed the tests for his pilot's license. And he also tells us about his collection of false beards and mustaches worn by famous stage and screen actors. So far he has 104 hirsute adornments worn by such names as Paul Muni, John Barrymore, Richard Mansfield, William Farnum and Wallace Reid.

The work day was nearly finished. Bob was in a close-up. Greg, who wasn't in the scene, could relax and that's when he sank on his couch and insisted that he's a lazy guy and enjoying the location.

"The Mexicans have been most hospitable. They sent passes to everyone in the company for the races at Agua Caliente. They gave a big party for us at the brewery and sent a whole truckload of beer over here to the location. They don't try to crash the location to watch us shoot. The only would-be visitors come down from San Diego over week-ends to look for **movie stars** at the hotel. There aren't any airplanes flying over here to ruin the sound track on our film. We stop work at 4 and get back to the hotel by 6 in the evening. It's a good location," Greg assured us.

As we said, we were exhausted. Also bruised from the bumpy ride. We thought of the orchestras at the hotel that stopped playing at midnight only because they were bribed to stop—otherwise they play two more hours. We thought of getting up at 5; of fighting all day in the hot sun while cameras turned, of tarantulas and red ants.

We decided that Greg isn't a lazy man. He's just good-natured.

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HIDEAWAY HOME

(Continued from page 31)

tour. Others would have been extremely annoyed, but not Greer, and she did a noble job.

Now the war was over, and one of my first assignments was to interview Greer on location in Carmel, California, where she was working on her latest picture, "A Woman of My Own." I was immensely pleased for I was anxious to meet her again after a lapse of three long years, and curious to know if she'd remember me.

When I found her on the location site, she had just finished a shot, and was seated in a camp chair waiting for her next bit of action. One quick glimpse in my direction, and she smiled brightly.

"Hello!" she said. "We meet again."

This is one of the characteristics about Greer that seems to me most impressive. She never forgets a person to whom she has been introduced, and her reserve disappears the moment she begins to speak. Her power of recollection must be phenomenal when you consider the number of people she must meet in the course of a single month.

She was dressed in a simple French costume, with a peasant apron on which was embroidered a colorful design. Her famous red hair flew loose in the wind, and her green eyes seemed to pick up some of the hue of the sea behind her.

When shooting for the day was called off because of heavy mist, Greer and I climbed up a winding path to her trailer dressing room. Outside a brisk wind was rising, but the trailer was pleasantly warm and comfortable.

While I was overseas, I'd heard stories that Greer had been uncooperative with the press, an impression stoutly denied by people who know her. This probably arose from the fact that she was voted the most uncooperative actress by the Hollywood Women's Press Club. Yet someone must have gone askew somewhere, because once Greer started talking to me, there was no stopping her.

It would be a happy life indeed being a member of the fourth estate if all interviewees were as agreeable as Greer was. Uncooperative, did reporters say, of a star who gave one hundred interviews in less than twice that number of days? My own verbal session took place on her personal time, incidentally, and not during studio hours. How many other top players would have done it?

The first streaks of dusk crept across the sky as Greer finished. Instead of returning to the little village inn at which I was staying, Greer suggested that I drive to her home at nearby Pebble Beach for a cocktail, to meet her husband and to see their little house and gardens.

As we drove along the San Simeon highway, past the magnificent Lobos State Forest, Greer added a few pertinent facts to her fascinating life story. She is exceptionally proud of her mother, of whom she always speaks by her first name, Nina. "The saying 'Mother knows best' certainly fits Nina," said Greer. "As time goes by, I realize more and more how helpful she has been to me and the development of my career."

Greer's vacation house is set back on a sloping hill facing a small cove. The exterior follows the typical Monterey adobe pattern. Inside, Greer's warm personality is evident once you step into the high-ceilinged living room.

The walls are a deep crimson and the roof and exposed rafters overhead are a pearly gray. Heavy pearl draperies are a striking contrast to the walls. Three sets of French doors give on a railed terrace, which offers a striking view over pines and green lawns to the sea.

A large open fireplace adds cheer to the living room. To the right of the hearth is an electric phonograph and a portion of Greer's collection of records. At the far end is the dining room, and to the right of the entry are the bedrooms and den.

To accommodate weekend visitors there is a smaller guest house with two bedrooms. A redwood picket fence surrounds the house and informal gardens. No photographs have been taken here, and it is perhaps Greer's only possession which has not been widely publicized. She hopes to keep it that way, because it is here that she can escape from Hollywood.

Although it was cool, we sat on the terrace and continued our chat. Idly, I mentioned that in a few days the director of her picture would be shooting a scene which called for several hundred extras from among the townspeople and that at the suggestion of the publicity department, I had decided to stay and play in the scene. The idea was that I might find an inspiration for an article describing such a movie scene from the viewpoint of an extra rather than that of the star. It sounded like a lot of fun.

"Why don't you stay?" Greer said enthusiastically. "Spend tomorrow here as our guest, and then we'll all go out to location the following day for the scene."

I agreed, for who could resist such a tempting invitation from this charming Academy Award winner? Besides, I was highly flattered, since I knew that I was the first writer who had been invited to spend a day at Greer's "hideaway home."

Early the next day a studio car picked me up, and we made our way to Greer's house. Richard Ney, Greer's husband, met me with the news that Greer had been called to work, but that she would return early in the afternoon. Then he said, "Can you lay brick?" That question jolted me out of my sleepy state.

Within fifteen minutes I found myself garbed in old clothes, actually laying brick with Richard and the gardener. We were putting in a pavement in a small flower house, and we knocked off only once for a lunch of cheese sandwiches (which we made ourselves in the kitchen) and a bottle of beer.

About three we drove in to Carmel to pick up the food for dinner. We bought steaks, potatoes, and all the other items that are necessary for an outdoor barbecue. Richard said he would do the steaks on the forge-like contraption he had on the lower patio. Greer would make a special soup and sauce, and I ended up with—general KP detail.

By the time we wound our way back to the house, Greer was there. She had already removed her picture-making makeup, and un-

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like so many other stars, she was still as lovely as ever. Her fair complexion becomes fairer, and her hair sets off her coloring and her eyes in such a way that you marvel silently.

Preparation for dinner got into full swing. Greer disappeared into the kitchen, I made a valiant effort to set the table properly (I'm never sure where the silverware goes), and Richard went out to his forge. In a short time he had such a fire raging there and the sparks flew so high he looked very much like a be-goggled Vulcan wearing asbestos gloves. I expected the Forest Rangers to arrive any minute to put out the holocaust.

You wondered how those poor steaks couldn't avoid being burned to a crisp, but Greer assured me that they would be delicious. While we were waiting, Richard whipped up a cocktail. As Greer lighted the candles on the table, and we sat down to dinner, I felt as though I were a part of a motion picture scene I had watched her do so often on the screen.

Dinner table conversation invariably is a pleasant respite in the day, and the talk at Greer's table is no exception. Her voice is caressingly soft and evenly modulated, and as she warms up to her subject, she becomes more and more British in her manner of speaking. For instance, she still says "biscuits" for "crackers" and Anglicizes "flattery" into two-syllabled 'flatt-ry."

We talked about Greer's close brush with death when she was swept into the sea during a filming of a scene for her latest picture. Only the quick action of a nearby fisherman saved her from the boiling surf.

"Now I know how people feel when they are suddenly cut off from life," said Greer, her pensive face illumined in the flickering light. "For one moment I had a fearful pang of regret, but even then I remember that I hoped somehow I would come out of it all right."

After the rescue, Greer was eager to continue with the picture shooting but instead she was taken to the local hospital, where an examination proved that she had suffered a spine injury in the same spot where she had injured herself in a diving accident while a student at Grenoble in France. It took her a week to recover.

When we had finished our dessert, we moved into the living room. Greer set the phonograph with a stack of classical records, and Richard challenged me to a game of gin rummy, the winner to play Greer. (We broke even.)

Without a doubt, Greer is one of the most gracious hostesses I have met in many a moon, and reporters meet hostesses of all kinds, far and wide. She's efficient without being officious, and she never prattles endless social chit-chat just to fill the air with gay sounds. She has no use for gossip whatsoever. Throughout the evening not a single uncomplimentary remark of any nature passed her lips. She's vibrant and radiant and her charm emanates in warm rays.

Great actresses need ardent champions, and after a day at Greer's homey house on a pine-covered hill facing the sea, I am now firmly aligned in her camp of admirers. I, for one, will be her loudest trumpet-blower for her artistic achievements, and they will be just that, knowing that nothing but her very best will come from Greer.

The End

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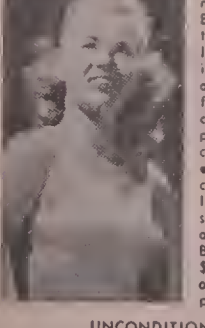

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HOLLYWOOD HOUSEMOTHER

(Continued from page 62)

can still get by. But speaking that line gives her experience, as much as well-needed cash, and radio is a frequent entrée to a movie producer's office."

(3) The present generation of stardom-seekers is much younger, more hep, alert, poised, shrewd, talented and capable of taking care of itself than all preceding ones.

(4) The outstanding reason for the failure of most aspirants to break into the movies is their woeful lack of talent. Hollywood terms these females "no-talent-gals." You need more than the proverbial pretty face and shapely pair of legs to get on the screen today.

(5) Girls with genuine acting talent who do not get a chance in pictures, usually miss the opportunity because they arrive in town with comparatively little money. Their funds run out before they get that all-important break. A thousand dollars, an adequate wardrobe, and above-average training should be the necessary Hollywood prerequisites for the ambitious young hopeful, unless of course, she has an uncle who happens to own a studio.

(6) Screen-struck girls who will "do anything" to get in pictures never last very long in them.

(7) It is easier for a girl to get a husband in Hollywood than a career.

(8) The most common error made by girls who fail to land a movie job in Hollywood, is the decision to stay in the screen capital rather than return to their home towns. This refusal to swallow pride, admit failure and try something else frequently leads to waywardness, trouble, and no end of romantic complications.

"Most young women," says Miss Williams, "won't agree with these conclusions. They feel that the best course of action any girl can pursue is to combine marriage and a career. They point to such actresses as Irene Dunne, Claudette Colbert, and Loretta Young as examples of stars who've pulled the trick." (Miss Dunne is married to Dr. Francis Chapman, a crack dentist; Miss Colbert to Dr. Joel Pressman, one of the best nose and throat specialists in the country; and Miss Young to Tom Lewis, advertising executive for Young & Rubicam) but the undeniable fact is this: virtually every top-flight actress who's attempted to mix marriage and career has eventually divorced at least one husband in the process, and in some rare instances, as many as five. Joan Crawford, Judy Garland, Deanna Durbin, Betty Grable, Constance Bennett, Myrna Loy, practically any female star you can think of will lend adequate testimony to that statement.

This doesn't mean that talented, ambitious, intelligent girls should make no attempt to become screen stars. Not by a long shot! Miss Williams doesn't think that at all. She merely says, "Of all the Studio Club girls I've known who've reached the top, those who gave up their careers for marriage are now the happiest. Dorothy Jordan, Jane Bryant, Frances Dee, and Kay Aldridge are just a few of the names I remember offhand."

A small woman with soft brown-grey eyes and a warm, possessive love for people—Marjorie Williams first came out to Hollywood in 1922. She had taught school in Indiana and Puerto Rico, and had made a fine reputation for herself as a kind, conscientious instructor. When the Y.W.C.A. offered the job of running its Studio Club in the heart of the famed and fabulous film Mecca, she gave up teaching, quickly accepted the offer, packed her luggage, and headed westward.

Those were the days of Rudolph Valentino, Milton Sills, Norma Talmadge and other stars who have now passed on or are busy collecting their old-age pensions.

When Marjorie Williams first reported to the Studio Club, she found it a beautiful old colonial building (which is now a church) housing twenty-two girls. Four years later, thanks in large part to Marjorie Williams' efforts and the contributions of various screen stars and business men, the Studio Club raised $150,000 and moved into its present quarters, a 4-story building located on Hollywood's Lodi Place, superbly equipped with sun decks, game-rooms, dating parlor, dining hall, little theatre,—practically everything but men, who are not permitted to visit above the first floor. There is a capacity, however, for a hundred girls. Naturally, when the capacity was increased two decades ago, the director's work proportionally multiplied. But Miss Williams didn't mind. She found pleasure in labor, dignity in work, satisfaction in the knowledge that the club was constantly bringing to dozens of girls seeking film work, more happiness and more opportunity for success.

Often Studio Clubbers start their careers in the strangest ways. For instance, three days after she secured her driver's license, 19-year-old Lou Harding who had once acted with the Pasadena Community Players, became a truck driver for the U. S. Rubber Company. A month later, she drove her truck into a sound stage at Universal Studios with a load of synthetic rubber. A talent scout ambling by, spotted her, quickly signed her to a contract. Weeks before, Lou Harding had vainly tried to get by the Universal gate man six times. But that's the way it goes in Hollywood!

A woman who's devoted the major portion of her life to a career, Marjorie Williams feels a little strange now that she's resigned from the Studio Club. No longer does she call for the little black book each morning, a book in which the night watchman jots down the names of girls who come in after 1 A.M. No longer does she interview girls, 18-35, who arrive well-recommended, to make application for club residence. No longer does she sit at her desk and watch the handsome young beaux call for their belles. No longer does she watch Edgar Bergen drive up for model Frances Westerman, oilman Arthur Cameron pick up Kay Aldridge, actor Bill Williams date little Barbara Hale. All that is yesterday.

Today, the little white-haired woman, no larger than a whisper, basks in the desert sun at Palm Springs, and occasionally admits to an intimate friend that she regrets never having been married.

"A career is a nice thing," she is wont to say, "only you can't run your hand through its hair."

The End

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BOGART AND BACALL

(Continued from page 50)

about me, were you? Afraid I'd get hurt?

"No, of course I wasn't." Vivian's hand shakes as she brings a cigarette up to her mouth. The car slows down.

"Why are we stopping?" asks Vivian. Marlowe's face sets in its accustomed hard lines as he stops the car.

"To settle something," he replies casually.

Marlowe looks at her, very much aware of her beauty—this girl who doesn't quite fit into the puzzle of a dipsomaniac sister, a father who hires a private detective (that's Marlowe) to find a blackmailer and a missing employe of whom he is fond. Marlowe can't afford to have anything more go amiss at this point. He studies her carefully.

"All right," Marlowe says, "let's begin with what Eddie Mars has on you."

"If he had anything, would it be any of your business? You've already been paid, haven't you?"

Marlowe sneers, "Yeah, by you."

"Are you after more money?" Vivian asks softly.

"I guess you've got a right to ask that. No, I'm not after more money. I've already been well paid. I've got another reason."

"You like my father, don't you?" Vivian questions. She's intrigued by this odd tough guy who acts like a pug, talks like a gentleman and is so bluntly inquisitive!

"Um-huh," grunts Marlowe.

"Then why don't you stop?" Vivian's voice comes in a husky whisper.

"Remember, I told you I was beginning to like another one of the Sternwoods." Marlowe's voice matches the huskiness of the girl's.

"I wish you'd show it," Vivian says slowly.

"That would be awfully easy," Marlowe replies in a curious tough-soft voice. His arm is around her and he holds her firmly as he kisses her.

"I liked that," Vivian whispers, "I'd like more."

Marlowe looks deep into her eyes and draws her to him once more.

"That's even better," her voice is low and vibrant.

"All right, now that's settled," Marlowe says, drawing away from her. "What has Eddie Mars got on you?"

"So, that's the way it is?" Vivian recoils as if he'd slapped her.

"That's the way it is—kissing you is all right. It is nice. I'd like to spend more time at it, but right now I want to know what Eddie Mars has on you."

The picture of Eddie Mars is before Vivian's eyes. Corrupt gangster, tough guy with a gun in his hand. But there's a reason she can't let Marlowe know. She just can't let Marlowe know anything now.

"If you say that again. . . ."

"I'll keep saying it till I find out." Marlowe's voice is hard now. "You're shaking again."

"Take me home," Vivian says quietly. Marlowe starts the car and drives off.

Thus Hollywood's most famous husband-wife team play their first screen love scene. The love-making is strictly in the Bogart "tough-guy" tradition, and Lauren adds her own sultry emotion. It's a great combination!

The End

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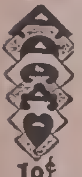

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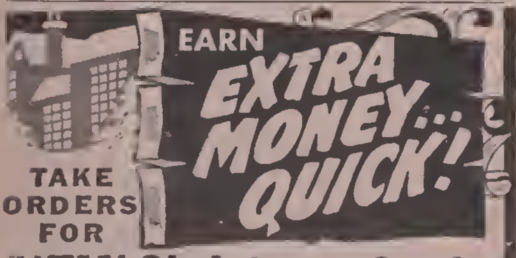

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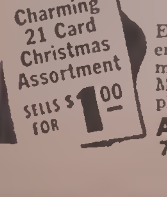

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ROBERT YOUNG

(Continued from page 59)

family has learned that it's healthier to stay out of Daddy's way till after coffee. He invites friends—the Jimmy Dunns, the Ralph Morgans, the Otto Krugers—to drop in at fantastic hours . . . and he never remembers to warn Betty beforehand. He's the proud possessor of a bright red motorcycle, complete with sidecar . . . and thirteen years of married life have taught Betty that when Bob feels the urge, she might just as well climb into the sidecar without arguing, because she's going to be taken for a ride whether she likes it or not. And she has long since given up protesting over the ugly, green-shaded bulb that hangs from the ceiling of their otherwise beautiful furnished living-room. Bob wants it there for handy use when he shows home movies, and there it stays.

What's more, like all husbands, Bob develops unaccountable quirks about Betty's clothes, insisting that green is the **only** color for her red hair. So Betty has to have a special wardrobe of green dresses and suits. She does assert herself, though, when it comes to her hats—he doesn't like a single one she owns, but she wears them, anyway. And Bob is all too willing to allow Betty to assert herself when it comes to the family finances, for he admits that he's just not particularly bright about money.

Matter of fact, the really pleasant thing about Bob's marital shortcomings is that he owns up to them readily, and can take any amount of teasing about them with an unconcerned grin-and-a-shrug. Nor does he mind letting his fans in on the secret of his domestic drawbacks. He's more than willing to let people know how normal he is. Let other stars worry about being held up as models of perfection, Bob reasons—he's going to do things the way he wants and hope that people will like him just as he is.

This disregard for publicity is a longstanding attitude with Robert Young. Way back at the very beginning of his screen career, when Bob decided that Betty Lou Henderson was the girl for him, his studio—Metro-Goldwyn-Mayer—begged him to reconsider his decision. In those days, studio publicity men considered it professional suicide for a young, romantic leading man to get married to "just any girl," even if she happened to be the girl he loved. Marriage implied middle-age and stodginess. If you **had** to get married, you turned the affair into headline data by choosing a glamor-coated movie siren.

But since Betty, who had been recently graduated from the University of Southern California, came under the "just any girl" heading, the press-boys chorused, "It'll ruin your career." Bob's answer was a polite sneer, and his only concession to his career was his promise to marry secretly and keep it quiet for awhile. Accordingly, when he and Betty went down to Santa Ana in Southern California, they didn't even take along a friend for a witness, lest the friend talk in his sleep. Instead, they cornered a nice-looking young fellow who was hanging around the courthouse steps. The fellow, the Youngs still remember, was most obliging, performed his role tastefully, accepted their thanks quietly, and then went to the nearest phone and called his paper in Los Angeles to break the big news.

The story was on the streets by the time the newly-weds returned to Hollywood. Then and there, Bob Young decided that it just wasn't in the cards for him to play the Hollywood game according to the publicity boys' rules. He wouldn't try to build up headlines for himself or to keep something mum because it might be "bad box-office." And he'd never readjust his private life to fit in with the popular conception of how a movie star ought to live.

Typical of this attitude was his refusal, only recently, to make news for himself by capitalizing on his first post-war party, held at The Club in Beverly Hills. "What's the use of bringing photographers?" Bob asked, when the studio gave him a list to invite. "This isn't a party for big-names—there won't be any stars or directors or producers. Of course, if you think the public is interested in seeing pictures of the service station attendant who takes care of my car, or the help from my ranch— But the answer is still no. How could a guest enjoy the party if he had to be looking over his shoulder everytime he wanted a drink?"

It's not that he wants to be uncooperative, Bob Young will assure you helplessly, as he tells you of these incidents. It's simply that he doesn't function in the publicity-wise manner that most Hollywood people adopt. Movie acting is his career—and he works hard at it—but he sees no reason for his reel-life to make any demands on the way he and his family conduct their real-lives.

Perhaps it was this very attitude which made him feel quite content with his status as "all-around second-best man" at Metro—a status which most stars would have resented. His bosses decided, in the first place, that he was good for light comedy, and set him off in that direction. Then along came two new chaps—Robert Montgomery and Franchot Tone—both of whom were not only good in light comedy, but excellent at it. Robert Young shortly began inheriting pictures which, while good, were not quite good enough for either Montgomery or Tone. It was the same thing when it came to heavier roles. "Let's give it to Young" was the chant when there was a script that Spencer Tracy didn't quite like, or one that wasn't just right for Gable. Finally, Metro decided to groom Young as their romantic juvenile. But the fans took one look at a newcomer named Robert Taylor—and there was Young in hand-me-downs again.

All of which was more than all right with Bob Young. He was successfuly doing the work he wanted to do—and since the studio wasn't interested in boosting him as a Number-1 man, he didn't have to cope with elaborate publicity campaigns. He was a steadily rising star, without any of the nuisances of stardom. What's more, he didn't run the risk of being "typed"; and the versatility he gained gave him such wide acting experience that he was finally able to become independent.

Although it may be stretching a point, Bob will jokingly tell you that his youthful desire to act is responsible not only for his present fame and fortune, but also for his happy married life. Betty was his first leading lady. At the time, he was a seventeen-

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year old high school senior, and he was given the lead in "Robin Hood," the school play. The girl who played Maid Marian was a fourteen-year old with a stylish windblown bob and a cute giggle—by name, Betty Lou Henderson. During their stage teamwork, they became friendly, and they remained "just friends" while Betty went on to a college course in dramatics and Bob held a series of unstimulating jobs with a building and loan company, a brokerage office and a bank. But during those years, all his free time went into acting—occasional bit parts in pictures, plus four years with the Pasadena Community Playhouse. His spare-time investment finally paid dividends when, in 1932, Metro gave him a screen test and sent him to Hawaii for a part in "The Black Camel."

It was a year later that Bob climaxed his long friendship with Betty by proposing to her, in spite of his studio's protests. When they finally did elope, though, it almost seemed that their actual married life was going to be a series of anti-climaxes. It was a Monday when they picked a newspaper reporter to witness their "secret" wedding. On Tuesday, the banks closed, leaving them strapped. On Wednesday, Betty lost her luggage. Thursday had an earthquake.

After that, though, life did settle down to normal—and Betty and Bob settled down to being Mr. and Mrs. Young and family. The "and family" was added when Carol Anne was born in 1936; and was enlarged with the respective arrivals of: Barbara Queen, four years later; Betty Lou, after another four-year interval; and the youngest Young daughter, last year. In becoming a father, incidentally, Bob realized a second ambition. (The first, of course, was to be an actor.) Nor was it long before a third dream came true for him, when he moved his family to an eight-acre ranch in the Valley called "Sleepy Hollow," which was a handsome estate, complete with pool, stables, children's playhouse, guest house, kennels, et al. But being a down-to-earth chap, Bob took it out of the sheer luxury class, by putting in time raising saddle horses and cultivating fruit orchards.

Had it not been for the war, the Youngs would still be living on their quiet Valley ranch—for Bob firmly believes that the country is the best place for children, and for sensible adults as well. But the advent of wartime gasoline rationing—plus the fact that little girls have to go to school—temporarily brought the Youngs back to the civilization of Beverly Hills.

At least, Betty and Bob thought it was temporary. Came V-J Day, and they were all prepared to return to Sleepy Hollow. But the small fry in the family greeted the news unhappily, for they had become so bound up in their school chums and the neighborhood goings-on that they couldn't bear to leave. Being a sincere family man, Bob immediately realized that it would be unfair to push his children into a life they didn't want. He decided that the ranch would have to wait until the little girls are old enough to readjust to simple country life.

But Bob definitely does intend to go back. He's buying more land in the Valley, and plans to build another ranch eventually. "I'm a farmer at heart," he smiles. "Close to the soil—that's the place to be." And that's where the Youngs are going to be, the advantages of Beverly Hills notwithstanding.

The End

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(Continued from page 38)

personally that they are true. Before I came here, I'd heard that Hollywood was cruel and callous, people were treacherous and you had to fight like mad for anything you might get. Instead, I've never received so much kindness and consideration.

Is it true that your name is Jan Allyson and not June Allyson? (Rita Lewis, New York City)

Yes, that is true. I changed it when I went on the stage.

Is it true that you and Robert Walker are not going to do team work any more because you did not get along well in your last picture? (Jessie Mae Henderson, Uvalde, Texas)

No, it isn't true! I liked working with Bob, but we both felt that if we were limited as a team to very young love stories, we'd miss out on other fine roles. We're both ambitious and want to play more exciting and difficult parts. For example, I'm working now in "High Barbaree" with Van Johnson. Next I do "Secret Heart" with Claudette Colbert.

What do you dislike most about being a movie star? (Edith M. Ellis, Flushing, Long Island, N.Y.)

Nothing! I've always wanted it, I dreamed of it, and sometimes, I must admit, I didn't think I'd make the grade.

Do you think it's wrong for a girl to 'phone a boy? (Lilla Hight, Falls Church, Virginia)

Perhaps I'm old-fashioned, but I believe the boy should make the dates and do all the pursuing. Of course there's nothing wrong in a girl calling a boy if she has a legitimate reason for doing so.

Were you ever shy? I'd like to know how to overcome shyness. (Pearl Hershkowitz, Bronx, N. Y.)

Yes, I was shy, and I'm afraid I still am at times. When I was at school, I thought I was homely and that no one would want to be friends with me, so I hung back. The other children thought I was snooty and left me alone. The trouble with me was that I wouldn't go half-way. You must do your share if you're to be popular. Force yourself to open doors: other people are too busy to bother unless you make the first move.

What did your first formal look like? (Idella Johnson, Republic, Washington)

I never had a real formal until I was in pictures, because I didn't have enough money to buy one. Then my dress had a very simple, long black dinner skirt, slit in front, with a high-necked, short-sleeved tunic of tomato shade, patterned in gold embroidery.

Which records in your collection, both classical and otherwise, are your favorites? (Louise Allison, New Castle, Indiana)

The four-sided album of "Tapiola" by Sibelius, and a private pressing by Margaret Whiting of a torchy song called "One More for the Road."

What's the most controversial subject in your household? (Charlotte Ann Setzer, Janesville, Wis.)

Airplanes! Richard has just bought three of them. I don't object to planes; we fly around together a lot and I hope to learn to be a pilot myself. But I do wish Richard would build up a little sales-resistance.

What is your honest opinion of Peter Lawford after playing opposite him in "Two Sisters from Boston"? (Tish Kent, Chester, Penna.)

Peter has a wonderful sense of humor—we had a lot of laughs and a lot of fun. The outstanding thing about him, though is that he has the most beautiful manners!

How did you feel when you were playing love scenes with Van Johnson? (Ann Call, Bayonne, N. J.)

I think I'd have been frightfully nervous the first time if we'd been strangers. Bu Van and I had been in New York shows and had known each other when we were both poor and unknown. We were eager to make our picture a success and were working hard. Anyway, in a love scene for the screen you have a crew of some 85 people watching you, your scene is made in small sections,—a close-up of you, a close-up of the man, a dozen longer shots, repeated over and over. On the stage, you work up into your love scene, but here it's broken up all the time: someone is always dashing over to fix your hair, re-arrange your dress, dab some powder here or there to take off a high-light, or maybe one of you will blow a line.

I understand you were once a "shut in" yourself. Can you tell me what to do with my time—something useful? I've been in bed only two years, but I feel so helpless. (Shirley Foster, Ferndale, Michigan)

I was small enough to be riding a tricycle at the time of my accident, so I hadn't your problem. I was easily amused with toys and games. But Lucille Ball was in a wheel chair for three years and we have often talked about it. She told me she was gratefu for those years because she learned so much. She studied French and Spanish, handcrafts of all kinds, and read books she'd never had time to read before classics, biographies, history and so on.

If you're interested, you might teach yourself to write, get books about it from your library. In the war, officers encouraged men to try to write poetry, because they could do that when they were alone or must be very quiet. The results were amazing. Why not take up painting? Ronald Colman and Hoagy Carmichael never had a lesson in art in their lives, but recently they took it up as a hobby and their pictures are remarkable.

What are your views on love at first sight? (Eleanor Boardman, Newark, N. J.)

I fell in love at first sight, so I know it happens. But I feel sure love doesn't have to come so suddenly in order to be the real thing.

Where did you meet your husband? (Vivian Owens, Fitzgerald, Georgia)

I was in New York doing a personal appearance at the Capitol Theater. Richard came out on business. After the show, I went to a nightclub with our MGM crowd; Richard had a table alone. He came over and we were introduced and danced together. Then I came home by train, caught cold, and arrived here with pneumonia. A week later Richard got back, heard about me, sent me some gorgeous roses with a little note saying that if I'd be a Big Girl and get well quickly he'd take me to Chasen's to dinner. He did.

When you are 50, what would you like to be doing? (Gloria Shaffer, Pasadena, Calif.)

I'd still like to be an actress. I hope by that

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time I'll have four beautiful children and can be proud of the way Richard and I have brought them up, and that we'll be as happy then as we are now.

Were you ever in your life desperately unhappy? (Dolores Hilton, San Diego, Calif.)

Yes, when my grandmother died. I spent my early years with her because my mother had to work and we were very close. In her last few years, my grandmother was an invalid, so I thought little of it when she was ill and had no idea that she was actually dying. One day as I came home from school, a child ran out screaming that she was dead. I was so stricken and so shocked that I could neither eat nor sleep. I shut myself up in my room. My mother was very wise. She knew all she could do was leave me alone for a while, so she didn't try to force me to eat or join the family. When I had recovered from the shock, she talked to me and explained that I must carry on for my grandmother's sake.

Do you think you should wait till you're 20 before thinking of marriage? (Jean Cope, Salt Lake City, Utah)

That's up to the individual and according to circumstances. I know several very young marriages that have been successful, and I've also known a few that didn't work out.

Do you like to cook? (Theresa Wessel, Klamath Falls, Oregon)

I can't cook, but I'm always trying!

What is your advice to girls who are interested in a movie career? (Mrs. E. Lalime, Providence, Rhode Island)

If you can afford dramatic training, get it, or try for summer stock, little theater or some drama club. If nothing else, you'll acquire poise and self-confidence. Don't sit back and wait for your chance; try to make one.

What personal philosophy contributed most to your success? (Jean Frey, New York City)

I've always believed that if you want something badly enough, you will work hard enough to get it.

How do you manage to look so fresh and sparkling? (Rose Leion, Miami, Florida)

I'm afraid I have no beauty secrets. For the screen, I use light pancake make-up, eyeshadow and lipstick; for the street, only lipstick.

Do men older than their wives make better husbands? (Emily Lee Dove, Jersey City, N. J.)

Obviously, I think so.

What time do you think a girl of 16 should be in? (Joan Consavo, Paterson, N. J.)

Before midnight at week-ends. During her school week she should be in bed by ten or half-past.

Stars like Lucille Ball and Ginger Rogers have graduated into entirely different type roles than those they originally played. What kind of part is it your ambition to play? (Norma Long, Brooklyn, N. Y.)

I'd like to become such a fine actress that I could play anything—comedy, drama, musicals, great emotional roles, tragedy, everything! I think Irene Dunne has an ideal career. She can go from the tragic "White Cliffs of Dover" to the farcical "Theodora Goes Wild," from the musical "Show Boat" to the historical drama "Anna and the King of Siam." She's sometimes young, sometimes old, she's sad or amusing, bitter or sweet. People can't get tired of such an actress. I hope, I hope, I hope they'll never get tired of me!

The End

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MARRIAGE AND ANN SHERIDAN

(Continued from page 47)

Why do you want to break up our lovely romance?" That's what she says.

Steve and Ann may be married by the time this appears in print. Personally, I don't believe they're married up to now. That's because Ann, with all her fooling, is honest about something as important as a marriage. She'll tell tall stories about engagements; remember how she told everyone that that big square cut diamond she had from George Brent wasn't an engagement ring? And how the pair got married shortly after? When it came to the marriage, Ann made no mystery of it. I think it will be the same way this time, if it's possible to foretell the future by the past.

Yet there are plenty of people here and in New York, where the couple have been playing around the night club circuit for a year, who will swear they are married.

Evidence in the case stacks up something like this: Not long after Ann's Mexican divorce from Brent in January 1943, following the denied rumors that Ann was romancing Errol Flynn down in that pleasant land of manana, Steve Hannagan undertook the role of Ann's devoted escort. So devoted, in fact, that by 1945, Annie had begun to give out that now classic answer, "He hasn't asked me."

"I just can't marry a man who hasn't asked me," she elaborated at that time. "I thought I might do something about it during Leap Year," (that would have been 1944) "then I thought better of it—but I do want to be asked," she said.

Still later responses have run to a more fervid pattern. This spring, in ,films after an absence of two years, she began giving out with this one: "I've asked him on my KNEES and he won't have me!" This, gaily, with Ann making a production number of it, is the response to intimates who have drawn the conclusion that if Ann isn't married, at least she's very much in love. Of course nobody takes these responses about Hannagan's not having asked her, or having refused her, as containing a grain of truth. Rather, everyone regards all this as Ann's way of covering up something she doesn't want to talk about. In short, she is deeply involved in a situation she perhaps does not yet know the answer to.

Ann is not rated as a playgirl in Hollywood. She's completely sincere, has nothing of the two-timer about her when she's in love. She has a reputation for conducting her private affairs in a way that all the Lonely Hearts advisers could heartily approve. Any delay or hesitancy on Ann's part is due to her earnest desire to make no more marital errors. If Ann marries Hannagan, it will be her third try. Her first was a girlish impulsive marriage to actor Eddie Norris. Her second, to George Brent, lasted only eight months in spite of an elaborate set of rules the two drew up to make happiness possible with two careers under the same roof.

At the time of her divorce from Brent, and the confessed failure of their code, Ann said that "the demands of film work make a successful marriage impossible." Ann has confided to intimates that she doesn't believe a marriage can succeed when two people are as separated by their work as she and Hannagan would be, he with a business in New York and she making pictures in Hollywood. If and when the marriage takes place, it will mean that the pair have worked out some satisfactory solution to this phase of their problem, and until this is done, Ann understandably enough doesn't want to announce an engagement.

Further evidence that the pair contemplate marriage, if they are not already wed, is the handsome jewelry which Hannagan has given Ann during their courtship. Ann sports a "gorgeous hunk of junk," as she calls it, on the third finger, left hand; it's a huge ring, thickly set with magnificent stones. Ann admits it's from Hannagan, while denying an engagement. Remember that's the same finger that had the Brent ring, also with denials. There are also many other handsome pieces of specially made jewelry, all credited as gifts from Hannagan.

Evidence on Ann's side is that handsome silver tea set which she presented Hannagan this past winter. Now a tea set is a nice family touch, most people figure. New York observers say Ann accompanied a Hannagan youngster to the hospital for some treatment, treating the child as if it were one of her own kin. That's folksy, isn't it?

Then there was the matter of Hannagan's birthday cake. On one of his trips to the Coast, while Ann was working on a picture this spring Steve arrived two days after his birthday. Did Annie forget? Not much! His ever-loving laughing Annie got a tiny cheap little cake, corned it up with all sorts of awful color and decorations, and also a huge Italian bologna sausage, done up in ribbons. Bologna, well spiced, is Steve's favorite snack, appropriately enough for an advertising man.

To touch off the occasion, Ann put on a Spanish costume, with a black wig and dark makeup used for tests in her next film, and sallied forth to Ciro's on Steve's arm. Regulars who wondered who the brunette replacement for Ann Sheridan was, were introduced to "Miss Montez." Nobody recognized her, and the two had a gorgeous time, carrying on with the gag right through the evening. This is typical of the sort of fun the two have together.

Newcomer Burt Lancaster embraces sultry Ava Gardner in scene from "The Killers."

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To add to the romantic score, there has been plenty of that "journeys end in lovers' meetings" stuff, with both taking cross country and up the coast flights to see each other. When Ann planed up to San Francisco to meet Hannagan, there on business, she didn't want the matter mentioned in print. "Why do you want to spoil our wonderful romance?" she pleaded jokingly.

Perhaps most significant of all the evidence is the report that Hannagan has taken over the job of counsellor to Ann on her business affairs. He's generally credited with having dictated the terms of her recent agreement with Warner Brothers, which ended Annie's two years off the screen. One year of that was on suspension, in protest for what she considered inferior roles. The story is that the terms he made were most advantageous, including some unbelievable sum like $1,500 a day for overtime at the completion of a film, if, for example, the publicity department should want their gorgeous girl for interviews and publicity pictures. They're not dealing with the same Ann who conducted a seven month one woman unsuccessful strike back in 1941 to get that $650 a week salary upped a bit. That was probably the result of the Harvard Lampoon's having named her the "nation's worst actress" in their yearly lemon-pitching festival. Any girl, even Ann with her terrific sense of humor, would get an injured ego from such a crack. Getting the salary hiked would help, she no doubt felt.

There's no doubt that Ann has come a long way from the girl whom some Paramount executive wrote that famous notation on, when she was released from her contract there. "This girl is fat, lazy, and has a tendency to laugh everything off." That's all gone but the laughing. Ann has a cow out at her ranch in Encino, whom she calls Clara Lou. It's a pretty cow, and all that; in fact, if you're going to call on Ann, you have to let her know two days ahead of hand, so Clara Lou can get a bath, to look her prettiest. The cow, says Ann, reminds her in so many ways of what she used to be. In case you don't know, Clara Lou was Ann's name in the days before she became the Oomph Girl.

Getting back to our story. Supposing we go along with the gag, and accept Ann's story that Hannagan has never proposed. Well, then, he's on mighty dangerous ground, for if a girl can do what Ann has done with her career, she isn't going to be thwarted by any man. You may remember that Ann is the only one of the original "Search for Beauty" contest winners who is still in films today, and all thirty started out with contracts just like hers.

Seriously, I believe that Ann is not married, and that the marriage will only take place when Ann has solved the problem of the separation by careers as things stand at present. Perhaps Ann will arrange to make one film a year, and spend the rest of her time in New York. Perhaps Hannagan will change his main office to the West Coast. Then there's the off chance that Ann is thinking in terms of retirement as the natural solution to the problem of how to keep two people who are in love together, so that it can be a real marriage. Many Hollywood girls have found that solution pays dividends in happiness.

You take it from here, folks, and do your own guessing!

The End

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WELCOME, LOUIS JOURDAN

(Continued from page 63)

entire staff was terribly excited about the visit, and particularly so when Louis Jourdan turned out to be a twenty-five year old Frenchman, six feet tall, slim with a very casual continental air about him. He's extremely good-looking with clean-cut, finely chiseled profile. He has dark brown eyes which, at times, are as piercing as a steel blade; yet when he laughs the dark eyes seem to laugh, too. When he talks, they take on a far-away look that is almost sad.

Traveling is no novelty to Louis Jourdan. He's been hopping around the world ever since he was born in Marseilles twenty-five years ago. His father owned many large hotels in Europe and his business kept the family moving all the time.

When Louis was ten years old, the family decided to make a permanent home in Cannes. He remained here until he was eighteen and it was during this prolonged stay in one place that the young Frenchman decided to be an actor. This was not a sudden decision on Louis' part, nor did American movies influence his choice. He just made up his mind he wanted to be an actor. After getting his family's consent, he went to Paris and was accepted in Rene Simon's famous dramatic school.

Louis didn't remain at the Simon school for long. That year he was discovered by a French motion picture talent scout, and signed his first movie contract. Strangely enough, Louis' movie career parallels his life, in that both have been constantly moving and interrupted.

His screen career began with "Le Corsair." The star was Charles Boyer; Jourdan had the second male lead. It was a wonderful opportunity for a debut, but the film was interrupted when war was declared. Since he was too young for army duty, there was nothing for him to do but to return to his family in Cannes. (By the time Louis did become of age, France had fallen.)

Italy wasn't at war when Jourdan received an offer to make a picture in Rome. Again opportunity seemed to smile at him for the famous Jean Renoir was to direct the Italian film. No sooner had the cameras started to roll, however, than Italy declared war and all Frenchmen were whisked back to Paris.

While in occupied France, Louis was able to make the French film, "Parade En Cette Nuit." Then in January of 1941, he was permitted to return to Paris to make pictures. In spite of German meddling he was able to make the movie "First Appointment," with Danielle Darrieux.

Then the Germans closed in on his family. When Louis' father was arrested and taken away to a prison camp, the young man joined the French underground and worked in the tiny town of Pierre de Bresse. In looking back, Louis remembers that the pamphlet distributions seemed unimportant then, but realizes now how his work fitted into the large picture of the overthrow of the German war machine.

When the war was over, Jourdan returned to his love, the theater. After one play he was called to Manchester, England, where he resumed his film career. It was here that one of David O. Selznick's scouts spotted him and immediately offered him a contract for American films. Within a short time, Louis was in Hollywood—and in MOVIELAND'S offices.

Jourdan speaks English with a very slight accent—but you would know immediately that he is French. Right now he's working very hard improving his English under the tutelage of his old friend, Jean Pierre Aumont.

"When I go to visit Maria and Jean Pierre," he said, "I make the law that we speak nothing but English."

Louis' first visit to an American movie studio was to the "Nocturne" set, where George Raft is playing.

"I know him!" Louis said excitedly and went over. Sure enough, the two had met on the Riviera before the war. As a matter of fact, George had lived in the Grand Hotel which Louis' father owned, and the two started to joke about the high prices Raft had to pay during his visit.

Next he visited Shirley Temple on the "Honeymoon" set. When he had finished chatting with Shirley, he said, "You know what I like about Americans—they're so informal. Pretty soon I will be saying 'okey-dokey' just like everyone else."

Sitting on the floor of MOVIELAND'S offices, Louis smiled as he said, "You know, I like America—especially California. The weather reminds me of the Riviera, and everyone is so friendly—now, if only I had my wife here, I'd really be happy!"

Since coming to this country, Louis has been trying to see as many movies as possible.

"When I left Paris," he said, "They were showing 'Scarface.' We have not seen many pictures that were made after 1941."

Trying to find time to see movies is a bit of a problem because he is busy reading 'The Paradine Case,' which is tentatively scheduled for his first picture.

"This takes up a lot of my time," he said, "because I can read only about 25 pages a day. Reading English is much more difficult than speaking. In conversation, I use many of the same words over and over, but when I read there's a dictionary close by."

At present, his close friends in Hollywood are the Charles Boyers, Jean Renoir, the Jean Pierre Aumonts and the Ty Powers. Although most of his friends are French, its a sure thing that in a few months his American friends will outnumber them.

Before the summer is over, Louis hopes to have Berthe, his wife, here with him. He won't bring his mother or two brothers over here as he's well aware of the housing shortage. Then, too, he's not sure he'll become sufficiently adjusted to make his permanent home in the U. S.

The possibility of this young man having trouble adjusting himself is very remote. Anyone seeing him drive down Sunset Boulevard in your reporter's jeep would take for granted that he's just a nice, average American guy.

The End

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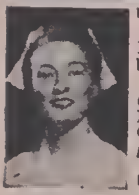

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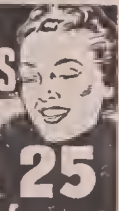

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WORDS OF MUSIC

(Continued from page 54)

favorite swoon boy. What a party!

Harry James kiddingly told me, "I guess I just don't have any appeal, because this is the second time in a picture that a crooner walks off with the girl." (In "Do You Love Me" Dick Haymes wound up with Maureen O'Hara). Harry is looking forward to his first real vacation in years. Late in August, after he finishes his eastern tour, he and Betty Grable are going to spend six weeks at Del Mar, California.

On another set at Twentieth, I visited with Dick Haymes, who is hard at work on his new musical, "Carnival in Costa Rica." Dick was all excited about his new home in Encino. He sold his North Hollywood place to David Rose, and bought a large ranch, complete with a separate nursery suite and playground for the children, swimming pool, and a large stable. He now has eight horses, and is planning to raise colts in the future.

At the party which Musicraft Records threw for their artists at the Ambassador Hotel, I had a nice chat with Artie Shaw, who told me he wants to stay on the west coast for the next few months and concentrate on his records. He looks better than he has in years, and is sporting a terrific tan.

WHAT'S BRISK ON THE DISC:

COLUMBIA:

Gene Krupa comes up with the popular radio commercial, "Chiquita Banana," with a vocal chorus by Carolyn Grey, and "You May Not Love Me," sung by Buddy Stewart.

Dinah Shore's new record is a little out of the ordinary—she does "Heartaches, Sadness and Tears," in the hillbilly vein, with Spade Cooley and his orchestra, backed up by "Two Silhouettes."

Cab Calloway and his orchestra offer "A Blue Serge Suit with a Belt In the Back" and "Afternoon Moon," both with vocals by Cab himself.

CAPITOL:

Johnny Mercer joins with the Pied Pipers and Paul Weston's music for a new novelty, "My Sugar Is So Refined." On the reverse, Johnny goes it alone on another novelty, "Ugly Chile." The original title of this song was "You're Some Pretty Doll," and Johnny does one chorus of this title and then switches to the "Ugly" lyric.

Margaret Whiting has two pretty ballads in "Along With Me," from the Broadway hit, "Call Me Mister," and "When You Make Love to Me (Don't Make Believe)." Jerry Gray handled the orchestra and arrangements.

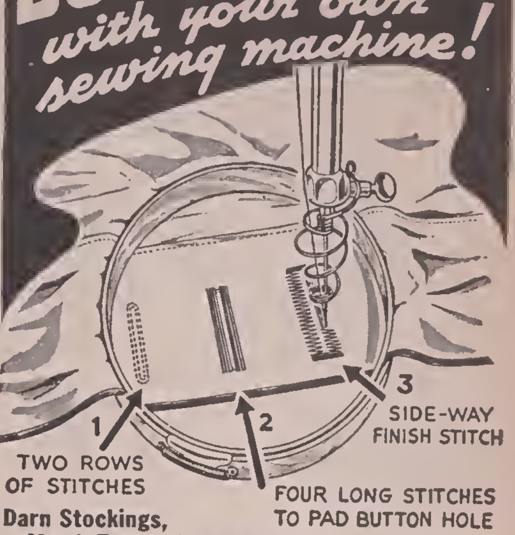
Skitch Henderson, whom Capitol is building up, leads his new orchestra in "Dreamland Rendezvous," an instrumental featuring Skitch on the piano; and "Why Does It Get So Late So Early," with a vocal by Ray Kellogg.

MUSICRAFT:

Artie Shaw and his orchestra have two excellent instrumentals in "The Glider" and "Love Of My Life."

"South America, Take It Away," and the oldie, "Try a Little Tenderness," are given the group treatment by Mel Torme and his

(Continued on page 97)



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IN SUPPORT OF VAN HEFLIN

(Continued from page 45)

surrounded with men pretty much your own age; men just as unused to the discipline of service as you are. The guy who bunks next to you fumbles through the manual of arms with you; he sweats with you at drill, eats the same food at the same time under the same conditions. Somehow this mass adjustment seems to ease the emotional strain for the individual.

"The return to civilian life, however, is definitely an individual problem of readjustment. No two men return to the same environment, the same work, friends, or family. The confusing emotions he experiences in trying to fit himself back into his own particular niche is the veteran's problem. The only aid worthy of that name has to come from someone who recognizes the need to **help him help himself.** I know now that ninety percent of the effort in adjustment **must come from the veteran.**

"Getting personal again," Van smiled, "but when I came back I found that I had become overly-ambitious and overly-cautious with regard to my professional life. I worried about 'fitting in' again. Every script I brought home I read as though it were 'The Decline and Fall of the Roman Empire'. I was so analytical I bored even myself! But it was only because I was searching for just the right part for my return to pictures. You see, I'd been off the screen for over three years and I knew the industry and the public were going to watch my first picture to see if and how much I had changed. For a first picture 'The Strange Love of Martha Ivers' couldn't have been better for me."

All the minor and major crises of Army life notwithstanding, Heflin still likes to sit back and laugh at some of his service experiences. There was the time he was commanding officer of a particular unit of a bombardment group engaged with 16 mm. experimental pictures, under Lt. Colonel Hal E. Roach (now returned to his studio).

V-1's and V-2's having depleted most of his official wardrobe, Lieutenant Heflin ordered a battle jacket from a London tailor. When, a few weeks later, he received word the outfit was ready, he trekked off from his station at Marks Hall, about fifty miles from the city, to pick it up. As he advanced on the shop he glimpsed a familiar wartime sight: a small table set up on the curb, a clerk in attendance, a small sign bearing the bulldog-British inscription, "Business as usual." A bomb had scored a hit three doors from the tailoring establishment and had demolished most of that shop. Van left his name and address with the clerk, who promised a thorough search for the jacket.

Two weeks later the parcel arrived. His uniform, resplendent in its crisp newness, carried a neat note which read: "Your battle jacket was blown into a building across the street along with other uniforms on the rack, but we are happy to let you know it was undamaged. We have removed glass fragments, but suggest you be on the alert for slivers, which sometimes work themselves right into the cloth."

"Everytime I got an itch," Van says, "I knew the source. I must have taken a teacupful of splinters out of that jacket in the next three weeks!"

With his discharge from the Army Air Corps, Van returned to Hollywood only to discover that the GI who owned his and Frances' home had been released at the same time. "We didn't wait for an invitation to move," Van says, "we just began looking around for another place. That's when I found out about inflation. We wound up buying a house on two acres in Brentwood. For the first time in four years of marriage Frances and I were able to unpack our trunks. We dumped everything out in the middle of the room and then stood back and admired the empty trunks!"

"You know," he goes on, "the Army brought me into contact with many outside things, and among those things for which I am grateful is the association service life gave me with some wonderful guys I might otherwise have never met. I struck up real friendships with a score of men far removed from my profession, and their friendship hasn't died with our discharge."

Proof of this particular pudding goes back about a year and a half when an Air Forces lieutenant, name of Heflin, sat around his bomber base somewhere in France shooting the breeze with a brace of his buddies.

Out of their idle talk came the woeful discovery that while the Navy had its "Anchors Aweigh," the Field Artillery its "Caissons Go Rolling Along," the Army Air Corps its song of the same name, the much-touted, two-fisted, chew-nails-and-spit-tacks Rangers didn't even have a wordless tune to whistle as it charged the enemy. Maybe the boys got a bit maudlin about the oversight, maybe it was just hero-worship; whatever it was they sat down and created an inspiring overture for the awe-inspiring U. S. commandos.

Lyrics came easy, but nobody suggested a tune, so these half dozen warriors began vocalizing their new and deathless hymn to any number of different and convenient melodies. Sung to the music of "The Halls of Montezuma," "Onward Christian Soldiers," and "Mother Machree" simultaneously, the initial rendition probably shattered more Kraut nerves than the Normandy invasion.

This same song, rich in melody, courageous of word, was repeated just a month or so ago after a broadcast in which Van emoted over a nationwide hook-up. At home, after the show, Van whooped when the telephone jangled and the same group of guys (now attired in a variety of civvies) shrieked at him all the way from Virginia.

"Greetings!" they caroled over the phone. "We found out you were going to be on the air, so we all got together and threw a party in way of celebration. You were great!—And now, in honor of this auspicious occasion, we will all join in singing our song!"

Van Heflin sat calmly by his telephone, draped in frenzy-patterned pajamas, while Frances propped herself up in bed and watched. Her fascination gradually turned to horror as her apparently witless spouse opened his mouth and let go with the now immortal words of that great Ranger hymn. "Don't," sang Mr. Heflin in his rich monotone, "Don't be a stranger to danger—arrange to be a Ranger!"

Frances says **she** isn't completely readjusted **yet!**

The End

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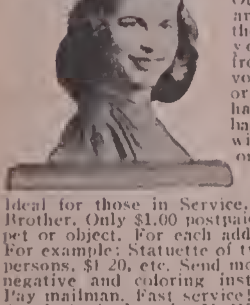

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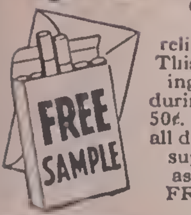

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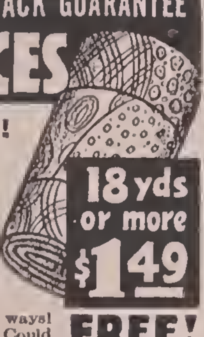

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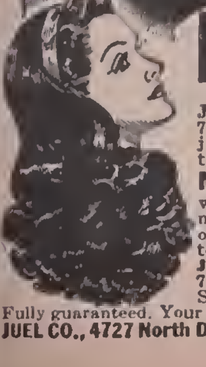

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WORDS OF MUSIC

(Continued from page 95)

Mel-Tones. This one should get a real play in the juke boxes, especially the "South America" side.

Georgie Auld and his band are heard on "I Don't Know Why," with Georgie also handling the lyrics, and a good instrumental, "Just You, Just Me."

Teddy Walters has two records this month: first he does "You Call It Madness," and "This Is the Night;" and on the second he sings his own song, "Wait Till It Happens to You," and "Only Heaven Knows." Mannie Klein's orchestra does the musical duties on both records, and Teddy has guitar solos on both.

Still in the croon department, we find Phil Brito, with Walter Gross' orchestra, doing "And Then It's Heaven," and "Whatta Ya Gonna Do?"

DECCA:

Guy Lombardo and the Royal Canadians have recorded the ballad, "I'd Be Lost Without You," with Don Rodney and the quartet on the lyrics, and the old standard "On the Alamo," with Jimmy Brown's vocal.

Jimmy Dorsey has done a brand new tune, "The Way that the Wind Blows," sung by Bob Carroll, backed up by a song Jimmy recorded three years ago, but which was never released, "That Wonderful Worriesome Feeling," with Kitty Kallen.

"I Don't Know Why" and "Azuza" are given excellent attention by the Andrews Sisters. The first side is done in the smooth, easy style of the girls' famous "Apple Blossom Time" hit.

Bing and the Sisters A. get together for a very solid session on "South America, Take It Away" and "Route 66."

In the album department, we have several goodies this month. First, two musical comedy show scores: "Call Me Mister," and "Annie Get Your Gun." Both feature the entire cast, orchestra and chorus of each show.

There is a fine Cole Porter album by Fred Waring and the Pennsylvanians, spotlighting such wonderful tunes as "Night and Day," "What Is This Thing Called Love?" "You'd Be So Nice to Come Home To."

Bing Crosby has recorded a patriotic set entitled, "What, So Proudly We Hail." He sings "God Bless America," "The Star Spangled Banner," and "Ballad For Americans."

If you're in a fairly serious mood, there's the Rachmaninoff Concerto II in C Minor, recorded by the Philharmonic Orchestra of Los Angeles, under the direction of Alfred Wallenstein. Eugene List is the piano soloist.

Last, but not least, there's the Carmen Cavallero piano album, "Dancing In the Dark."

That just about does it for now, but I'll see you next month. In the meantime, if you have any little musical questions, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a self-addressed STAMPED envelope. Write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York City 17, New York.

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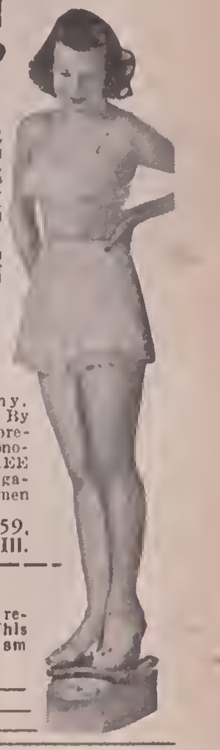

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All Right, All Right

Dear Editor:

I think Glenn Ford is wonderful; I think Glenn Ford is wonderful; I think Glenn Ford is wonderful; I think Glenn Ford is wonderful; I think Glenn Ford is wonderful; I think Glenn Ford is wonderful; I think Glenn Ford is wonderful.

Doris Dunham

Brattleboro, Vt.

Just Arrived!

Dear Editor:

I am an English war bride and thought I would let you know how much I'm enjoying MOVIELAND. I've been in the U.S. four months now—what a wonderful country! I bought my first issue of your magazine when I arrived in New York just for something to read while traveling across the country on the train. Now I'm looking forward to each future issue.

Sybil Trudeau

Denver, Colorado

Three Walls to Go

Dear Editor:

Let's have more about Van Johnson, puhleeze! He's still my favorite actor. I'd like to see more pictures of this star, so I can add them to my collection. I've only got 58 pictures of him now and they cover just one wall!

Jean Trumbla

Stillwater, Okla.

Editor's Note: Turn to page 29, Jean, and see if you're the girl for Van.

James Mason Fan

Dear Editor:

Thank you for your item on James Mason. Since seeing "The Seventh Veil" I have added Mr. Mason to my list of special screen favorites. His is a marvelous and natural acting technique. I do hope we shall see him on the American screen, and, of course, in MOVIELAND.

Margaret L. Nicholin

San Francisco, Calif.

Editor's Note: Watch for an exclusive story about this star in October MOVIELAND.

Cute Kid

Dear Editor:

Could you tell me the name of the darling little boy who acted with Joan Leslie and Bob Hutton in "Too Young To Know"?

Vera Wojicki

Bayonne, N. J.

Editor's Note: You must mean Randy Hairston. Write him c/o Warner Bros. Studios, Burbank, Calif.

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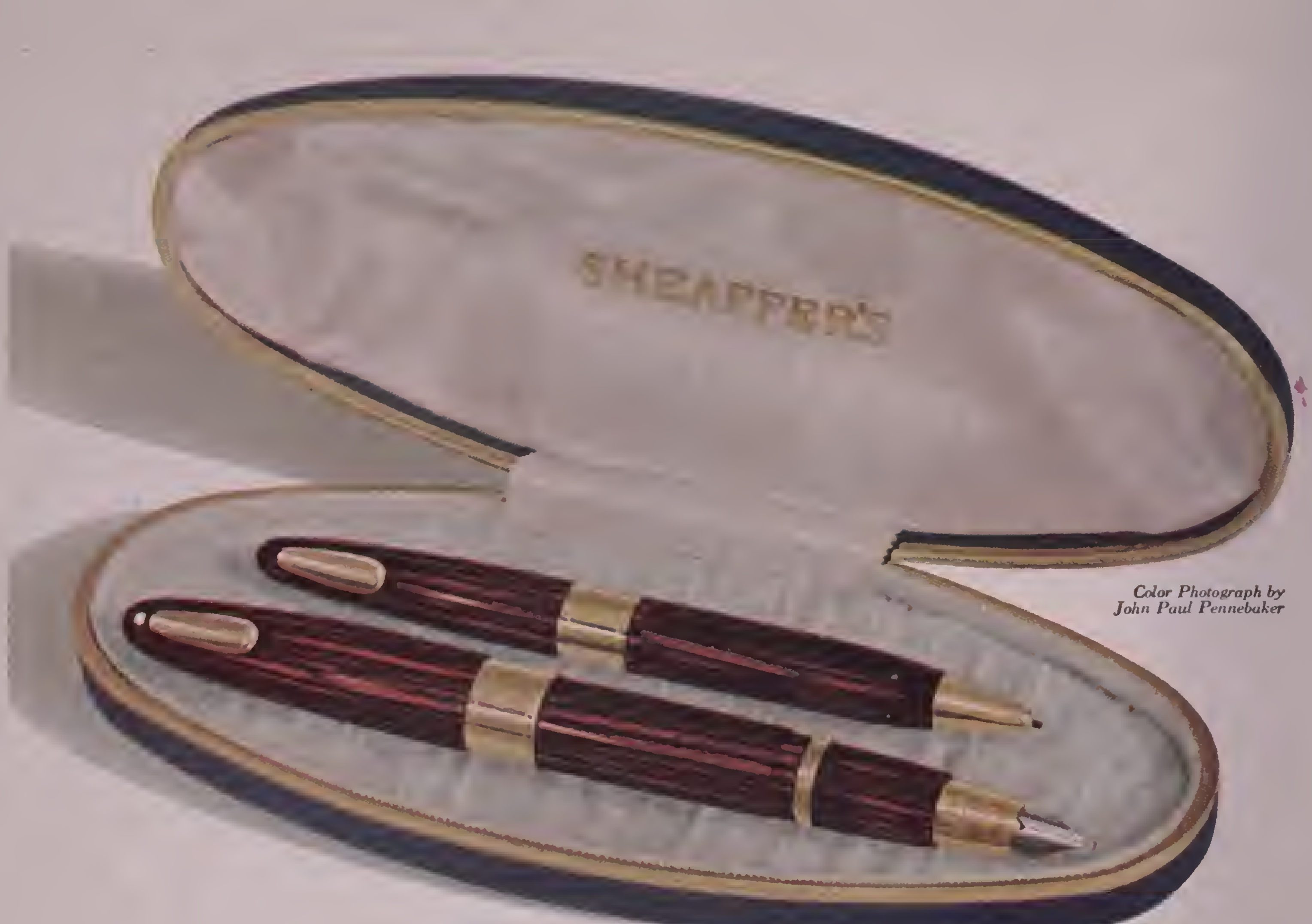

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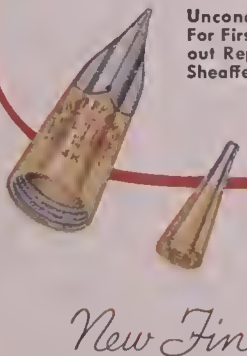

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She Had to Decide

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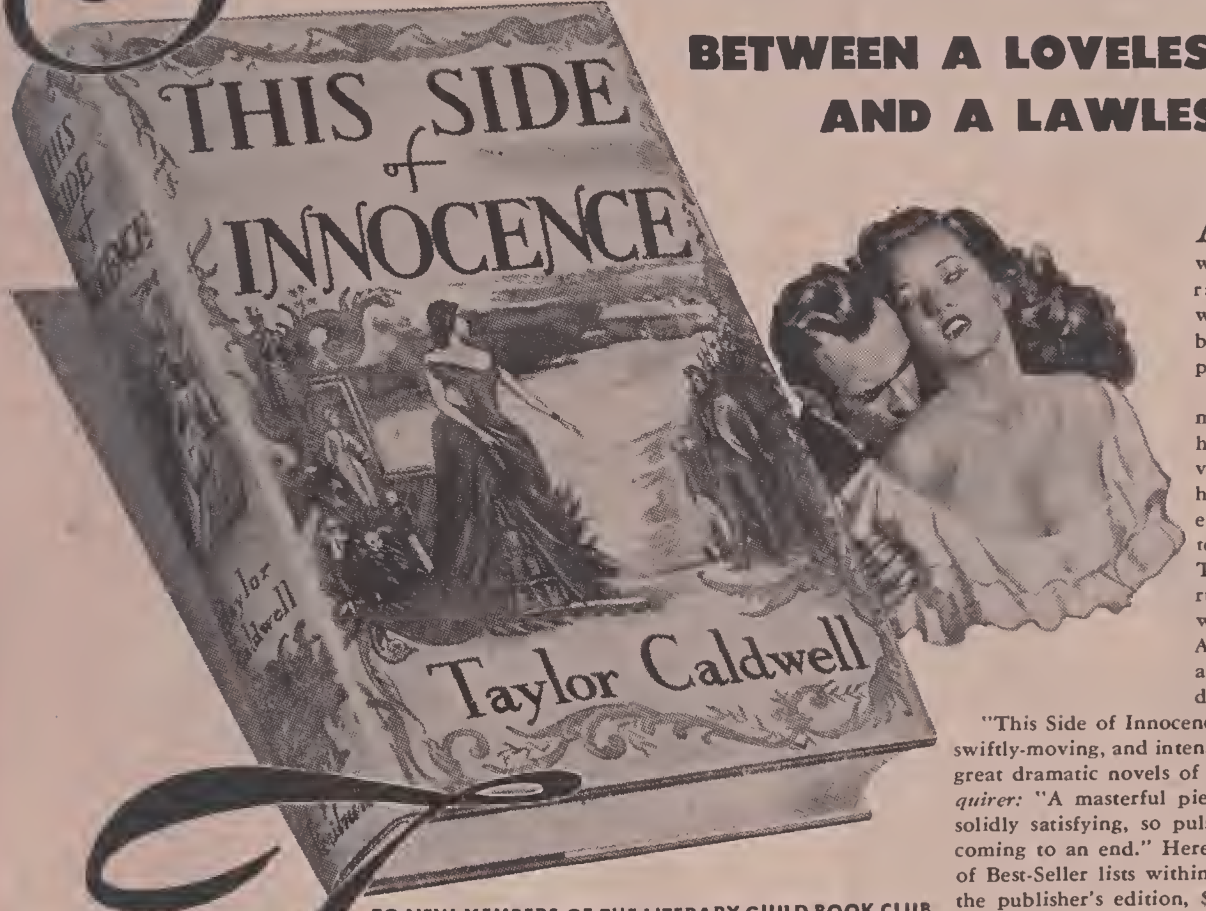

AMALIE was a nobody, the daughter of a drunken tenant farmer. Alfred was rich, respectable. But he loved this ravishing, fascinating, red-mouthed woman, and married her despite his bitter knowledge that she did not, and probably never would, love *him.*

His half-brother Jerome, the devil-may-care wastrel, the man no woman had ever yet resisted, tried vainly to prevent the wedding. Jerome and Amalie hated each other on sight. He threatened her, tried to compromise her, tried to buy her off—and she laughed at him. Then, suddenly, caught in a passion as ruthless as themselves, they found they were deeply, recklessly in love. Did Amalie choose her loveless marriage — and security, or a lawless love — and disgrace?

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The greatest star of the screen!

We're overflowing with excitement about "Undercurrent". It's several days since we previewed it—and we still haven't shaken off the spell of this amazing new M-G-M romance.

★ ★ ★ ★

And it baffles us to find words that convey to you the moods, the lights and shadows, the unusualness that make "Undercurrent" such a rare and exciting motion picture.

★ ★ ★ ★

But let's try. We'll begin with Katharine Hepburn. She plays a girl of innocent and haunting beauty—her acting is dramatic quicksilver; one moment completely gay, the next serene in her love, then filled with terror at the unknown threat that hovers over her life.

And forgive this irrelevancy—she wears *such* attractive clothes with *such* wonderful grace that we predict untold millions of envious sighs.

★ ★ ★ ★

Then, of course, there's handsome Robert Taylor and anything we could say about his performance in "Undercurrent" would be an understatement.

★ ★ ★ ★

"Undercurrent" is not only the best possible vehicle for Taylor's return to the screen, but it is also the picture in which he creates—believe us—one of the most sensational male roles in film history.

★ ★ ★ ★

We won't tell you exactly why we think so—it would spoil the suspense of the picture—but we know you'll agree with us when you see Bob as the brilliant young tycoon whose life is haunted by a strange and disturbing dread.

★ ★ ★ ★

Robert Mitchum and all the cast have been chosen with rare dramatic judgment to give "Undercurrent" its startling quality.

★ ★ ★ ★

A special commendation goes to Edward Chodorov for his powerful and imaginative script, based on a story by Thelma Strabel.

★ ★ ★ ★

And to Pandro S. Berman who produced it, and Vincente Minnelli who directed it, go our thanks for a truly daring and memorable film.

★ ★

Yes, we were swept away by "Undercurrent". You'll be, too.

—*Leo*

Vol. 4
October, 1946
No. 9

ON THE COVER photograph of Gene Tierney taken especially for MOVIELAND by Frank Powolny.

MOVIELAND

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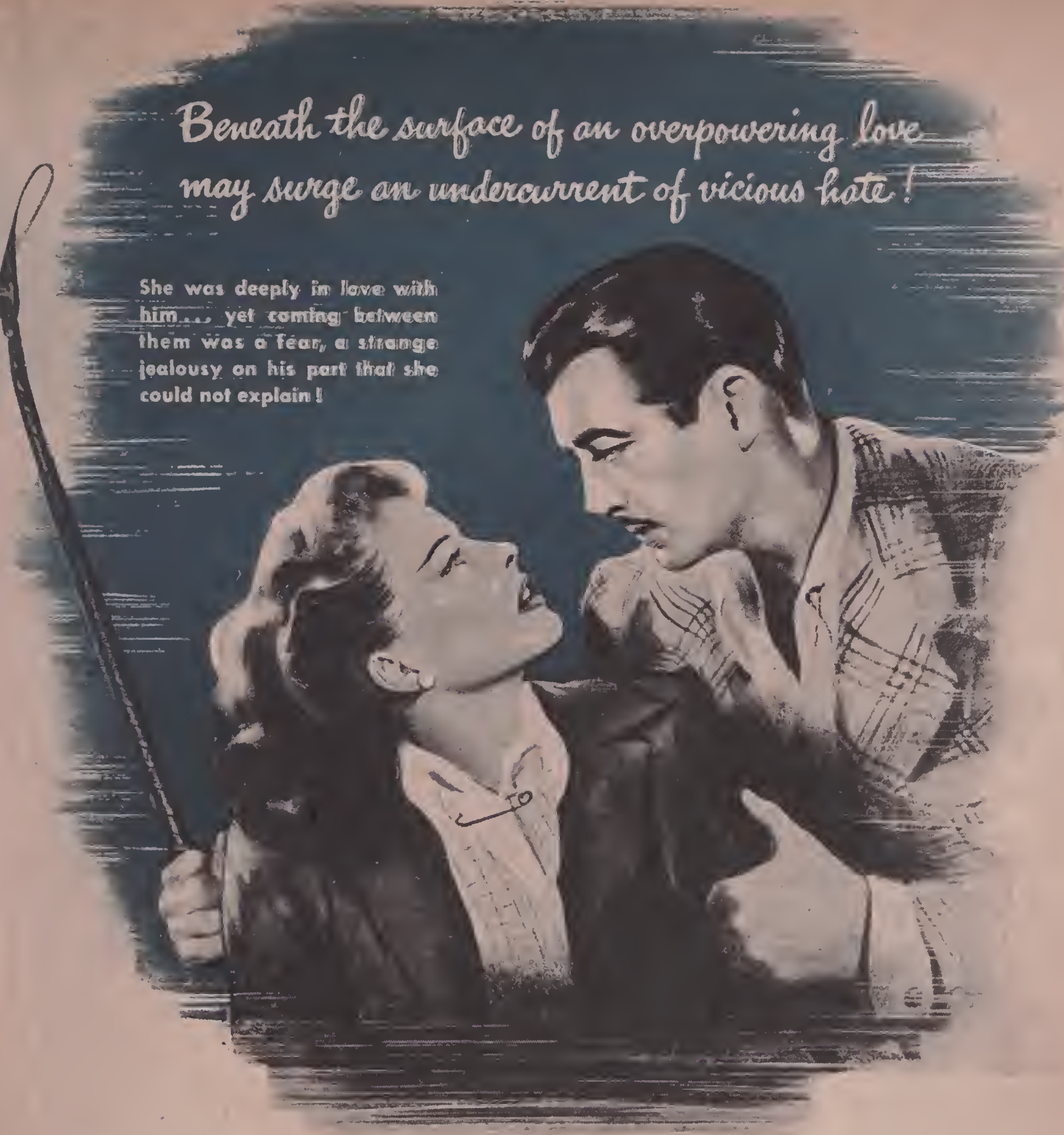
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Screenplay by EDWARD CHODOROV • Based on a story by THELMA STRABEL
Produced by PANDRO S. BERMAN • Directed by VINCENTE MINNELLI
A METRO-GOLDWYN-MAYER PICTURE

HOLLYWOOD WANTS TO know

Do you think Marc Platt is ready for stardom? He's Rita Hayworth's dancing partner in "Down to Earth."

The film producers want YOUR opinions on the movies and stars you'd like to see

To the first 200 Movieland readers who answer the questions on this page will go a beautiful gift! A full-size "pyramid" bottle of the wonderful new Helen Neushaefer Creme nail polish. Thousands of women have acclaimed this exciting new nail coat with its miracle ingredient, "Plasteen," which gives new brilliance and longer wear to the polish. You'll be thrilled with your gift of Helen Neushaefer nail polish in a refreshing new shade, so hurry and be among the first 200 fans who tell us what Hollywood Wants to Know!

Just fill in the coupon below; include your name and address and mail to Hollywood Wants to Know, MOVIELAND, 535 Fifth Avenue, New York 17, New York.

My answer is Yes to Questions No.....
....

My answer is No to Questions No.....
....

Name ....

Address ....

City ....Zone No....State.....

1. Do you object to having your movie entertainment interrupted by a request to contribute to a charitable organization?
2. Do you find your favorite radio humorists (like Jack Benny, Danny Kaye, Bob Hope or Red Skelton) as funny in their screen roles?
3. If you've seen any foreign films lately, did you like them?
4. Do you think Columbia Pictures should star Marc Platt in his next picture?
5. If a tune from a motion picture becomes very popular before you see the movie, does this cut down on your enjoyment of the film?
6. Do you enjoy seeing child actors on the screen?
7. "To Each His Own" was told in flash-back. Do you like this manner of presentation?
8. Do you like Western movies with cowboys and plenty of action?
9. Would you like to see June Allyson do a picture with her husband, Dick Powell?
10. Do you think you would lose interest in Van Johnson if he got married?

Would you like to see cute June Allyson act in a picture with her husband, Dick Powell?

Do you like foreign films? Here are Jean Gabin, Michele Morgan in "Stormy Waters."

Do you enjoy seeing child actors in the movies, like talented little Maggie O'Brien?

IT'S TERRIFIC! IT'S TERRIFIC! IT'S TERRIFIC!

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BOGART AND BACALL
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FROM THE NOVEL BY RAYMOND CHANDLER · MUSIC BY MAX STEINER

HOWARD
HAWKS
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TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

Movieland Applauds

Alexander Knox

Frances Langford

Look this way for our record of the month's outstanding personalities and performances

Martha Vickers

Margaret Bannerman

Burl Ives

. . . **ALEXANDER KNOX** for one of the greatest performances of this year. His role of Dr. McDonnell in "Sister Kenny" is the best screen fare seen in many a moon, and for it he deserves all the plaudits he's bound to receive. "Sister Kenny" is the moving story of two humane people who fight to overcome prejudice so that children need not be crippled by infantile paralysis. Knox' performance is one of Academy Award calibre. This able actor deserves applause on two scores: one for his performance, the other for his collaboration with writers Dudley Nichols and Mary McCarthy, which resulted in an excellent screen play being made from Sister Kenny's book.

. . . **ROSALIND RUSSELL** for sacrificing glamor for a full and realistic performance as "Sister Kenny."

. . . **DARRYL ZANUCK'S 20TH CENTURY-FOX** for giving us Burl Ives on the screen. Burl walks away with the honors in "Smoky," and despite the fact that we've listened to this veteran folk singer on radio and records, we've never had enough of his soft, soothing voice. We get just that in "Smoky."

. . . **MARTHA VICKERS** who gets a break that is worthy of her talents—and takes advantage of her golden opportunity. In "The Big Sleep" she's simply wonderful as the little girl whose weaknesses lead her (and Humphrey Bogart and Lauren Bacall) into all sorts of murderous trouble. We're always happy when the right break comes along for a girl who has worked as hard and as long as Martha has.

. . . **WARNER BROTHERS** for raising $12,000,000 for world-wide relief with their "This Is The Army" picture which was made during the war. China's Madame Sun Yat Sen is among the many leaders of nations who have written the studio to thank the sponsors for raising such a large amount of money to alleviate suffering in China. Most of the money in the United States went for Army Relief.

. . . **HAL WALLIS**, the man who has started so many newcomers on the way to stardom. Douglas Dick is one you saw in "The Searching Wind" and a more promising actor cannot be named among the up-and-coming-boys-in-our-town. Burt Lancaster, who is absolutely sensational in "The Killers," is another Wallis discovery.

. . . **MARGARET BANNERMAN**, who made our projection room resound with belly-laughs as the mother of Cluny Brown's fiance. Few persons recognize the character actors who many times deserve more applause than do the stars. Theirs is the job of keeping the picture moving, and Margaret Bannerman does in "Cluny Brown." She'll be seen soon in "Home Stretch" and we hope her part in that picture will be as expressive as her throat-clearing was in "Cluny Brown."

. . . **FRANCES LANGFORD** for her stand recently when GI's started a movement to get her the Congressional Medal of Honor for her overseas entertaining during the war. "I'm going on an extended hospital tour soon," she said, "and tell me, how could I look in the faces of the men who really deserve the medal?"

SHATTERED MEMORY... HAUNTING FEAR!

One hour of mental
darkness threatens a man's
whole life . . . turns trust
into suspicion . . . tender love
into burning hate!

RKO
PRESENTS

Pat O'BRIEN · Claire TREVOR · Herbert MARSHALL

IN

CRACK-UP

with **RAY COLLINS • WALLACE FORD • DEAN HARENS**

Directed by IRVING REIS • Written by John Paxton, Ben Bengal and Ray Spencer

RKO
RADIO
PICTURES

INSIDE HOLLYWOOD

By Fredda Dudley

Richard Ney and Greer Garson dancing dream to dream at the Photographers' Ball.

No diets for Jack Oakie! He's at the Ken Murray "Blackouts" party.

People say they're in love! It's Sonja Henie and date Stewart Barthelmess.

Movieland brings you the latest gossip about your favorite screen stars

Rex Harrison and Irene Dunne leave footprints at Sid Grauman's theater.

Autograph hounds found June Allyson and Dick Powell at the Greek Theatre.

★ In December Alan and Sue Ladd will welcome another member of the nursery set. Alan says it's going to be a boy.

The Barry Sullivans are also on the stork's list for fall.

Mr. and Mrs. Reese Milner (Columbia's dancing star, Ann Miller) expect a third member of the Milner family to help them celebrate their February 16 wedding anniversary. The infant's first gift is a battered moustache cup, presented by Keenan Wynn, who swears that cutting his teeth on this object gave him his sense of humor.

Persistent rumors attribute a deep interest in blue booties to Esther Williams and Ben Gage.

When Johnny Coy and Dorothy Babb returned from their honeymoon they moved into a cozy apartment which had been furnished and freshly decorated by their families. Conspicuously occupying the center of the living room floor was a baby carriage on which there was a hand-printed placard reading, "Please don't name the first one Bing—Bob Hope."

Second to interest in blessed events in Hollywood is the constant preoccupation of the natives with the problem of weight-control. When Hal "Great Gildersleeve" Peary made a guest appearance on the Bob Crosby radio show, Bob maneuvered for twenty minutes before he managed to get Hal into a secluded corner, and to work the conversation around to the whispered question, "Would you mind giving me the secret by means of which you've lost so much weight?" Peary glanced around in his best confidential-agent manner, then confessed, "Diet and exercise!"

This report is supplied in case you missed Red Skelton's radio announcement of Bikini's new name: "Nothing atoll."

Someone said to Dorothy Lamour lately, upon examining one of her valuable gold lockets, "The carvings on this locket are the most interesting I've ever seen. Tiny half-moons, aren't they?" Answered Dorothy, "A patented design. My baby has been cutting his teeth on it."

Viveca Lindfors, Warner Brothers' incandescent new Swedish actress, is the possessor of the dessert plates from Hitler's mountain home—a gift from a fan. She says she won't use them for fear of poisoning her guests.

Someone asked Gary Cooper for his favorite quotation. With a straight face, only slightly modified by twinkling eyes, Mr. Cooper quoted James Joyce: "A man of genius makes no mistakes; his errors are the portals of discovery."

* * *

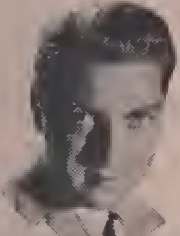
IRON HORSE:

Jack Carson, stricken by a bucolic fever, rented a power cultivator and set about giving the weeds plenty of trouble. When, somewhat later in the day, he arrived at the radio station for rehearsal, his gait

(Continued on page 12)

It's Cole Porter!

It's by Dave Rose!



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INSIDE HOLLYWOOD

(Continued from page 10)

marred by a decided limp, someone asked for an explanation. Jack observed, with bitter philosophy, "They can talk to me about progress all they want to, but I won't buy it. When we exchanged mules for motors all we did was to put steel in the kick. You see in me the victim of the iron heel of a power cultivator."

* * *

GETTING THE BIRD:

An eager-voiced gentleman from Warner Brothers' Publicity Department called us up the other day with the following message: Bob Alda lives at a considerable distance from his studio. He has no telephone. To solve the quandary of getting in touch with Mr. Alda at regular intervals, Tenney Wright, head of Production—who is a pigeon fancier—trained six messengers. Obligation of these birds was to jet-propel themselves to the Alda home bearing messages in a holster on their legs. Resourceful as this plan was in theory, in practice it was a bird of another feather. Out of the first six messengers dispatched one arrived. His message said, "You aren't needed at the studio this week."

* * *

BIG BEEF:

Many years ago when Gary Cooper was riding the range he made friends with a fellow cow-poke who is now one of the most influential ranchers in Texas. This samaritan, having heard of the West Coast meat shortage, notified Gary that twenty head of Grade A steers awaited Gary's pleasure. Gary's pleasure would have been a standing rib roast as tall as an elephant's eye; his problems were two—how to get the sirloins to Hollywood, considering the transportation tie-up, and how to keep the Beverly Hills neighbors happy over the sight of a stock-yard in an adjacent patio.

* * *

CORRECTION:

A vivid red-head slipped into a New York motion picture theater to see "Dark Corner." Behind her were a pair of blatant teen-agers, one of whom observed, when the red-head came on the screen, "I told you—she looks

(Continued on page 14)

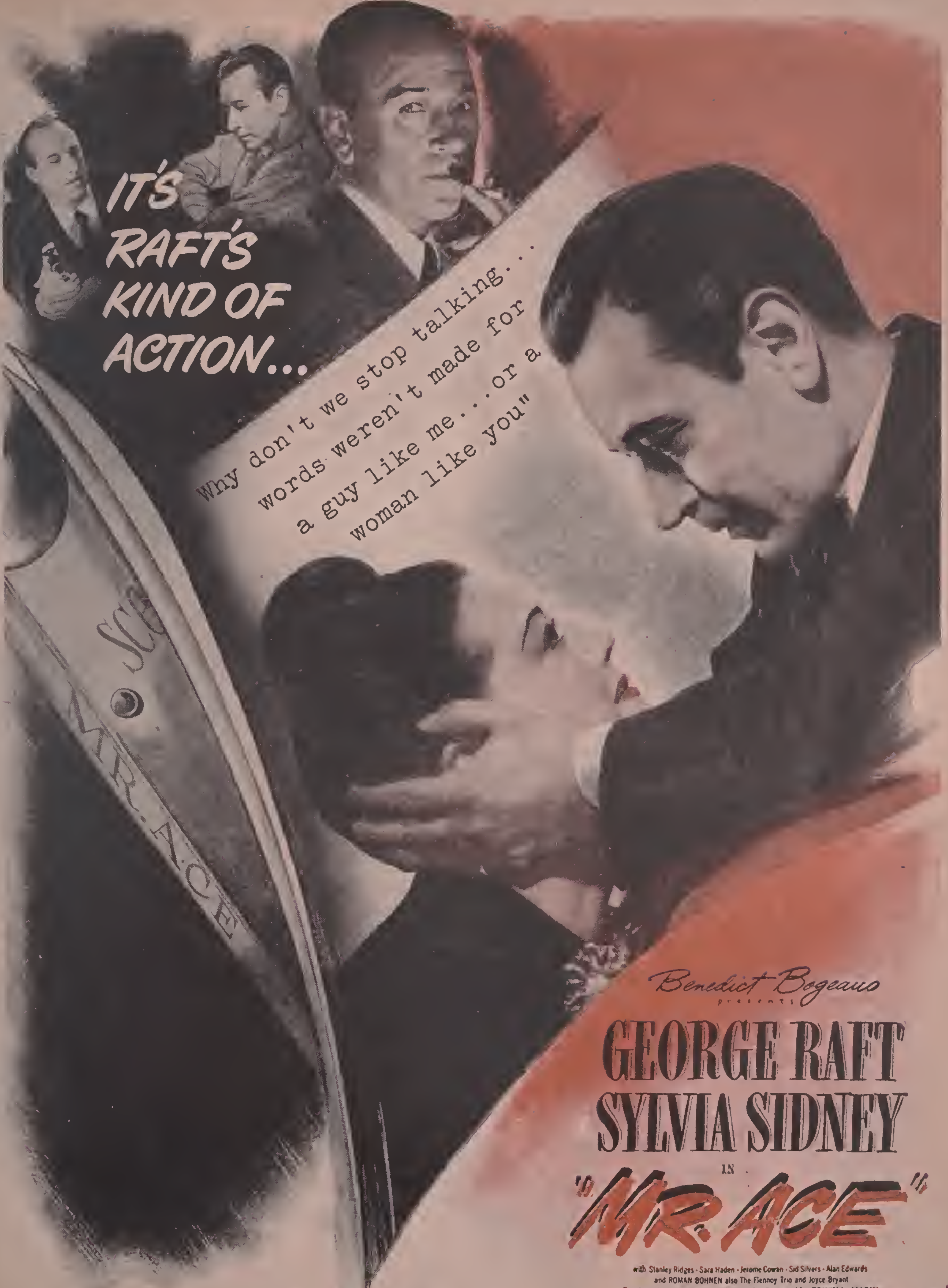
Barbara Britton, George Murphy and Harry Davenport before a CBS show.

Ann Dvorak's new beau is dancer Igor Dega. Here they're at Ciro's.

Anne Jeffreys

Anne Jeffreys got a diploma when she was "graduated" to starring roles.

Doug Fairbanks and Reginald Gardiner were on hand to toast bride Connie Bennett when she wed Col. John Coulter. Wedding breakfast was held at California's historic Mission Inn.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"Why don't we stop talking... words weren't made for a guy like me... or a woman like you"
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GEORGE RAFT
SYLVIA SIDNEY
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and ROMAN BOHNEN also The Flennoy Trio and Joyce Bryant
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Original story and Screenplay by FRED FINKLEHOFFE · RELEASED THRU UNITED ARTISTS

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FULL SATISFACTION OR MONEY BACK
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You'll look cute as a bunny in this saucy pin stripe rayon jumper with the expensive looking felt appliqued flowers on the pockets! Have it red, green, blue, peacock, or grey. Sizes 9 to 15. You'll want a "First Love" blouse to go with it! Yellow, white or rose rayon jersey.

SIZES 32 TO 38

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Circle size 9 11 13 15
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Circle size 32 34 36 38
Mark 1st & 2nd choice Yellow White Rose
Name
Address
City State
Dept. 690

INSIDE HOLLYWOOD

(Continued from page 12)

exactly like a monkey." Miss Lucille Ball swung around and whispered in social tones, "'Please, not like a monkey. I look much more like a pekinese."

* * *

WITHOUT INTEREST:

Mr. Sid Kleffner is a sports goods dealer in Boise, Idaho. Not long ago a fellow alumnus from Gonzaga, class of '24, lounged into his office with the announcement that the erstwhile student owed old-pal Sid eleven dollars and four cents. This sum represented a cash loan, advanced against the needs of a distinctly-remembered Saturday night. The debtor explained that for several years he had been affluent enough to make payment, but that he hadn't been in Idaho. Then he added laughingly, "I haven't stopped to compute the interest. About how much do you think it would be?" "Having you stop in to see me after all this time shows interest enough for me," said Mr. Kleffner to old-buddy Bing Crosby.

* * *

SOMETHING SOFT AND SWEET:

While the cast and crew for MGM's "High Barbaree" were on location at Coronado, California, Van Johnson was interviewed by a local newspaper reporter, who extracted the information that Van's favorite dessert is lemon meringue pie. From the moment that the edition was on the streets, Van began to receive lemon meringue pies. For the first time in his life Van had more pastry at his command than he could possibly consume.

Ross Hunter's experience with fans was not quite so soft and sweet. Having just recovered from pneumonia, and having exhausted himself doing tests at the studio all day, Ross returned to his hotel room to face forty-odd teensters who had been admitted by an indulgent maid. Reversing the Johnson story Ross ordered coffee and doughnuts to be served while he signed half a hundred autograph books.

But they love you, kids; they **love** you.

(Continued on page 16)

The seldom-seen Lew Ayres turned out for the Viveca Lindfors party.

Radio rehearsal - time for Sidney Greenstreet and Humphrey Bogart.

Chester Morris signs and signs before the Greek Theater opening.

Romance Dept.: Bob Stack and his date, the beautiful Cleatus Caldwell, at the Trocadero.

Looks like Ronald Reagan's reaction to wife Jane Wyman's gown is a low whistle!

GLENN FORD
is even more
exciting than
in *Gilda*...
with
JANET BLAIR

in COLUMBIA PICTURES'

GALLANT JOURNEY

with
CHARLIE RUGGLES · HENRY TRAVERS · JIMMY LLOYD
Original screenplay by Byron Morgan and William A. Wellman
Produced and Directed by
WILLIAM A. WELLMAN

A wonderful love
story... a great
motion picture!

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Wear this skirt and blouse at my risk. If in 10 days you are not completely satisfied, return for full refund.

DOUBLE VALUE • DOUBLE BEAUTY

An alluring combination . . . smart . . . chic it's Bonnie Gaye's latest—fashioned in Hollywood for your wearing pleasure. The rich black skirt contrasts beautifully with the gay femininity of the dainty blouse.

THE BLOUSE. Perfect enchantment in white, pink or aqua. It boasts of wide ruffled sleeves and flattering square neckline. Soft front fullness fits snugly in at the waist. Sizes 32 to 40, only $3.98 plus postage.

THE SKIRT. Frankly feminine with its high, shaped waistband, it achieves just-right fullness by combining dirndl gathers—and gores, too—for that swingy hemline flare and slender nipped-in waist. A frou-frou pocket adds a note of charm—and it's practical, too. Sizes 12 to 20, only $4.98 plus postage.

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NOTE: Order 2 Blouses for only $7.49 plus postage.

INSIDE HOLLYWOOD

(Continued from page 14)

ON TIME:

The car was parked at the curb ready to scorch to the airport; the secretary had patted his pocket to be certain that the tickets were in order; the chauffeur had loaded the baggage; the accompanist, scrutinizing his wrist-watch, was shouting, "We're right on beat. We'll have just fifteen minutes at the airport for last-minute adjustments." The front door was opened, the children kissed their father goodbye, and Frank Sinatra had taken four strides down the sidewalk when he clapped his hand to his forehead and shouted, "Nancy! I forgot to fix your electric iron cord."

So, while the chauffeur gnawed his fingernails, the secretary suffered nervous tremors, and the accompanist turned into a whirling dervish, Frankie, with steady hands, plied screw-driver, pliers, and insulating tape to repair the iron cord.

The plane motors were turning over, when the Sinatra party all in a state of collapse with a single exception of their blithe boss reached the airport.

* * *

REUNION IN HOLLYWOOD:

Two years ago at this time, eight persons were dining together one night in a Paris Hotel. Their conversation consisted of reminiscences of the past and prophecies for the future. Five of the number were celebrated theatrical personalities: Mickey Rooney, Sonja Henie, Bobby Breen, French cinema star Ysette Culberth, and Al Siegel; three were inconspicuous private citizens: Fred Libbey, Pati Behr, and Johnny Desmond.

In all the evening's discussion it occurred to no one that the three silent guests would—at the end of two years—be in the United States and that each would be launched on a theatrical career. Fred Libbey is under contract to 20th Century-Fox and enacted his first role in "My Darling Clementine;" Pati Behr is appearing in "The Late George Apley;" Johnny Desmond recently placed fifth in the annual college music poll. This is sensational when one realizes that Johnny has been out of the service only a few months.

Bob Walker gives dinner companion Betty Kern a tidbit of his steak.

Vera Ralston beams with delight—she just became a U. S. citizen.

At Photographers' Ball: Director Billy Wilder and Katie Hepburn.

Goldwyn girls Betty Cargyle, Ruth Balmy and Martha Montgomery had lots of giggles when funnyman Bill Bendix went into a huddle with them at "Kid from Brooklyn" premiere.

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Duchess Hotspur

"She's even more exciting than Scarlett O'Hara, Amber or Kitty!"

Could any man master this madcap? "Impossible," said her blue-blooded lovers . . . then she met a new kind of man!

Love to Percy, glamorous heroine of this great new best-selling novel, was only an amusing game until she met a new kind of man—Tom Ligonier—ambitious young journalist. For Tom was the first man who said "No" to Percy and meant it—even while her kisses were still warm on his lips. With him she plunged into the center of a plot that included riot and murder, threatened her title and wealth...and thrust her into a whirl of devilish intrigue—as the great figures of high society used even their servants to discover each other's secrets of business and boudoir.

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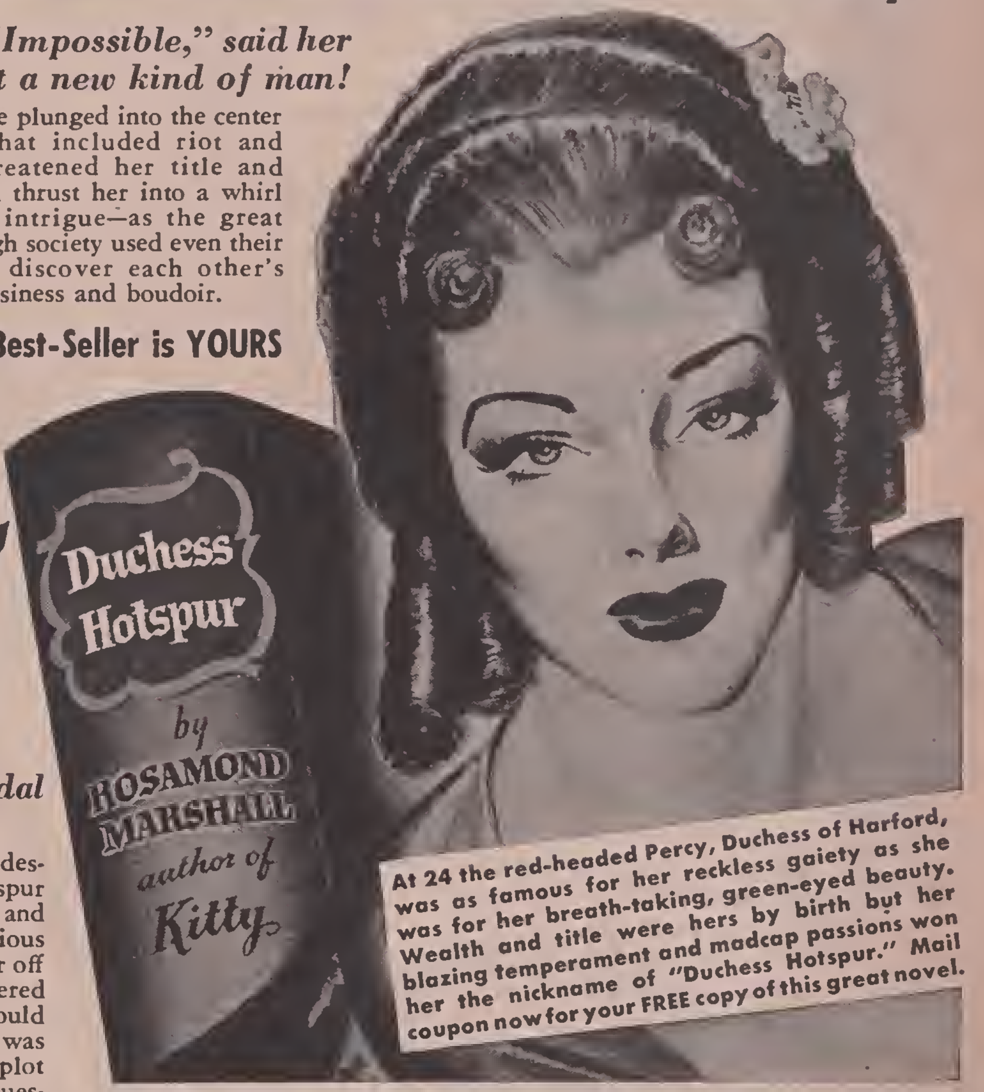
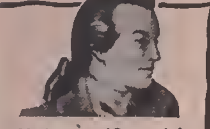


At 24 the red-headed Percy, Duchess of Harford, was as famous for her reckless gaiety as she was for her breath-taking, green-eyed beauty. Wealth and title were hers by birth but her blazing temperament and madcap passions won her the nickname of "Duchess Hotspur." Mail coupon now for your FREE copy of this great novel.

Her pranks and passions were the scandal of England's most scandalous age!



He's terrific with the ladies but he's all man, this Ligonier . . . as fast with his fists as he's fast with the smile that was so irresistible.

It was love at first sight when destiny brought the Duchess Hotspur and Tom Ligonier together . . . and though she gave him the precious golden key to her secret chamber off Duke's Run, she soon discovered that Tom was one man she could never command. How Tom was made the victim of a vicious plot that made Duchess Hotspur question his courage and his honor until she learned the truth, makes a story to hold you spellbound!

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STOP HESITATING

about social plans and engagements

Going out to a party is often an ordeal when it comes on one of the "wrong days" of the month. A sheer evening dress cannot be expected to hang gracefully over the bulges and ridges that so often result from a harness of belts, pins and external sanitary pads . . . Why not change to Tampax (worn internally) and avoid such strains and annoyances?

NO BELTS
NO PINS
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The Tampax method of sanitary protection does wonders for your peace of mind. College students, secretaries, housewives and salesgirls have discovered its many good features. (1) No sanitary deodorant needed. (2) No chafing. (3) Quick changing. (4) Easy disposal. (5) Pure absorbent cotton throughout. (6) When in place, user does not even feel its presence. (7) Patented applicator makes insertion quick and easy. (8) No need to remove the Tampax during tub or shower bath. (9) Invented by a physician.

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WHAT'S SHOOTING

MOST INSPIRING SEQUENCE shot in Hollywood during the past month is the wedding scene between Cathy O'Donnell and Harold Russell in "The Best Years of Our Lives." The ceremony took place in a replica of a simple, mid-western home; Dana Andrews was best man, Myrna Loy and Frederick March were witnesses. Not until one realizes that in private life Harold Russell is a handless veteran does the full significance of this filming appear. It is inspiring to see Mr. Russell place the small gold band on Cathy O'Donnell's finger, because this act is done nimbly and without hesitancy by the hooks which serve as hands, in lieu of those lost by Mr. Russell in battle.

FUNNIEST SEQUENCE OF THE MONTH is the cowboy scene enacted by Danny Kaye for "The Secret Life of Walter Mitty." If you are acquainted with the priceless Thurber story you will know instantly that there is no cowboy sequence in the original. However, the entire western tradition lends itself so energetically to a Thurber interpretation that Samuel Goldwyn writers included such a sequence. On the back lot a western street was built of transparent material, so that only the facades of the buildings are standing and these, because of their construction, supply the necessary dream-like quality. The day I was on the set Danny Kaye appeared wearing a cowboy outfit to turn every rodeo rider in America purple with envy. He stalked down the cellophane street in time to catch Gordon Jones (a gentleman about three times as big as Danny Kaye) presumably molesting Virginia Mayo, Kaye's kiddo. In a Virginian tone of voice Mr. Kaye growled, "I wouldn't do that, podner!" Then, with the ease characteristic only of day-dreams, Mr. Kaye forced Jones to his knees. Leaving the villain lying limp on the street Kaye and Virginia Mayo swirl off together.

MOST BEAUTIFUL SET OF THE MONTH is the artificial lake surrounded by grass-grown hills, which is landscaped at Warner Brothers for the Joan Crawford-Van Heflin picture, "Possessed." This is what is called a tarp set, which means that the hillside was first sown to grass. An artificial lake, covering more than an acre, was built. Then this entire area was closed in by tarpaulins.

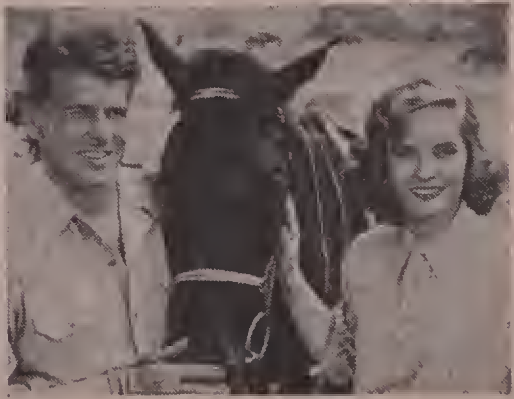
As this is a murder-mystery, a great deal of the action of the picture takes place around this lake. I watched them dragging the bottom, presumably for the body of Raymond Massey's wife. Standing on the bank in varying degrees of consternation and presentiment were Van Heflin and Joan Crawford. As soon as the take was completed, however, Van and Joan hopped in one of the three speedboats on the lake and went for a ride. Called Van, "This is the first time I've been master of a craft like this since I spent my summer holidays operating one between the mainland and Catalina."

MOST COVETED INTERIOR is the complete penthouse, created by designer Antoine Grot, to serve as living quarters for Bette Davis in "Deception." This penthouse is so complete that two lucky people could move in and live there indefinitely—paying fabulous rent to the brothers Warner, of course. There is a bedroom, completely equipped bathroom, kitchen, supplied with all necessary utensils, and a living room with a real wood-burning fireplace, and a studio window. From the studio window one gets a fine view of the East River and the Queensboro Bridge. This landscape is done, of course, in miniature; elfin are the tiny automobiles which pass along the bridge, their headlights brightly burning in the studio-induced night.

Bette Davis' wedding to Paul Henreid is shot in this room. Bette wears a long grey silk jersey dress, which is so flattering that she has had it copied in two other colors for her personal wardrobe. Incidentally, Bette is wearing a brand new hair-do for the picture, the secret of which is to be retained until just before "Deception" is released in the spring of 1947.

* * *

Alexis Smith is particularly happy with her role in "Stallion Road." For the past three years at Warner's, Alexis has specialized in sophisticated parts, for which she was dressed in satins to the teeth. In "Stallion Road" she plays an oudoor girl whose wardrobe consists mainly of blue-jeans and plaid shirts.



Lucky horse in Warner's "Stallion Road" has Ronald Reagan and Alexis Smith for friends.

In "Bel Ami" (U.A.), George Sanders is an 1880 Paris dandy; the girl, Angela Lansbury.

WHAT'S SHOOTING

(CONTINUED)

Busiest person on the "Life With Father" set, the day your reporter visited the Warner Brothers' cinematic version of the Irene Dunne-William Powell starrer, was Elizabeth Taylor. She was sitting outside a simulated church, vintage 1900, signing autographed copies of her book, "Nibbles and I." The autographing went merrily on for almost two hours, because technicians were having trouble perfecting the installation of gas lights in the church.

★ ★ ★

The "Cry Wolf" set is a harrowing one at present. The sequence being shot is that showing the gatekeeper's cottage at the entrance to a cemetery. The presumption is that Errol Flynn's nephew has just been buried. The grave-site is covered with magnificent real flowers, the use of which was made possible by the fact that a fine, artificial rain falls constantly on this cemetery which, you must remember, is within a sound stage. The real flowers cost one-fourth of the amount that equal artificial flowers would have cost, but they created one serious problem. Geraldine Brooks is allergic to gardenias and, as a result, really cried bitterly during the entire cemetery sequence.

★ ★ ★

It was also storming on the set for "It's a Wonderful Life," when your reporter visited it. The time was Christmas Eve and a fine, soft, wet snow was falling. Always before, in motion-picture snow sequences, bleached corn flakes have been used. Sticklers for accuracy have pestered studios by writing in to say that motion-picture snow, contrary to nature, accepts no human foot-print. All the fun of these critics is now to be spoiled

(Continued on page 21)

Here are "Three Little Girls in Blue" (20th): Vivian Blaine, Vera-Ellen, June Haver.

Ginger Rogers and David Niven have leads in historical "Magnificent Doll" (Univ.).

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Never before such a value! A genuine guaranteed and bonded diamond...cut and polished...in a gleaming *14 Kt. Solid Yellow Gold Setting!* Twin-hearts Wedding Band, too, is *14 Kt. Solid Yellow Gold*. In a gorgeous gift box.

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4 DIAMOND SWEETHEART SET
$5.50 Each $9.50 for Both Rings

Both exquisite *14 Kt. Solid Yellow Gold Engagement Ring* with brilliant *Genuine Chip Diamond* in heart design mounting. Wedding Ring to match, with *3 Genuine Chip Diamonds*. Each ring boxed.

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You've dreamed of this! Now it's yours at an amazingly low price! The *Rose Cut Diamond Engagement Ring* has 7 sparkling *Genuine Chip Diamonds* in a divine *14 Kt. Solid Yellow Gold* mounting. Your matching Wedding Band with *9 Genuine Chip Diamonds* will make your friends envious. Each ring boxed.

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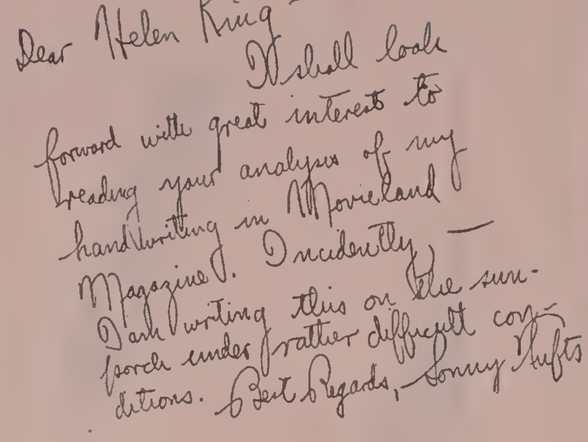

Dear Helen King—
I shall look
forward with great interest to
reading your analysis of my
handwriting in Movieland
Magazine. Incidently—
I am writing this on the sun-
porch under rather difficult con-
ditions. Best Regards, Sonny Tufts

Sonny Tufts' latest film is "Cross My Heart" (Para.), with Betty Hutton.

By HELEN KING

Do you write like SONNY TUFTS ?

★ Do you start a letter half-way down the page? And have unusually wide margins in the first part of it? And then do you have to "crowd" the rest of the letter into the remaining space? If so you and Sonny Tufts have much in common. You have extravagant spells and then get slightly panicky and try to make up for them. You'll spend your dollars readily, then practice thrift, for a few days, in some very small way—like saving string or smoking a cigarette down to the last quarter-inch.

Or maybe you have a rather large size writing like Sonny? Strangely enough most physically large people have moderate to small scripts. But Tufts' ideas are as expansive as his size and his personality. He is going to keep his interests as varied and as lively as he can. No tying him down to one type picture; no typing him if he can help it; no catering to any one group. Tufts likes much company, likes to be surrounded by people. He isn't much on enjoying his own solitude.

That upright style indicates that Sonny's head rules his heart. He can be reasoned with, but not swayed emotionally. And he is capable of doing just what he wants, regardless of intervention.

Do you make that tightly closed "D," a la Tufts? If so you're just as reticent about personal affairs as he is. If you make that unusual "I" you too respond to praise and will work twice as hard for someone who is sincerely sympathetic towards you, and your cause. And if the "B" and "R" shown here match up with yours, goodnaturedness is a major trait in your life.

The lower loop letters, "g", "y", and "f", almost blot out the letters beneath. Sonny is a man who likes physical activity and who should participate in many sports to help use up that excess energy.

Wide spaces between the words themselves give us another clue. Sonny doesn't want to be bothered by the details of life; he doesn't want to think in terms of percentage, taxes, or accounting to others for his desires.

There is much humor in Paramount's big boy, as shown in the splashy i-dot; much imagination in the flying t-bar; much adaptability in the u-shaped n.

Does handwriting show why Sonny Tufts is popular? It may be in his easy-going attitude; it may be his friendliness; it can also be his ability to bounce back when hit hard. There is little that really gets him down. Sonny Tufts believes in the "live and let live" theory of life.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

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ADDRESS..
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STATE..

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WHAT'S SHOOTING

(Continued from page 19)

by this new type of natural snow. Standing in the snow storm were carolers, and Jimmy Stewart, singing slightly off-key. The off-key vocalistics are caused by two considerations: Jimmy is eight thousand dollars in debt, and has no money with which to buy gifts for his wife and two children. That much serves the plot purpose; Jimmy's personal singing trepidation gives further reason for the tremolo.

★ ★ ★

Anyone who thinks life is simple for an actress should have accompanied me on the set of "Katie For Congress." In the sequence being shot, Loretta Young, who has lost her money, has been forced to give up her nurses' training and to take a job as a maid-of-all-work in Joseph Cotten's home, has just received news that a senator has dropped dead. Loretta thinks that the dead man is Joseph Cotten, with whom she has fallen in love. When you see the picture, you will simply see Loretta fainting dead away in the hallway. However, securing a shot of this sort is never simple. At the time I came on the set, Loretta had already fainted six times for the camera, and the take was not yet satisfactory. She fell beautifully, but she and everyone else on the set were convinced that the contusions showing up the next morning would be many.

★ ★ ★

No report of Hollywood productions would be complete without the description of a fight sequence. Man behind the angry fists this month is Pat O'Brien in "Mr. Fix." The scene takes place in Panama in Pat's tropical apartment. When the fighting is over, there is little left of the apartment, Pat, Ann Jeffries, nor the two malefactors who started the fracas.

★ ★ ★

Menace is the key-note of the sequence which I saw shot for "The Chase." The imposing facade of a Georgian manor had been set up on the sound stage, and to this Robert Cummings, as an unemployed, down-on-his-luck veteran, appeared to return some property he had found. After Bob knocked, a wooden cupid, set in the middle of one of the doors, slowly swung upward and in the small aperture appeared one of the soft-boiled eyes of Peter Lorre. Called director Arthur Ripley, "Give that left eye all the threat you can, Peter—otherwise this is going to be a funny sequence instead of a frightening one."

★ ★ ★

You are about to meet the "new" Dan Duryea. In "White Tie and Tails" he enacts a sympathetic role, that of an urbane butler who decides to go out on the town as a playboy when his master leaves on an extended trip. In one of the best sequences (which we watched) Dan was teaching Bill Bendix how to tie a formal dress bow-tie. Just before the cameras rolled, Dan called to the director, "Charlie (Barton), I think we'd better have a few rehearsals on this. After all, I haven't worn white tie and tails actually since I was a senior at Cornell. I may have forgotten my formal technique."

★ ★ ★

The day we visited the "Pirates of Monterey" set the company was working on the magnificent Spanish stage which you saw originally in the Deanna Durbin picture, "Can't Help Singing." Maria Montez—more

(Continued on page 81)

WHAT SUFFERING DO A *Society Girl and Scrub Woman* HAVE IN COMMON?

A daughter of the rich—reared in the lap of luxury—a product of the best finishing schools or colleges. Who would think this lovely creature had a care in the world!

A little slavey—just a drudge from childhood—an object of pity to the passerby.

Yet there is a common ground of suffering where these two types of women often meet. Because many girls—whether rich or poor—by their *very physical nature* are apt to suffer distressing symptoms on 'certain days' of the month.

Start right away—try Lydia E. Pinkham's Vegetable Compound to relieve such symptoms. Pinkham's Compound DOES MORE than just relieve such monthly pain. It ALSO relieves accompanying nervous, restless, highstrung feelings—when due to this cause. Taken regularly—this great medicine helps build up resistance against such distress—something any sensible woman should certainly want to do!

For over 70 years Pinkham's Compound has been helping thousands upon thousands of girls and women in this way. Time has *proved* it one of the most effective medicines for this purpose. Just see if you, too, don't remarkably benefit!

This is something you shouldn't joke about

In case female functional monthly disturbances cause *you*—at such times—to suffer from cramps, headache, backache, nervous distress, and weak, tired out, restless feelings—so cranky no one wants to be near you—*this is nothing to joke about!*

Lydia E. Pinkham
VEGETABLE COMPOUND

"LA MEXICONA"
MEXICAN STYLED
LOAFER JACKETS

Excitingly Gay
COLORFUL

These picturesque jackets from Old Mexico give you eye-catching color for sportswear, office or classroom. Divinely soft, light and fluffy—yet keep you toasty warm on cold days. Truly a cuddly type jacket. Brilliantly colored Mexican design appliques. Saddle stitching, superb tailoring makes this jacket as practical as it is irresistible. Young women's sizes from 12 to 20 in color fast Red, Green, Blue and Camel Tan. Your money back if not completely satisfied.

YOU may Order C.O.D. or send check or money order.

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Please send me the "La Mexicona" at $10.95.
Sizes 12, 14, 16, 18, 20 (circle size wanted)
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(Mark first and second choices)
I am enclosing $10.95 ☐ Send C.O.D. ☐
Name..
Address..
City.......................State..........

CAN I HELP YOU?

Movieland's problem counselor, Paul Henreid, takes time out from letter writing to watch his daughters go for pony ride.

By PAUL HENREID

If you want Paul Henreid's advice on your problem, write him c/o MOVIELAND, 9126 Sunset Blvd., Hollywood, Calif.

BACHELOR BAIT

Dear Mr. Henreid:

Would you be good enough to tell me how I can get my fiance to propose.

I've been going with him now for six years, and if I've suggested marriage a hundred times, I've suggested it a million. I've been tactful, diplomatic, blunt, brazen, forward, shy, sweet. Being 33, I'm not a young chicken anymore. My friends have advised me to drop Bert, but I love him and I'm sure he loves me, at least he tells me so.

He has a good job and the financial wherewithal to support a wife, but he just won't. Since I've lost practically all chances of marrying anyone else, I'm stuck. I'd be eternally grateful for any advice, and hint.

Deborah P.
Rye, N. Y.

It's extremely difficult under the circumstances to advise you. If, as it seems, you are unwilling to threaten your fiance with a possible break in your relationship, then you've lost your most potent feminine weapon. One of the most compelling reasons for a man to marry a girl is the fear that he might lose her, possibly to some other rival. Since your fiance has no rivals and there is little chance of your leaving him, why then should he want to marry you when he can enjoy you and your companionship without any responsibility? I think that in this case you've got to take a chance and give your fiance a choice: it's either marriage or nothing. And as regards your age, what makes you think 33 is old anyway?

FUTURE CHORINE

Dear Mr. Henreid:

I'm a girl of 19, a child of divorced parents, and at the moment, completely unhappy. I'm living with my aunt in a small Nebraska city. My father has married a woman I detest. My mother doesn't want me around because I show up her age. The reason I tell you all this is because I've decided to leave here and go to Chicago and break into show business. I'm a very good dancer and would like to find out if it's very difficult to get a job as a chorus girl in some revue or night club. I'd appreciate hearing from you.

Joan K.
Norfolk, Neb.

Fortunately, it isn't too difficult for a girl to become a chorus girl these days, if that's really what you want to do. But let me warn you at the outset. The life of the average chorus girl is no bed of roses. The work is tiring, exacting, and not particularly rewarding. If your mind's made up, however, and from the determined tone of your letter, it seems as if it is, then I'd advise you to watch the want-ad columns of the local Chicago newspapers and to buy copies of two trade periodicals, Variety and Billboard. Night clubs, road houses, carnivals, revues, and theatres are springing up all over the country and their owners usually advertise for chorus girls in those periodicals.

WAR BRIDE

Dear Mr. Henreid:

I'm an English girl who married an American soldier in London. Prior to our mar-

riage, my husband told me that he lived near Hollywood, knew all the stars, was quite wealthy, and could support me.

On arriving in this country, I discovered that Dallas, Texas, is nowhere near Hollywood, that my husband is what they call a "night-man" in a diner, and that his wages are quite small. At the moment we are living in a trailer. And it looks as if I will have to get a job if we are to make both ends meet.

I feel that my husband married me under false pretenses, and I've told him so. He says that he lied to me because he loved me so much and wants me to give him a chance to prove it. I think he's a man without honor and that our marriage was a mistake.

Cynthia K.
Dallas, Texas

If you're in love with your husband, I'd remain with him. No one has the right to call any marriage a mistake until they've first tried to work at it and make it a success.

MOTHER-IN-LAW TROUBLE

Dear Mr. Henreid:

I am married to a man whose mother believes there is no one in the world good enough for her son. Every time she possibly can, my mother-in-law seizes the opportunity to tell me how lucky I am to have married her son. I always agree, but this doesn't satisfy her and she does a hundred little things to make life miserable for me.

We are being evicted from our apartment in a month, and my mother-in-law wants us to live at her house.

I don't know what to do, to tell him the truth or to keep looking like an unreasonable wife.

Catherine R.
Richmond, Va.

By all means tell your husband the truth. Explain to him the relationship which exists between his mother and you. When you explain this, be calm, thoughtful, diplomatic, and truthful. If he's at all understanding and your presentation of the facts is clear and unemotional, I'm sure he'll see the righteousness of your ways. I feel that you and your husband would be happier in a one-room flat of your own rather than in your mother-in-law's larger house. Let me know how you make out.

ADJUSTMENT PROBLEM

Dear Mr. Henreid:

Two years ago when my boyfriend left for overseas, he promised that on his return he would marry me and we would settle down.

While he was overseas, we continued our correspondence. Last week I received a letter in which he told me that he had reenlisted in the Army for three years, had asked for occupation duty in Germany and was coming home on leave to marry me and to take me back to Gemany. I want to live here in the U. S. A. In fact, I'm determined not to leave this country, but I do so want to marry Tom. Would you tell me what to do?

Jane F.
Greenwich, Conn.

If you marry this boy, you'll have to go abroad and live with him. That's what he wants, and if you're his wife, that's what he's entitled to. If you're not going abroad, under no circumstances marry him. It seems to me, however, that you can't be too much in love with him, otherwise you wouldn't let any such small obstacle stand in your way.

The End

Don't rob yourself of
comfort-in-action!

LET'S HOP A TAXI, ANN. IT'S NO FUN FOR ME TO WALK ON DAYS LIKE THIS!
WHY PUT UP WITH THAT MISERY, DOT, WHEN YOU CAN ENJOY REAL SOFT COMFORT WITH MODESS? IT'S SO SAFE AND DAINTY, TOO!

Walking, working, playing! No matter what you're doing—you can do it in blissful comfort with Modess.

It's soft, *soft* as a fluffy cloud. And it *stays* soft—on days you need it most. That's why active girls insist on Modess—for real comfort-in-action!

A boon for your peace of mind too! Modess has a special triple safety shield to insure you against accidents. No fear of telltale outlines, either. It's silhouette proof!

So dainty too! You are sure of your charm with Modess. Its triple-proved deodorant helps keep you fresh as a daisy!

So—why not enjoy all these extras? Get acquainted with America's luxury sanitary napkin. Get Modess today.

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REAL HAPPINESS NOW
that I've discovered
THIS HIGHER TYPE
Intimate Feminine Hygiene

Easier — Daintier — More Convenient

Greaseless Suppository Gives
Continuous Medication For Hours
Easy To Carry If Away From Home!

Many a happy marriage has been wrecked by a woman's ignorance, laziness or neglect of intimate feminine cleanliness. And here's why Zonitors are so enthusiastically hailed among highly intelligent and *exacting* women in this country. Zonitors are so much easier, daintier and more convenient — so *powerful* yet *absolutely safe* to the most delicate tissues.

Non-Irritating—Non-Smarting

Zonitors are greaseless, stainless, snow-white vaginal suppositories. When inserted, they instantly begin to release their powerful germicidal properties and *continue to do so* for hours — assuring you *hours of continuous* medication. Yet they are SAFE to most delicate tissues. Positively *non-burning, non-irritating, non-poisonous.*

Leave No Tell-Tale Odor

Zonitors actually *destroy* offending odor. Help guard against infection. They *kill* every germ they touch. You know it's not always possible to contact all the germs in the tract. BUT YOU CAN BE SURE Zonitors *immediately* kill every *reachable* germ and keep them from multiplying. Buy at any drugstore.

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(Each sealed in separate glass vial)

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THE *Reviewer's* BOX

◆◆◆ DON'T MISS ◆◆ RECOMMENDED ◆ AT YOUR OWN RISK

Jane Powell cuddles Roddy McDowall.

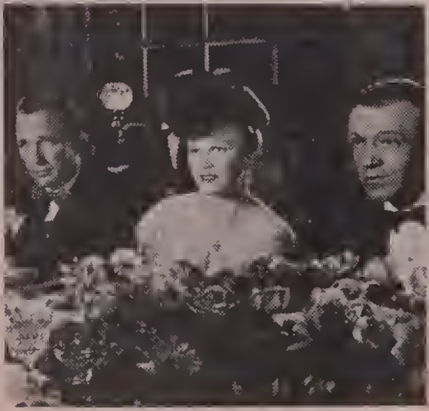
HOLIDAY IN MEXICO (MGM)............◆◆

Here's another south of the border musical extravaganza in Technicolor with a star-studded cast and all the elements of good entertainment. Top honors go to young and talented Jane Powell who besides having a heavenly voice acts like a seasoned trouper. Sharing the spotlight with her is Roddy McDowall who is wonderfully amusing as her lovesick swain. As the daughter of the United States Ambassador to Mexico (Walter Pidgeon) Jane hostesses a big party her father is giving and engages the services of Jose Iturbi, Ilona Massey and Xavier Cugat. Although film lags towards the end, the music and gorgeous Technicolor make up for it.

Glenn Ford marries Janet Blair.

GALLANT JOURNEY (Col.)...............◆◆

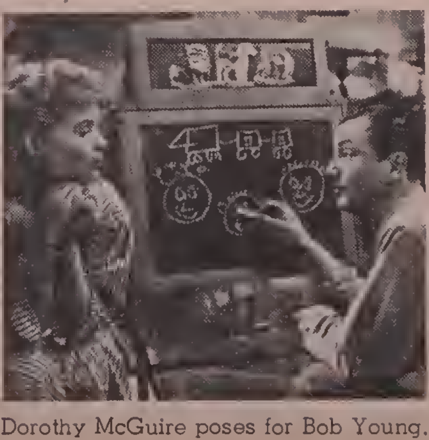
This is a tale of the perseverance, courage and foresight of pioneer airman John J. Montgomery who is credited with man's "first controlled winged flights in August, 1883." Related in a series of flashbacks, the film unfolds the story of Montgomery's attempts to conquer the element of the birds, his first glider, and his later experiments which led to the single-winged monoplane so strikingly prophetic in design of the fighter plane of today. Glenn Ford, as Montgomery, handles his role adeptly, as do Janet Blair and other members of the large cast.



Crosby with Caufield and Astaire.

BLUE SKIES (Para.)...................◆◆◆

How dear to the hearts of every man, woman and child is the nostalgic music of Irving Berlin! Unlike most biographies of great men of music, this film emphasizes the songs instead of the life of the composer—which is as it should be. Besides the twenty-one (count 'em) songs Bing Crosby, in the title role, sings, this is your last chance to watch Fred Astaire's nimble feet (he's announced his retirement from pictures). Joan Caulfield, as the girl Astaire and Crosby are in love with, is breathtakingly beautiful in her wardrobe of the 20's, and strictly for laffs there's Billy DeWolfe one of your favorite funnymen.



Dorothy McGuire poses for Bob Young.

CLAUDIA AND DAVID (20th)..........◆◆◆

All sorts of things threaten to destroy the nuptial bliss of 20th Century-Fox's perennial honeymooners, Claudia and David. First, it's the green-eyed monster who bothers Claudia; then David has the problem of coping with Claudia's over-active maternal instincts. There's nothing new about these trials and tribulations, and, in spite of them, "Claudia and David" emerges as a delightful comedy—one you won't want to miss. Contradicting the usual fate of Hollywood sequel movies, this picture doesn't suffer by comparison to the successful first in the Rose Franken series. Dorothy McGuire and Robert Young continue to be perfect in the title roles.

THE BACHELOR'S DAUGHTERS (Andrew Stone Production, released thru U.A.) ♦ ♦

This is a delightful comedy of four girls in search of rich husbands. Gail Russell, Claire Trevor, Jane Wyatt and Ann Dvorak get tired of working in a department store and decide to pool their resources and end their drudgery. With Billie Burke and Adolphe Menjou as their wealthy parents they set themselves up in a tony mansion and get to work on their man-hunt. Among the men who get hooked is Eugene List, the famous pianist who played for President Truman overseas. It's light and amusing movie entertainment.

HOME SWEET HOMICIDE (20th Century-Fox) .... ♦ ♦

Based on a novel by Craig Rice, this is a deliciously goofy spoof of crime detection. Peggy Ann Garner, Dean Stockwell and Connie Marshal are super as the three precocious children of mystery writer Lynn Bari. When a real murder takes place next door the three kids track down the killer, using all the tricks their mother had in her twenty-eight mysteries. Randolph Scott, a real detective, is hindered in his efforts to solve the murder when the three minor manhunters and their friend Barbara Whiting throw him off the track with phony clues. Don't miss this one. It's fast, funny and full of surprises!

THEY WERE SISTERS (A Gainsborough production, released thru Univ.)........ ♦ ♦ ♦

England's threat to Hollywood, James Mason, once more proves that he has a diabolical allure in this exciting and suspenseful British film. (See page 36 for more about Mason.) Phyllis Calvert, Dulcie Gray and Anne Crawford are the three sisters whose lives are disrupted by the sinister cruelty of Mason when he marries Dulcie and makes her life miserable. As one of his children in the film, Pamela Kellino (Mason's wife in real life) is sincere and effective. This was one of those rare occasions when your reviewer has all praise and no fault to find with an exceptional cast and a moving story that holds your interest throughout. See it by all means.

CLOAK AND DAGGER (U.S. Picture released thru W.B.)........................ ♦ ♦

Gary Cooper pictures usually are greeted with huzzahs and this one won't prove the exception. As the first production of the new United States Pictures, Inc., "Cloak and Dagger" is a tense drama of Nazis vs. U.S. undercover agents. Gary's a physics prof. doing secret work on atomic fission. When the O.S.S. (Office of Strategic Service) beckons, Gary lends his knowledge to counteract work on the Nazis' version of the Atom Bomb. It's exciting stuff with one of the roughest, toughest fist-fights seen on the screen in many a moon. The picture also boasts the "arrival" of two interesting screen personalities: Gary's co-star, Lilli Palmer, and luscious Marjorie Hoshelle. Miss Palmer already is famous as a British film star and as wife of Rex Harrison. You'll be hearing more about Marjorie Hoshelle.

THE BIG SLEEP (W.B.).............. ♦ ♦

Hold on to your hats—the sizzling team of Bogart and Bacall are with us again! After much pro and con discussion about the acting merits of the sultry Lauren, you won't be too disappointed in the way she handles this role. It's a mystery and Bogey's a natural as the two-fisted detective who straightens out the lives of the very eccentric Sternwood family: (Continued on page 79)

I was eager for Love!

Every night REAL STORIES FROM REAL LIFE brings you true dramatic incidents in the lives of real people . . . people like yourself who have the same problems, the same cares and heartaches, the same moments of great happiness. These real stories about *real people* are thrillingly complete —packed with the urgency of every day living. Listen to REAL STORIES FROM REAL LIFE tonight . . . and every weekday night . . . on your local Mutual station

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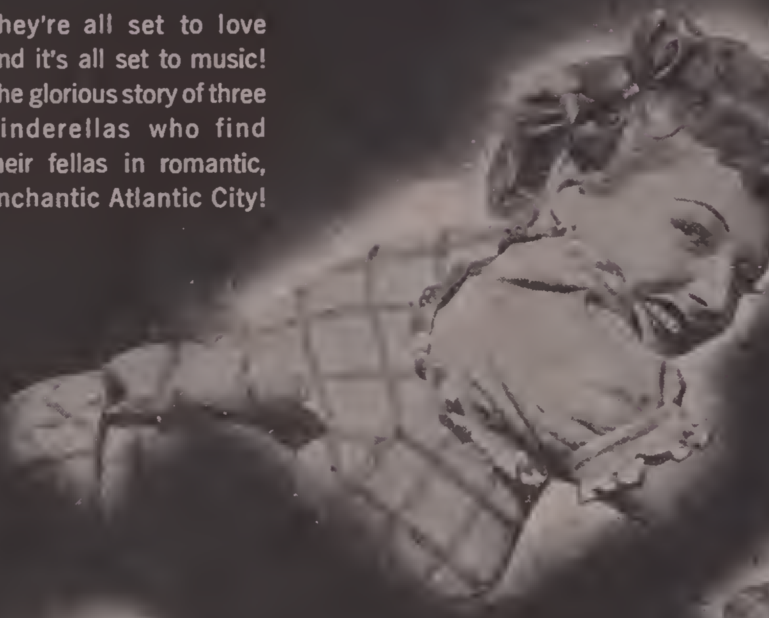
THEY'RE SHAPING THEIR OWN DESTINIES!

They're all set to love and it's all set to music! The glorious story of three Cinderellas who find their fellas in romantic, enchantic Atlantic City!



Songs

TO TIE A STRING AROUND YOUR HEART!

Lyrics by · *Music by*
MACK GORDON · JOSEF MYROW
"YOU MAKE ME FEEL SO YOUNG"
"SOMEWHERE IN THE NIGHT"
"ON THE BOARDWALK" (in Atlantic City)
"ALWAYS A LADY"
"THREE LITTLE GIRLS IN BLUE"
and others
•
"THIS IS ALWAYS"
Music by HARRY WARREN

Three Little Girls in Blue

. . . They're all in
TECHNICOLOR, *too!*

STARRING
JUNE HAVER · GEORGE MONTGOMERY · VIVIAN BLAINE
CELESTE HOLM · VERA-ELLEN · FRANK LATIMORE

DIRECTED BY BRUCE HUMBERSTONE · PRODUCED BY MACK GORDON
Screen Play by Valentine Davies · Adapted by Brown Holmes, Lynn Starling and Robert Ellis and Helen Logan
From a Play by Stephen Pawys · Dances Staged by Seymour Felix

20th CENTURY-FOX

Coming! DARRYL F. ZANUCK'S Magnificent Production of W. SOMERSET MAUGHAM'S "THE RAZOR'S EDGE"

Realistic stories like "Scarlet Street?"

Your Hollywood

Or gay, light films like "Life With Father?"

★ "Why is it Hollywood no longer makes pictures with a hero, a heroine and a villain—the pictures just have villains now!" writes one of our readers. Because this seems to represent the feeling of many of our readers, we decided to look into this matter of villainy on the screen. In the past, it was customary for producers to make one or two pictures a year which dealt with downright sordid story subjects. Now, this type of story has already formed the basis for seven motion pictures this year. While this is a low percentage of all the pictures which will be turned out in Hollywood this year, it is an indication that motion pictures have begun to reflect the cynicism of a war-weary world. From our mail-bag indications are that fans prefer to escape at their local theater into a world where the unhappy facts of life are not depressingly revealed. One lady wrote: "Just because a picture is sordid, my friends say it has an 'adult' approach. To me such pictures as 'To Each His Own' and 'From This Day Forward' have an 'adult' approach and yet there was nothing sordid about them. I say, let Hollywood give us more pictures that are 'adult' in this manner and less with larceny in the main character's soul."

The Editors

Jennifer Jones

By DOROTHY O'LEARY

Her character is sweeter than ever but Miss Jones has added a sophisticated poise

When Jennifer married ex-husband Bob Walker, she wore red velvet.

the change in Jennifer

Classic simplicity is now Jennifer's standard in selection of clothes.

★ When production executives and the men who had worked on "The Song of Bernadette," saw the first rough print of the picture, all agreed that they had a star of lasting importance in Jennifer Jones, who plays the title role.

"There is a superb actress," summed up one executive. Then he added half aloud, "But I wonder how long it will take her to change from an unassuming, natural girl into a star?"

He wasn't referring to star billing; Jennifer had that. He meant a "star complex." The attitude of importance, engendered by bowing and scraping of lesser Hollywood lights. The demands for attention and service. Selfishness. Temperament. All those things were part of what that executive inferred in his single word: star.

That was nearly four years ago. Well, has Jennifer changed?

Superficially, yes.

Essentially, no.

Everyone changes in four years, especially in one's twenties. Jennifer was 23 when she was signed to portray Bernadette. She looked and seemed much younger. Her red cheeks, framed by casually coiffed brown hair, her lithe, willowy figure, her quiet simplicity (*Continued on page* 82)

With Gregory Peck, she plays half-breed Indian girl in "Duel in the Sun."

ACHROME by JEOFFREY MORRIS

Clark Gable

Gay Carole Lombard exemplified perfect wife for Clark Gable. She died in a 1942 airplane crash.

Sophisticated Mrs. Dolly O'Brien was No. 1 on the Gable list, but she wed diplomat Jose Dorelis

By ALYCE CANFIELD

Table-hopping at Mocambo, Clark stops to say hello to lovely Mrs. Gary Cooper.

Gossip columns buzz when Gable squires model Anita Colby, but they're just good friends.

are you the girl for CLARK GABLE?

Filmdom's most eligible bachelor has a dream girl—maybe you're the one!

★ When Clark Gable visited Anita Colby every day during her pneumonia siege, the gossip columns buzzed. Every time he appeared at a magnificent soirée with clever socialite Dolly O'Brien on his arm, speculation was rife. When he was sending Kay Williams little trinkets like gold bracelets, fan stories appeared announcing "The Next Mrs. Clark Gable." (*Continued on page* 85)

Take this test to see if you're the girl for Gable!

Check one

	YES	NO
1. Are you mature in your manner?		
2. Do you have a quick mind?		
3. Do you possess a quality or knowledge which would make you interesting to Clark?		
4. Are you honest, frank, direct?		
5. Do you have a sense of humor?		
6. Are you good at gay small talk?		
7. Can you intelligently discuss engines, hunting, sports?		
8. Are you adaptable?		
9. Are you feminine?		
10. Is your conversation filled with references to the opera, the classics, and so on?		
11. Are you possessive?		
12. Are you too marriage conscious?		
13. Are you emotionally unstable, given to frequent tantrums or tears?		
14. Do you possess a spirit of adventure?		
15. Do you dress smartly?		
16. Can you carry a conversation, answer questions interestingly?		
17. Do you have poise?		
18. Do you like newspaper people?		
19. Would you keep Clark guessing for months about how you felt about him?		

If you're the girl for Gable, your answers will be the same as on page 86.

KODACHROME by ERIC CARPENTER

Ida Lupino

Ida hums the score for a musical comedy she has written; she just sold an original screenplay.

By FREDDA DUDLEY

If Ida had a dozen more phones (and hands) they'd be in use; she's just finished "Escape Me Never."

where there's life, there's *Lupino*

★ Remember a play entitled "You Can't Take It With You"? Remember its quixotic family consisting of an amateur toe-dancer, a printer of political tracts, a chemist, and a writer who used a kitten for a paperweight?

Well, that household, compared to the menage operated by Ida Lupino was deadly dull. Ida is a vortex around which, in furious circles, revolve some of the most flabbergasting activities in the town of Hollywood.

Living with Ida are Frances Robinson (her best friend), Ida's sister, Rita, and Ida's mother, Connie. This quartet is augmented from time to time by miscellaneous house guests who are to be tucked away in guest quarters above the garage.

Also to be encountered in various parts of the house on a transitory basis are the members of a select and joyous group known as The Chums. Charter members of this coterie are Mr. and Mrs. Reginald Gardiner, (*Continued on page* 67)

Ida plays for her guests: best friend Frances Robinson, Capt. Edward Smithdeal and publicist Harry Mines.

If you're looking for the busiest, most hectic household in Hollywood, just visit Ida!

KODACHROME by WELBORNE

Roy Rogers

By LEN SIMPSON

Trigger Man

One Wonder Horse is not enough for Cowboy Roy Rogers— he'll soon have a ranch-full!

★ Roy Rogers, that genial, fearless, bright-shirted King of the Cowboys put in some mighty nervous moments recently. He didn't act at all like a King. He twisted his cream-colored ten-gallon hat around and around till it near wore out. And his pal Trigger, that prize among palominos, wasn't any too calm, either. He knew something important was taking place.

It all happened on the set of "My Pal Trigger." Cameramen were ready with their cameras. Directors were waiting breathlessly. And Roy and Trigger stood on the sidelines.

Trigger was about to become a father.

For the first time, the actual birth of a palomino colt was recorded for the screen. It cost $12,000 to put the scene on film and the hero of it all was a wobbly-legged little fellow, with the world's smartest horse for his papa.

Golden Hours (that's what they named the colt), despite his head start in getting on film, is expected to face a lot of stiff competition when it comes to carrying on the family tradition. Roy is determined that any horse worthy of the name must live up to Pappy Trigger's standards. His insurance policy is a huge combination of breeding farm and dude ranch on the outskirts of the West's now famous playground, Las Vegas, Nevada.

It was only a few months ago that Roy decided to go into palomino breeding (*Contined on page* 70)

The King of the Cowboys and his lovely leading lady, Dale Evans have made twenty-three pictures together.

Roy's most ardent fans are his little daughters, Linda Lou and Cheryl. His latest film is "Roll on, Texas Moon."

DACHROMES by FREULICH, GILLUM, WEISBARTH

On the set of "Odd Man Out," Mason pauses for an autograph. He gets 5,000 fan letters weekly.

When James Mason and his actress-author wife, Pamela Kellino, come to U. S., they plan to bring along four of their pet cats.

THE MAN YOU LOVE TO hate

By VERA MEAD

Hollywood will soon see Britain's romantic rebel— that exciting James Mason!

★ He's handsome; he's romantic; he's a meany. He's James Mason, Britain's number one film star and a very definite threat to such screen-lover-titleholders as Rudolph Valentino, Clark Gable or Humphrey Bogart. His ferocious scowl and his habit of beating up one and all of his leading ladies set feminine hearts aglow quicker than a three-minute clinch!

Completely unknown to American audiences until a comparatively short time ago, 36-years-old James Mason has had the effect of an atomic bomb on moviegoers in the United States. When fans saw him knit his dark

CONTINUED ON PAGE 38

Britain gives its favorites a "Silver Star" trophy equivalent to Hollywood's "Oscar." The 1946 award went to Margaret Lockwood and Mason.

KODACHROME by LES BAKER

James Mason

In "The Man in Grey," James Mason used a riding crop on leading lady, Margaret Lockwood. It made box-office history in England.

The 36-year-old British star tried to choke Pamela Kellino in "I Met a Murderer;" in real life he married her.

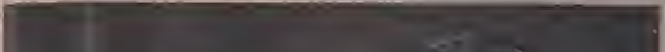
THE MAN YOU LOVE TO hate

(CONTINUED)

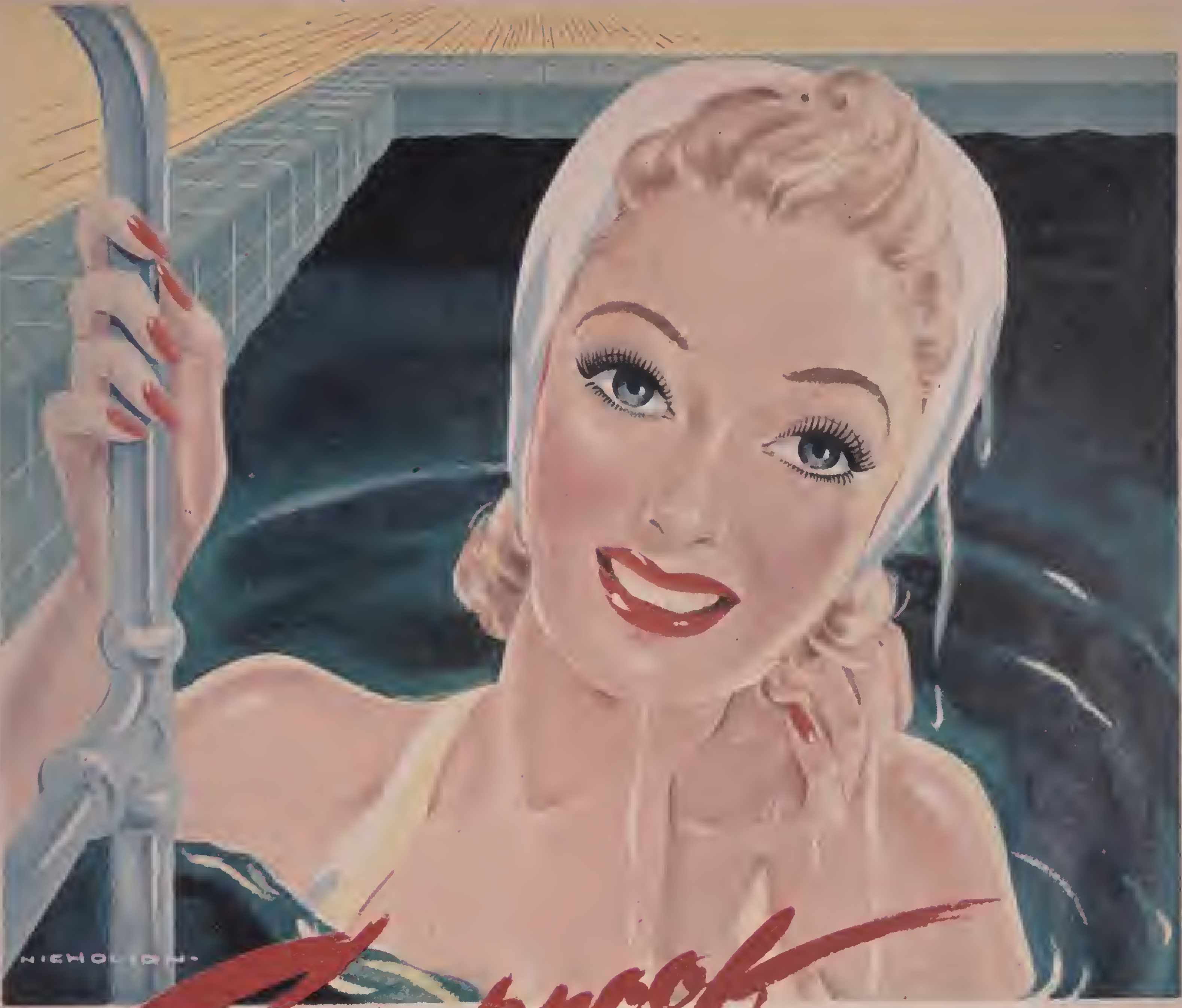
brows together and beat Margaret Lockwood with a riding crop in "The Man in Grey," they asked: "How long has this been going on?" When he snarled at bewildered Ann Todd in "The Seventh Veil," and rapped her smartly across the knuckles with his walking stick, it was all over! James Mason stock soared higher than the Milky Way. American audiences decided he was the man they just loved to hate!

Hollywood has been getting ready to welcome the romantic rebel for months. Mason has long been anxious to make a Hollywood film and expects to come over as soon as he has completed his latest English commitments. They include "Odd Man Out," a tragicomic thriller about the exploits of a nationalist leader in Ireland and "The Upturned Glass," a psychological mystery written by American Army Captain John P. Monaghan, a close friend of the Masons.

When he does come, film observers say, he will join the ranks of such picture personalities as Cary Grant, Ray Milland, Ronald Colman (*Continued on page* 88)



Mason continued his violence in "The Seventh Veil" by beating Ann Todd across the hands with walking stick.



Swimproof

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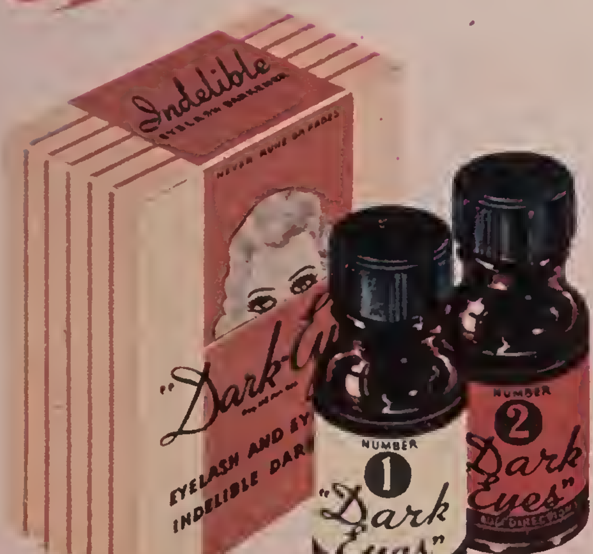
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By RUSSELL BYRNE

I'll never marry again

Joan Crawford asserts that her future plans do not include a wedding

Joan's life now revolves around her work and her two adopted children: Christina (above) and Christopher.

Dialogue rehearsal for "Humoresque" with John Garfield wins Joan's complete attention; she loves dramatic roles.

★ When a Hollywood marriage hits the rocks, the local gossips do not rest until they have uncovered new romances—at least in rumor—for the hapless principals.

As soon as Joan Crawford parted from Phillip Terry, the gossips faithfully undertook the self-appointed task of providing Joan with a potential new husband or at least a flame.

The lady herself, however, is being singularly uncooperative.

"My plans for the future," she says flatly, "do not include marriage."

She says it quietly, matter-of-factly, looking up from her inevitable knitting as she sits in her dressing room. The click of the needles seems to give emphasis to the words, and her great blue eyes back up the statement. She means it.

But Joan is honest, almost to a fault. And she wants to be thoroughly understood.

"That is completely true," she reiterates thoughtfully. "And yet—how can anyone really 'plan' a future, except in tangible things? You can plan a career, you can plan to meet financial obligations, you can plan many things—but you can't plan emotions."

Joan often has said that one of her greatest faults is that she is "too emotional." When she speaks of her marital failures, she obviously is making an effort to speak unemo-

KODACHROME by BERT S

Joan Crawford

I'll never marry again

(Continued from preceding page)

tionally—and it is difficult.

Joan Crawford and failure—failure even in little things—are bitter enemies. Through an often miserable, unhappy childhood and youth, through her early struggles as a dancer and even through her long and frequently hectic stardom, she has traded blows with failure. It has pummeled her and she has taken it, only to return its punches with interest. She delivered the knockout blow this year when her "Mildred Pierce" won her the Academy's Oscar—a triumph well earned, however undreamed as it was by the scared, plump little chorus girl who first came to pictures twenty years ago.

That was personal success of a high order, won against odds in Joan's beginnings that might have shamed Cinderella. But this triumph came just after her parting with Phillip Terry—came practically hand in hand with failure in a marriage she had entered with certainty and hope.

One of the turning points in Joan's life was her marriage to Doug Fairbanks, Jr., in 1929. They parted after three years.

Mr. and Mrs. Phillip Terry in happier days. Their elopement in 1942 was a great surprise to Hollywood.

Figure three recurs often for Joan. She met Franchot Tone in 1935, married him after three year courtship; remained wedded to him three years.

"I am not proud, not at all proud" (and Joan's words came hard), "that I've been married three times. It's not easy to admit failure in anything so important as marriage.

"It doesn't change my belief that marriage and a career are possible together. The combination can and does work—look at the many film couples who are happy and yet have careers. That only makes me think it's I who am not the type."

Outsiders frequently criticize Hollywoodians for their supposedly light approach to love and matrimony. The charge could never be made against Joan Crawford by any who know her well. Even on the cold records, there is evidence that Joan was never one to flit lightly from the altar to the courts and back again.

She married young Doug Fairbanks in 1929. At the time of their divorce in '32, she was making "Today We Live" with Gary Cooper and a newcomer named Franchot Tone. She met Tone on that picture, and it was not until three years later that they were married. The marriage lasted three years—and again three years passed before she met Terry and, after a six months' courtship, married him.

"Yes," she continues, "I guess I'm not the type. With each of my marriages, I believed sincerely that this was *it*, forever and forever.

"Call me a gullible-Annie, an incurable romantic, or whatever—but I entered each marriage with the same sincerity, the same hopes and prayers. (*Continued on page* 68)

Elaborate fan club publication interests her. Joan spends hours every day writing her thousands of loyal admirers.

The Texas-born actress waited two years for the right role, found it with Zachary Scott in Warner's "Mildred Pierce."

Joan may deny she'll be married again but she is leading a "date-full" life. Here she is with Philip Band of New York entering the Mocambo.

Since her divorce last April, Joan has also been seen frequently with Greg Bautzer, popular Hollywood attorney.

Arthur Treacher gets a mouthful of food and an earful of Jack Carson's funny tales.

Lucille' Ball, who dotes on silly jokes, winds up for a fast pitch.

That Reminds

"Wonderman" tagged Danny Kaye (above) as a super gagster. His latest: "Secret Life of Walter Mitty."

Bob Hope listens in as Bing gives out with a tune from film "Blue Skies."

Red Skelton tops his performance in "The Show-off" with the latest in headgear.

★ Ever wonder what makes comedians laugh, and why? Just for the fun of it, MOVIELAND polled Hollywood's ten top comedians for their favorite jokes. Remember, of course, this is a *family* magazine.

■ ■ ■

BILLY DE WOLFE.

A little Mexican boy's best friend, Pedro, was missing, so the boy set out to find him. Walking along a dusty road he saw a leg lying nearby. "Thatsa Pedro!" he said. "I knowa the shoes!" A little later he came across an arm protruding from under a bush. "Thatsa Pedro!" he decided. "I knowa the ring on the finger!"

Finally he came upon the head of his missing friend.

"Whatsa matter, Pedro?" he asked. "You seeck?"

Being "Charley's Aunt" didn't bother Jack Benny as long as he had his cigar.

Cass Daley recoils with pop-eyed wonder at what her crystal ball brings in "Ladies Man."

Me . . .

Ten top comedians give MOVIELAND the low-down on their favorite jokes

Billy De Wolfe adjusts his upper plate as he relates the sad tale of Mrs. Murgatroyd in "Blue Skies."

Keenan Wynn and Frank Morgan make an angelic couple.

Jimmy Durante applies vanishing cream and a fan to his schnozzle, hoping it'll disappear.

RED SKELTON.

A drunk wandered into Ciro's bar, slapped down a dime, and demanded, "Gimme a shot of ten cent whiskey!"

Haughtily the bartender replied that Ciro's did not serve ten cent whiskey.

"Oh yeah?" said the drunk. "Well you won't catch me drinking any of that nickel stuff!"

■ ■ ■

JACK BENNY.

One day a race track habitue borrowed a deuce and laid it on the nose of an ill-regarded filly. She came in to pay $23.40. He put the whole bundle on the nose of a longshot in the second, and was rewarded with $163.70. The same thing happened in the third, by which time he had amassed $988. His phenomenal luck continued through (*Continued on page* 93)

MOVIELAND'S BLUE RIBBON INTERVIEW

with Dennis Morgan

By ROBBIN COONS

Author Robbin Coons chuckles as Dennis Morgan makes a notation

A MOVIELAND EXCLUSIVE! DENNIS MORGAN

★ The big curly-headed guy in the white swim-trunks stood on the edge of the pool and with a long screen-rake skimmed a drifting leaf from the blue water's surface. The early afternoon sunshine tumbled warmly over the thick wall of evergreens beside the pool.

Dennis Morgan looked up at those trees, and grinned.

"Ever see such a pretty setting for a pool? Man, with those big trees it's—it's just like Wisconsin!"

That remark told a great deal more about Dennis Morgan than a thousand words of biography. That remark, and the rest of a somewhat incredible afternoon spent with Dennis, his family and friends, revealed the truth and applicability of an old saying:

"You can take a boy out of the country, but you can't take the country out of the boy."

You mean there are still a few hayseeds sticking in my hair?

A rare occasion: the Morgans attend a film party. They prefer small, at-home gatherings.

on his manuscript. They're on lawn of Dennis' La Canada home.

ADDS HIS OWN COMMENTS TO THIS INTERVIEW

Dennis Morgan may be a movie idol now, getting a lion's share of the fan mail that pours into Warner Bros. studios. He may be rich and famous, enjoying the rewards of screen success. But for all that, he's still young Mister Wisconsin.

Driving past the Morgan home, up in the beautiful foothill town of La Canada, you would little suspect the existence of a fascinating hideaway, a little world apart, behind the vine-covered wall.

From the road, nothing is visible of the big rambling house among the trees. But once inside the wall, once you've been welcomed by the big curlyhead with the dentifrice smile—well, you're on your

Jack Carson will be jealous

way to Wisconsin-in-Hollywood.

It's not so much the house, though doubtless there are some as big or bigger in Wisconsin, maybe even in the little town of Prentice where Dennis was born December 20, 1910. (*Continued on following page*)

Outdoor man Dennis enjoys all sports. Between scenes he's usually found pitching horseshoes.

Close harmony as Dennis sings with Martha Vickers for "The Time, The Place, The Girl."

Jack Carson doesn't worry about heckling Dennis. They've been chums since pre-movie days.

MOVIELAND'S BLUE RIBBON INTERVIEW

(CONTINUED)

Dennis has three children, so he had no trouble getting along with little Patti Brady in scenes from "Two Guys From Milwaukee."

It's not so much the grounds, either, though Dennis says he and his wife Lillian were "sold" as much by these nearly five acres of woods and gardens as they were by the excellent bargain offered. Those trees clinched the deal, putting them both in mind of their old home state.

But it's the Morgans themselves, and their friends, and their talk, that are straight Wisconsin. It's a rather bewildering household, with people coming and going with easy informality about the house and grounds. Only the Morgans, probably, know who all the people are. They seem to be waging a one-family war against the housing shortage, with guests enjoying their hospitality while seeking permanent homes.

Sometimes we are at a loss too, but its fun.

Jack Carson dropped in, almost inevitably. Morgan and Carson are an old teaming, dating back to pre-movie days in Milwaukee.

Jack was burning. His pal Dennis had given a concert down in San Diego, and some of the reviews had been unkind.

"I'm gonna call up somebody!" Jack announced. "Criticism like that—what's it mean? They don't know from nothing!"

Dennis grinned. "Carson rides again!"

It seems you don't pick on Morgan when Carson's around, and you don't pick on Carson where Morgan can hear about it.

Dennis and Jack made a date to play golf at Lakeside, with some side-talk and boasting on both sides as to the probable winner. They also made a date to go hunting and fishing. Dennis is quite a hand with gun and rod—learned it as a boy back home. Over the mantel in the big playroom hangs a wicked-looking muskellunge Denny caught, and there's a deer-head trophy of his hunting.

Not bad with a frying pan either.

In this playroom too are a number of Wisconsin mementos—like the framed degree from Carroll College at Waukesha announcing the excellence of Stanley Morner (Dennis's real name) in a "literary interpretation."

"I didn't make my Bachelor of Arts," explained Dennis, "so I got that instead." He's proud of it, and of the honorary doctorate of fine arts Carroll has awarded him. It was at Carroll that he studied dramatics under Mae Rankin and singing under Alexis Baas, who was to start him professionally by getting him a summer job in the Chautauqua.

The framed pictures on the wall are scenes from high school plays starring the boy and girl who are now Mr. and Mrs. Dennis Morgan. That, incidentally, was the end of Lillian's theatrical career. She taught school until Dennis, having left home to make good in the big cities, returned home to claim his bride.

Jack Carson departed—for Palm Springs, he said—and returned twice with a gag-line before making his

Choose your weapons, sir! Dennis aims with pistol while Warner's Roland Bercheid tries out a sling shot. They're on "Cheyenne" set.

"Anything for an old friend," says Morgan as Harry Cohen, Wisconsin tailor, snips a lock of the star's hair for his teen-age daughter.

leave-taking final. The Morgan-Carson teaming is now on screen as well as off. They started it as the vaudeville pair in "The Hard Way," and recently they co-starred in "Two Guys from Milwaukee"—which they are.

Lillian arrived, a slim and charming person in a striped playsuit, her arms loaded with bundles from her morning marketing. After a dip we had lunch in the sun beside the pool—cold meats and cheeses, sandwiches and beer—and Dennis decided he would start pulling his weight back to its usual 175 pounds. But tomorrow.

To-morrow is here,
I'm splitting wood
this week, Robbin.

The talk was Wisconsin-tinged but about Hollywood, too.

Lillian laughingly recalled how Dennis used to serenade her by telephone back in their courtship days. Harold Graham, their guest now, was organist at the Presbyterian church, and he and Stan would telephone from there. Dr. Vedder, Lillian's father, wasn't allowing Dennis to see his daughter as often as they thought necessary. So, with Harold's organ music as a background, Dennis would sing "Always" and "Cecilia" and "Sleepy Time Gal" for Lillian. This was why patients trying to telephone the doctor found his line busy so often.

It was after Dennis had gone to Chicago, working in radio as an announcer and singer, that he and Lillian were married. He had also won work in a Chicago opera company where he met the diva, Mary Garden. When Miss Garden went to MGM as a singing coach, she sold the boy's singing to that studio, and the newlyweds came to Hollywood.

"We drove out in an old touring car to save train fares," Lillian recalled, "and we settled down at the little hotel in Culver City close by the studio."

When he finally did get to work, it was as the singer of "A Pretty Girl Is Like a Melody" in "The Great Ziegfeld." But Allan Jones actually recorded the song, and Dennis was merely photographed singing it. Except for "Annie Laurie," a short subject with Ann Rutherford, this was the only work he was given in his year at MGM. It was tough going.

At Paramount, where he used the name Richard Stanley, Dennis did little better. They put him behind beards and cast him as tough guys and villains.

At Warner Bros., where he went next, they gave him his present Irish name (he's actually of Swedish, Scotch and Dutch descent) but they didn't give him work.

His break came at last when RKO borrowed him for "Kitty Foyle." It's been high, fast riding for Morgan ever since. Right now he's even slated for "Oklahoma!" when that musical hit is filmed. But what Dennis most wants to do is a life of Robert Burns, the Scottish poet.

Hope that is true.

"Burns was a singer as well as a writer," he explained. "He would be a great character to play."

After lunch Dennis and his (*Continued on page 77*)

How can a girl be sure she's in love? Gene Tierney didn't know, and romance almost passed by

Make up your

★ Take it from me, if you're one of those girls who vacillates, who rushes this way and that, who can't seem to come to any decision for herself, it's time you started learning to make up your mind. Particularly on the subject of romance. I can talk from personal experience, because once I was the "uncertain" type. And sometimes when I look back over the past five wonderful years that I've been married to Oleg Cassini, it's a pretty nightmarish thought when I remember I almost lost him because I couldn't make up my own mind!

I was strictly a "fence sitter" when I first met Oli. I couldn't say "no" to people; I couldn't make decisions; I never was quite sure of what I wanted from life. I remember so well the night we met. It was at a party at Connie Moore's. I was new in Hollywood and Connie's husband, Johnny Maschio, was my agent. I couldn't decide with whom to come, and I wound up arriving with a character who was mad for jitterbug music.

After dinner my alleged escort began (*Continued on page* 92)

Gene eloped and couldn't wear the wedding gown hubby Oleg designed for her, but dons it in "Razor's Edge," with John Payne.

RADIO
THEATRE

The three smiles belong to Walter Brennan, Gene Tierney and Edmund O'Brien. They've just completed a Lux Radio Theater show.

mind about Love

By GENE TIERNEY

as told to Alice Craig Greene

Daughter Daria is now 2½ years old, but Gene likes this first photo of them as a mother-daughter team.

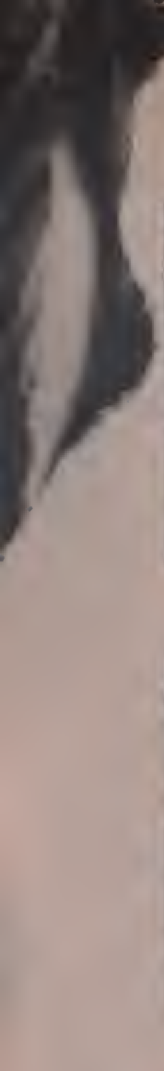
Gene's husband, Oleg Cassini, designs all her beautiful clothes.

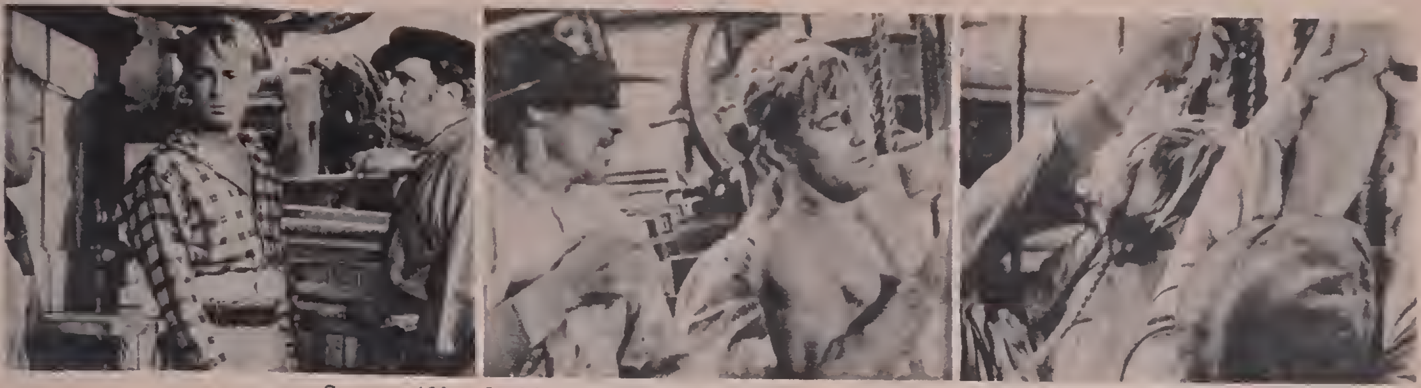
At home, Gene likes to spend much time in her garden, says her favorite role is as "Mrs. Cassini, housewife."

THE

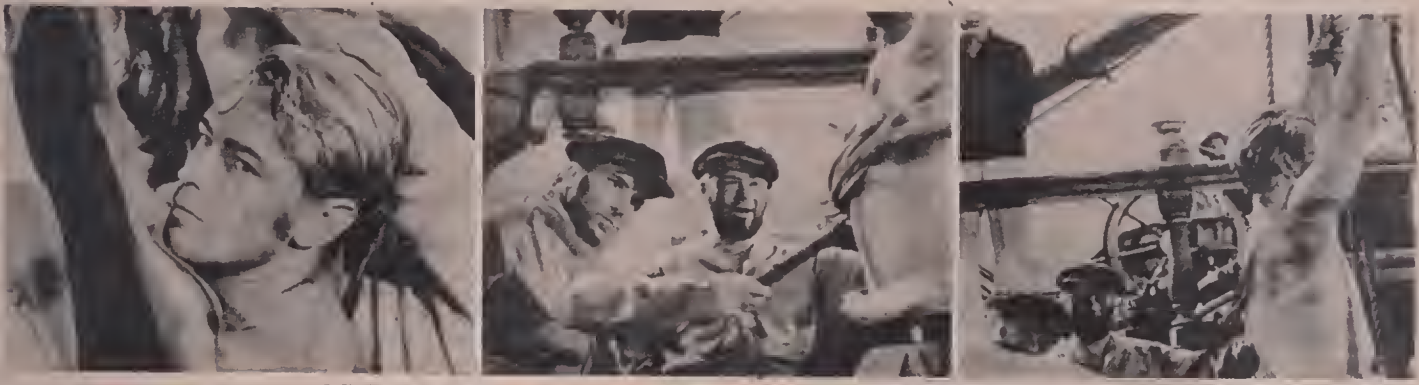
Alan Ladd takes a flogging in brutal scene during "Two Years Before the Mast"

By RUSSELL JONES

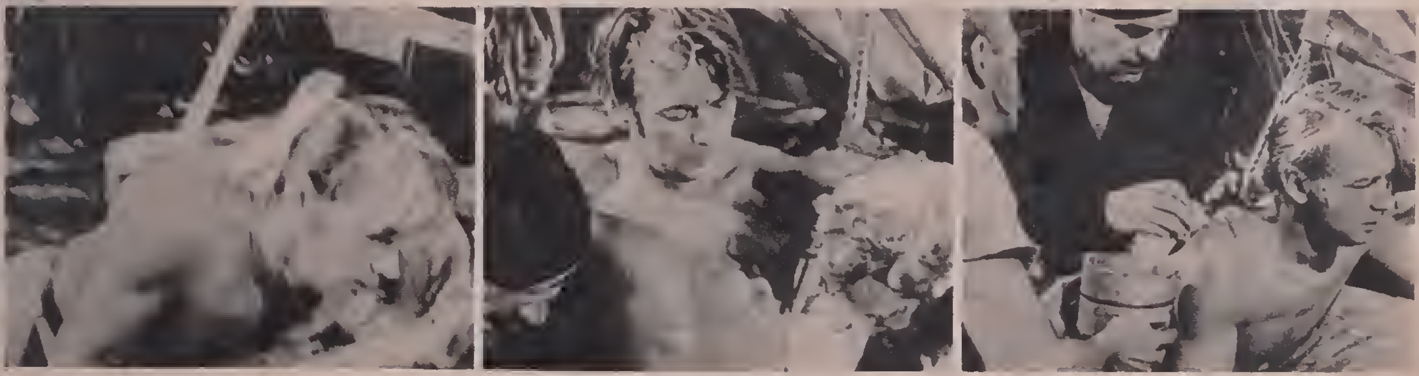




Stewart (Alan Ladd) is stripped and tied up by the wrists for flogging.



While crew watches, Amazeen (Bill Bendix) lashes his back to ribbons.



Stewart falls to deck unconscious; later friends care for his wounds.

CRUELEST SCENE EVER FILMED

★ The year is 1835. With sails taut against the wind, the trim brig, *Pilgrim*, gracefully glides through the ocean waves toward the coast of Spain. Aboard, in contrast to the ship's clean lines, the ship's crew, most of whom have been hi-jacked for the voyage, grumble against rotten food and iron discipline. One man is dying from wounds made when first mate Amazeen (Bill Bendix) laid cat-o'-nine-tails across his back. On board too, is Charles Stewart (Alan Ladd), foppish ship-owner's *(Continued on page* 91)

A Big Three conference on the set of "Notorious," with director Alfred Hitchcock, Ingrid Bergman, Cary Grant.

Fabulous success is hers but Ingrid Bergman loves a simple, unaffected life

there's only one BERGMAN

Ray Milland receives Academy Award from "Oscar's" previous winner. –Ingrid got it for "Gaslight" performance.

Ingrid met Dr. Peter Lindstrom when she was Swedish film star; they'll have tenth wedding anniversary next year.

By JACK SHER and JOHN KEATING

★ Hollywood has never had anything quite like Ingrid Bergman.

For Bergman's a phenomenon! She is that rare (particularly for Hollywood) individual: a mature, happy, intelligent human being. She is extremely easy to talk to; she has a bursting curiosity about everything; she enjoys being an actress and she enjoys being alive.

Bergman has been described as glowing, radiant, shining. The words are trite but true. Her beauty is her own. She uses no make-up at all off screen, virtually none even while shooting a picture. Her face is strong, sensitive, with an unusually healthy, high-color. At 30, her skin has the youthful quality of a twelve year old's. Her eyes are blue; her hair is soft, naturally wavy, honey blonde.

It is no exaggeration to say that Ingrid is one of the world's

there's only one BERGMAN (CONTINUED)

One of Bergman's favorite Swedish film roles was the part of a bank cashier in "On the Sunny Side."

Memorable role for Ingrid was part of the tortured wife in "Gaslight," in which Charles Boyer, as the husband, tried to drive her out of her mind.

Ingrid as she appeared in Sweden's version of "Intermezzo," later remade as her first U. S. film.

most beautiful women. Yet it isn't a "glamor" beauty; it doesn't awe or startle you. It just brings out the highest type of enthralled stare.

Bergman is tall. The studio biography says she is 5′ 7¼″. Ingrid smiles and tells you that she is 5′ 8¼″. She weighs 130 pounds and lets others worry about it.

"I'm a big girl," she says, "and I like to eat, to stuff myself. I like everything—lobster a la Chambord or hamburgers. And I love ice cream with plenty of hot fudge sauce or chocolate syrup."

Bergman's favorite subject is acting. Get her started on the theory and practice of her profession and she will go on for hours. She is one person of whom it can be said that her life is her work. She has said so, herself.

"I never want to be anything but an actress,"

Scene from early Swedish film. From the outset Ingrid demonstrated vibrant quality that won fans.

As earnest young nun in "The Bells of St. Mary's," Ingrid gave one of her most engaging portrayals.

When the Bergman locks were cropped for the role of Maria in "For Whom the Bell Tolls," with Gary Cooper, thousands of fans imitated Ingrid.

Tensely dramatic scenes in "Spellbound" merit a relaxing snack between shots for Ingrid and Peck.

she told us. "Whenever an interviewer asks me when I plan to retire from pictures, I tell him never. Think of the wonderful parts I can play when I'm 70."

Ingrid is one of the few top-flight movie names who is never late for work. The thought of a full day before the cameras is never oppressive, she says. Just the opposite.

"I jump out of bed," she laughs, "and hurry to get to work. I feel good, happy, excited. When I'm not working, I'm restless. Even when I'm not in a scene, I stay on the set and watch. They have to chase me home."

Home and the studio are the two poles of Ingrid's life. And, although she has become one of the most written-about women in the world, few people know anything about her private life. She is married to Dr. Peter Aron Lindstrom, head of the neuro-surgery department of the Los Angeles General Hospital. It is a happy marriage. Both parties are mature, well-adjusted persons who love their work, their home, their child and each other. Ingrid met her husband when he was a medical student in Stockholm. They were married there in 1937 when Bergman was at the height of her career on the Swedish stage and screen.

The Lindstroms live in Beverly Hills, in a secluded rambling house which they bought in 1944 "because it was furnished in Swedish modern and had a living room as big as a barn." Their life is very quiet. When Ingrid's making a picture, they do not go out at all. Between films, they entertain or are entertained at the homes of their friends, the Gary Coopers, Alfred Hitchcock, Jean Renoir, the French (*Continued on page* 69)

Farley Granger ties his shoe lace before saying "Let's dance!" to date Shela O'Malley at Mocambo.

On the town with

Shirley Temple and James Stewart were among the many film celebrities who helped glamorize the American Society of Cinematographers' Ball.

Even if Maria Montez weren't a movie star, she'd be famous for her hats! These fans seem unaware of the bonnet, but interested in autographs.

Oh happy day! Roddy McDowall gets kissed by Hazel Dawn and Barbara Lawrence on graduation from 20th-Fox school.

Janie and Joe

Movieland's two gay reporters continue their gallivanting around Hollywood's bright spots

Something has caught the attention of Judy Garland and hubby Vincente Minelli. They're at the ASC Ball.

★ Well, honestly!—that guy Joe and I had the most terrif time this month! You know, it isn't often a girl in my position has reason to go out and buy a real slinky dress to slink around in, so I really blew the bankroll on a dream of a dress when I got the chance. Occasion was the ASC Ball, sponsored, natch, by the American Society of Cinematographers. Translation: cameramen. The Ambassador Hotel's Cocoanut Grove was groovy and glamorous all at the same time, with the top milk of film society and stuff entertained and entertaining all in the name of the guys who slave to make the beautiful even more beautiful on the silver screen. I barged in, limp and limpid on the free arm of Joe, the boy wonder of the flicker box, and I have to admit I was a little taken aback when even the waiters didn't give me a tumble. But I guess, dressed to the pearly teeth though I was, I was no match for creatures like Janice Paige, Judy Garland, et al.

On account of Joe was so busy popping flash bulbs in everybody's face, I just milled *(Continued on page 72)*

In case you don't recognize him, it's Mickey Rooney in specs. He and Mrs. Rooney were Mocamboing.

Portrait of Roz...

By JAMES MONTGOMERY FLAGG

as told to Jill Beverly

★ "Rosalind Russell has everything," said James Montgomery Flagg. "She's got beauty; she's got poise; she's got allure. She typifies American charm."

Such acclamation, coming from a nationally-renowned artist who has painted not a few but hundreds of beautiful women, is not to be sneezed at. Who could be more qualified to have ideas on American women and their beauty standards than James Montgomery Flagg? He's been painting the very loveliest ladies for more years than his palette has paint stains and he knows what he is talking about.

Right at the moment, we were talking about "Sister Kenny"—Roz Russell to you. Roz was just completing the RKO production about the life of that famous Australian nurse who has devoted her lifetime to battling polio, when Artist Flagg was requested to come to Hollywood.

"When I heard they wanted me to paint a portrait of Miss Russell as Sister Kenny, I was delighted," J.M.F. declared. "I've always been an admirer of her work on the screen."

Your reporter, seated on a sofa in Flagg's New York studio (incidentally, it looks so much like the way you've always imagined artists' studios that it ought to be transferred wholesale to Hollywood next time they film a story about a struggling Latin Quarter artist)—your reporter, as we have said, took out her notebook, licked the tip of her pencil and asked quickly: "How did you feel when you met her?"

"Well, first I saw her on the screen," explained Flagg. "They put on a special showing of 'Sister Kenny' for me. I was actually so astonished and impressed by her wonderful portrayal that I could hardly speak. Tears ran down my cheeks. I mean it."

(*Continued on page* 75)

A famous artist reports that

Rosalind Russell is as fine

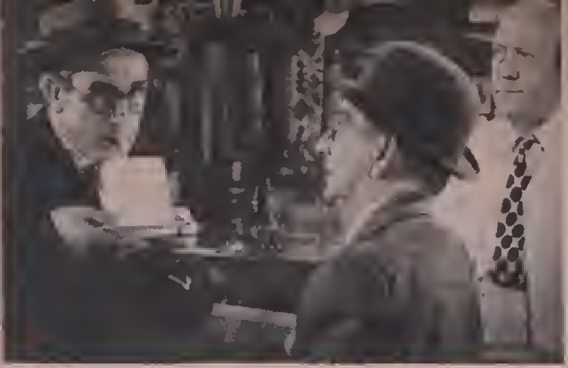
a model as she is an actress!

Artist James Montgomery Flagg shows model Rosalind Russell how she looks as Sister Kenny.

Newcomer Dean Jagger plays suitor's role in "Sister Kenny."

On set, Roz in wedding garb, jokes with Directors Nickols and D'Arcy.

Roz and her husband, Agent Fred Brisson, chat with Connie Bennett at her wedding.



While his friends watch apprehensively, "Harold Diddlebock" Lloyd tries out his first alcoholic drink.

No stand-ins for Lloyd. Here he and director Preston Sturges get ready for window scene in mid-air.

Stork Club photog snaps the famous comedian with wife (Mildred Davis) and daughter Gloria.

Ready for his first scene, Harold gets best wishes from daughter Peggy, herself a movie actress.

Up to his

By KAY PROCTOR

old tricks

Harold's straw hat and a fan rated a loud laugh in this scene from "Movie Crazy," made in 1932.

SUNFLOWER DAIRY

One of Lloyd's funniest was "The Milky Way," (1936). Harold was romantic but hapless milkman.

After eight years away from the screen, Harold Lloyd is back, funnier than ever!

★ Beneath his jaunty confidence Harold Lloyd is well aware he's taking a big gamble in returning to the screen after an absence of eight years.

Lloyd's latest picture is the Preston Sturges production of "The Sin of Harold Diddlebock." On it Harold is wagering his place in Hollywood's Hall of Immortals, side by side with William S. Hart, Valentino, Will Rogers and the very few others of equal screen renown.

That's a sizable stake in any man's language!

Three elements of Lloyd's daring gamble are at once obvious. First, an entire new generation of movie-goers will be sitting in judgment on him, *(Continued on page 94)*

Harold's famous specs are the same but he's got a new leading lady—pretty Frances Ramsden.

WHO'S NEW

By ALICE L. TILDESLEY

Here's the inside story on a young and talented trio who know what they want

Johnny Sands is sandy-haired, proud of his Indian descent, likes to do Westerns. He's in "Till the End of Time."

Lloyd Bridges, soon to be seen in "Canyon Passage," started fan mail rolling after "A Walk in the Sun."

Frank Latimore made his stage debut at the age of 14 Now, at 20, he's got big part in "The Razor's Edge."

★ "Nothing succeeds like success," a wise man once said. And that's why newcomers Johnny Sands, Lloyd Bridges and Frank Latimore have set their sights on nothing less than stardom. From all indications, they're going in the right direction.

Eighteen-year-old Johnny Sands, born in a Texas sandstorm, has a great ambition. He'd like to wear a plaid shirt, buckskin pants and do a Western picture.

Johnny's grandfather was almost a full-blooded Indian. His own father has high cheek bones, black eyes and hair, but Johnny looks like a sandy-haired Irish kid.

"My grandfather used to tell me stories of the old days," he confided. "One night the James boys, Jesse and Frank, visited his ranch. He'd known them as nice kids before they got mixed up with the railroad, but he pretended not to recognize them, 'cause he reckoned maybe the sheriff was after them. When they asked for lodging for the night he put their horses in the stable, gave 'em food and beds and sent them on their way the next morning. Thirty minutes after they left, a posse came through, askin' about the James boys.

"Grandfather said: 'I had a couple men here, couple nights ago, but they couldn'ta been James boys—just a couple of nice fellows. They went thataway.' He pointed (Continued on page 96)

Margo delights in going over a scrapbook record of Eddie's ourtship. They really "clicked" via long distance calls.

Eddie frowns over the keyboard (his first lead role since return from service), as Susan Hayward embraces Lee Bowman in "Smash-Up."

Romance for two

By FREDDA DUDLEY

Those years of loneliness are past for Margo and Eddie Albert since they've found each other

★ When it was announced that Margo and Eddie Albert were to be married, Hollywood did one of the most convincing double-takes of its perpetually astounded life. Margo and Eddie Albert! But they had known one another for years, the amateur Cupids without Quiver said to one another. They had been such good friends! How could a girl jeopardize her future by marrying someone she had known, liked, respected, for such a long time! To lose a friend and gain a husband, said one wit, was most unorthodox.

Such is the standing of Margo and Eddie, both in New York and Hollywood, that they were instantly informed of every comment. And such is their urbanity and character that they could laugh as heartily as the most heartless quipster.

The Alberts could afford to laugh, because they had waited a long time for their happiness, and they realized its depth and its height and its (Continued on page 74)

WORDS OF MUSIC

Dinah Shore goes over score of "Who'll Buy My Violets?" with Columbia recording director Bill Richards, accompanist Ticker Freeman and musical director Sonny Burke.

At Musicraft's studios, Sonny Burke Jill Warren and Phil Brito inspect master wax.

Tony Martin sneaks up behind Georgia Gibbs to hark to a high note in her song of love.

"The Egg and I" authoress, Betty MacDonald, greets T. Dorsey (left) and Freddie Martin.

Your gal-about-music rounds up the latest news on your favorites

By JILL WARREN

★ After leaping about Hollywood all summer digging the musical goings-on, and gathering a little sunshine on the side, it's time to fly back to New York town. But before hopping off, I'd better bring you up to date on the musical scene.

After many delays, Tommy and Jimmy Dorsey finally got their movie, "The Fabulous Dorseys," before the cameras. The script is based on the life stories of the famous brothers and promises to be a true-to-fact portrayal of the orchestra world. Arthur Shields (Barry Fitzgerald's brother) and Sarah Allgood will play the roles of the Dorsey boys' parents, Paul Whiteman will play himself and Bill Lundigan will have a featured role. There will be plenty of musical numbers, because besides both Dorsey bands, Henry Busse and his orchestra, Charlie Barnet and his crew and Woody Herman and the Herd have all been signed to do their rhythmic stuff.

Frank Sinatra wanted Dinah Shore to (*Continued on page* 78)

WHERE THERE'S LIFE, THERE'S LUPINO

(Continued from page 33)

ex-RAF Pilot Officer Robert Coot, Mr. and Mrs. Rex Harrison and half a dozen other adherents to the local British colony. The Chums regard the Lupino house as their private club, a conviction reinforced by the fact that they know where the key is hidden, so have access to the premises at any hour.

As an example of the mercurial movement encountered at all hours, day or night, wherever Ida is, consider this typical jamboree of a few weeks ago. Ida and Frances had been invited out for dinner. The dinner was to be quite elegant, so the girls gowned themselves in accordance. "This will be one evening," said Ida, "when nothing but highly civilized conversation and generally charming behavior will take place. Tonight, none of life's little insanities that delight in cluttering up my experience will intrude."

She was right—up to a point. The dinner party went off smoothly and ended at an early hour. Feeling as proper as a pair of plush albums, the girls went home. At their front door, key in lock, they paused and exchanged glances. A faint light shown from one of the front windows, and the muted tones of a phonograph floated from the den.

Entering, the two girls found three members of The Chums in deep political discussion. One broke off to nod absently toward his hostesses. "Hello, girls. Nice to see you," he said, and continued his analysis of the current European situation.

A few seconds later the telephone rang. It was a representative of four guests who had attended the party and to whom it had occurred that it might be fun to stop at Ida's for a nightcap. "Absolutely, come along," said Ida. "We have the raw material for a nice Open Forum right here now."

No sooner had this addition been seated and brought up to date on the conversation, than three additional callers arrived. "We saw the light," they said, "so we knew something must be doing. We didn't want to miss everything."

Before an hour had passed, ninety percent of the dinner party had transferred itself to the Lupino den. Ida brewed coffee and served it. There were murmurs of preliminary leave-taking. Then, somebody mentioned the name of a controversial columnist and the conversation exploded like a capped geyser.

Ida brewed another issue of coffee, and two or three debaters had actually reached for their coats and hats when someone quoted another political writer. Wham and double wham. Dawn finally peeked into the eastern windows, decided that it was safe to get on with a new day, and slowly filled the room with fragile light. Someone said, "I'm famished. Idsie, old girl, how about some ham and scrambled eggs?"

So dear old Idsie cooked a thumping breakfast for her conversational clan. At this point one group challenged the other to thirty-six holes of golf, a tournament which both factions tried to persuade Ida and Franny to join. "No," the girls said. "We have beauty shop appointments, luncheon dates, etc., etc., etc. Thanks awfully, but no thanks."

Having waved away the final guest, Ida and Frances crept upstairs to their rooms. Ida had just drifted into slumber when the butler pounded at the door.

"I'm frightfully sorry," he apologized, "but there are several gentlemen downstairs. They say they are photographers, and insist that they had an appointment at nine this morning."

Moving faster than a run in new nylons, Ida hopped into the shower, combed her hair, donned a fresh face, and thrust herself into a peasant outfit to be photographed . . . pouring coffee. "I'm in a rut," she told herself.

When the domestic shots were finished, Ida changed into a bathing suit and went to the pool for a series of color shots. While this work was being completed, a second battery of photographers arrived.

It was at this time that a middle-aged woman of haughty mien arrived. Severely dressed in black, wearing a vintage hat and a pair of lace mitts, she seated herself in a chair and kibitzed proceedings. Ida presumed that she belonged to one of the photographic groups. The photographers concluded that she was an old Lupino family retainer. At any rate, she made herself at home. From somewhere she appeared to have secured a cup of tea upon which she sipped with appreciation.

Ida and Frances, aided by the cook, were making rapid sandwiches for the first two groups of camera specialists when the third group arrived, so another platter of goodies had to be assembled.

It was sundown when the photographers, en masse, began to pack up. The day had been, they adjudged, fruitful. At which point the woman in black approached Ida, bearing —not only the cup of tea upon which she had been nibbling all afternoon—but a second cup which she offered to Ida. "To pick you up after your hard work, dearie," she said.

Ida, bewildered, accepted the cup and its amber contents with thanks and took a sip. Choking, she made for the kitchen faucet; the cup contained straight bourbon.

By the time Ida had collected her composure and her voice, the woman had disappeared.

"A gentle character, full of humor," said Ida. "Who brought her?"

The photographers denied acquaintanceship. "We thought she was yours," they said.

To this day, the woman in black remains one of the mysteries of the Lupino experience. No one has ever seen her since.

The following week, Ida agreed to make a brief tour of hospitals in the western United States. Her first journey was to be by train, and there were to be subsequent trips by automobile and plane. Connie, Ida's mother, volunteered to drive the girls (Frances was going along) to Pasadena to catch the train.

"Certainly not," said Ida decisively. "Considering the pattern this family follows, we would have a flat less than a mile from the house and miss the train. We'll take a taxi."

Which they did, and the taxi blew a right rear tire some twenty blocks from the station!

No record of Lupino activities would be complete without a brief excursion into the history of her experience with the animal kingdom. For example, one of Ida's friends owned a bowl of tropical fish and asked if same might be placed on some convenient table where the finny folk could be fed regularly by Miss Lupino while the friend spent two weeks in Palm Springs.

"The fish will be safe with me," said Ida. "I have no cat."

Ida, does, however, own a dog, an elderly, arthritic, sedate animal yclept The Duchess. It may be that even so world-weary an animal retains enough adventurous spirit to wonder how it would feel to swallow a goldfish. Or maybe three of the five original fish simply dissolved. However, it required all Ida's spare time for a week to find reasonably exact replacements for the aquarium. Then there is Socrates. While Ida and Frances were in New York once, they were returning from a shopping expedition one frost-bitten afternoon when Ida heard a pathetic mewing. Investigation disclosed a half-starved kitten. "Poor darling," lamented Ida. "I'll take you to my room and feed you some warm milk."

"They'll never allow you to pass the hotel desk, carrying that mangy animal," said practical Frances.

But Ida slipped the kitten in with her new hat.

In the room, Ida managed to secure, under the puzzled auspices of room service, a plate of chopped raw liver and a bottle of milk. When the kitten was served this menu, he drank the milk, but turned a scornful posterior toward the liver. The next day he treated an order of raw hamburger with the same disdain. It became his habit to sit at a distance and stare at the rejected food, a philosophic habit that earned him his name, Socrates.

Despite Socrates' finicky habits, Ida brought him to Beverly Hills (by carrying him in a hat box whose lid had been perforated, and establishing him in her drawing room on The Chief).

Two days after Socrates' arrival, Ida decided to give a small dinner party. She set the table for six putting on individual salads consisting of lettuce, a slice of onion, tomato, deviled egg, and raw egg dressing.

Leaving the room long enough to summon her guests, Ida returned to find the place a shambles. Every salad had been dragged to the floor and from each, two ingredients had been voraciously consumed: the lettuce and the onion rings had disappeared into the gullet of Mr. Socrates! Now Ida knew what he liked to eat. Tipping her head ceilingward and smiting her brow, she could voice only one comment, "This is the end!"

It is safe to say that the statement is inexact. Each day will bring new astonishments into the life of Ida Lupino. Perhaps the greatest astonishment of all is that of Ida's friends when they learn that Ida has written several short stories and a number of originals for the screen. One of them has been accepted by a major studio at this time. Also, she has written the lyrics for a musical comedy for which winter production is contemplated.

Clearly, there is no end to the capacities of the girl who also finds time to be one of the screen's most persuasive actresses in such pictures as "Escape Me Never" which she just finished at Warner Brothers with Errol Flynn, Eleanor Parker and Gig Young.

We'll keep you informed of the further developments in the history of the luscious Lupino, but for the time being

This is the end.

I'LL NEVER MARRY AGAIN—JOAN CRAWFORD

(Continued from page 43)

And the end of each was the same."

Joan pauses. You remember the radiant Joan Crawford who returned to her studio from her surprise elopement with Phil, that July evening in 1942. Perhaps Joan remembers, too, and the memory is not pleasant.

"Another factor enters into the situation now," she continues, again matter-of-factly. "And that is—the children. Another marriage for me would subject them to further changes, perhaps to the risk of emotional insecurity if it didn't work."

Joan Crawford is a good mother, and one reason for her excellence is her memories of her own childhood. Joan's mother, unhappily married, was divorced when Joan was an infant, and shortly married again. Joan was devoted to her stepfather. She was seven when she was told for the first time, by her older brother Hal, that "Daddy" Cassin was not her real father. She still remembers the shock of it, the lasting emotional upset.

That is why she has long been careful to let little Christina, who is seven now, and four-year-old Christopher know that they are adopted children, that she "picked them out because she loved them best of all children." Accepting this knowledge from infancy, they can never know the pain that was Joan's in her moment of childhood tagedy.

Joan often has expressed her belief in divorce as an ultimate resort after two people have tried their best and failed to adjust their lives to each other. Even where there are children, she has said, divorce is better than bringing them up in a home filled with parental discord, which children never fail to sense.

"It isn't divorce which distresses children," she maintains, "so much as it is the uncertainty which springs from their being kept in the dark about it. Even divorce can be explained to them, gently and kindly, so that they can adjust."

Joan has followed that procedure with Christina and Christopher when she and Phil Terry decided to part.

"The children and I have our life together now, and we're making it a glorious life," she says.

They are living on, as before, in Joan's big house in Brentwood, the white rambling house which Joan bought when she first approached film stardom—before her marriage to young Doug.

The house was seven rooms then, and rather ornate, but it has grown with Joan and changed with her, become bigger and more beautiful as her taste—and fortunes—improved. In a way it is practically a record of her growth as a star and as a person.

Joan had cured herself of most of her admittedly atrocious taste—in clothes, in decoration, in make-up—before she acquired this, the first and only home she has ever owned. In those days when she was collecting cups in dancing contests she was addicted to wearing bows, frills, feathers, spangles and all manner of sartorial excesses. Her taste in home furnishings was equally bizarre. But this home of hers for years has been a gracious and beautiful retreat. Recently again she had it decorated, simply and to perfection, by Joan's old friend and one-time co-star William Haines.

She thinks of it now, of course, in no romantic terms. It may be a symbol of her success and full of memories, but practically speaking it is the beautiful place where she and the children will live their lives, with young Christopher as the only man-of-the-house.

"Another thing," she says thoughtfully, "that is against another marriage for me is the fact that most men are shy of a ready-made family, even if I weren't shy of marriage. If I were to marry, it would have to be someone who would love my children.

"No. . . . Unless I were awfully, awfully sure—against the background of knowing how sure I've been before—I would see no chance of another marriage."

But even if Joan Crawford is disillusioned finally and forever about romance, she is still enchanted with her career, with the work that—come what may—sustains her, absorbs her, and keeps her vitally youthful.

Those plans which do not include marriage do include intense application to her dramatic future. If only on the record of the phenomenal past, it should be a remarkable future. Joan justifies the belief that now, after twenty years in pictures, she is merely on the threshold of her greatest achievements.

You have to know Hollywood to appreciate completely the Crawford miracle. By all the rules, Joan should have gone into eclipse about sixteen years ago, along with many of her silent-film contemporaries. And certainly there was nothing in the rule books to provide for her Oscar triumph.

What the books lacked, however, was in Joan herself. It was in Joan's intense desire for self-improvement, for making something of herself. It was in her refusal to admit defeat in her dramatic aspirations, which were jeered by critics who knew her as the dance-mad youngster of her early Hollywood days. The scoffing she took for "Rain" in 1932, a picture for which she herself knew she was unprepared, would have been enough to break the average spirit.

Never given the best vehicles at M-G-M, Joan is still grateful for her long schooling there. She dates her professional "growing up" from "A Woman's Face" in 1941. But even before that, she had been laying the groundwork, not only in that popular series of problem dramas (like "Paid," "Letty Lynton," and "Sadie McKee") but in venturesome roles in "The Women," "Strange Cargo" and "Susan and God." These were all daring undertakings, because off the beaten path for a glamor star. The critics stopped jeering to cheer.

When she left M-G-M for Warner Bros., Joan waited two years for the right part, waited despite the fact that she becomes restless and unhappy when too long idle. "Mildred Pierce" was the part.

She has followed it with "Humoresque," in an equally dramatic role, and now is engaged on "The Secret," directed by Curtis Bernhardt, with Van Heflin opposite. Hers is an extemely exacting role, a real new-fashioned gamut-runner involving, in its latter stages, the portrayal of insanity. She follows this with "Portrait in Black," a somber but challenging assignment.

"I have tried comedy," Joan admits frankly, "and it's not my forte. I don't feel at home in it. It's too hard, really, much harder than doing emotional roles. I know that, so I'm sticking to my knitting."

Joan's latest comedy, and probably her last, was "They All Kissed the Bride." That was the picture she donated to the Red Cross—that is, her $150,000 salary for it.

The stage holds little allure for Joan. She's a picture girl, and her plans include assuming the role of a producer.

"Not on my own pictures, however," she explains hastily. "Here again, I'll stick to my knitting, which is acting. Aside from seeking roles I feel are right for me, I don't want a hand in my own productions."

And then Joan sums up her philosophy about her future, professional as well as personal:

"I believe that if we live each moment of each day to the best of our ability. . . . If we live those moments, and take care of the 'right nows,' the 'nows' will take care of the future for us.' "

The End

Joan Crawford, co-starring in "Possessed" with Van Heflin, relaxes between scenes in her dressing room with her two pets, Toni, a French poodle, and Pupchen, a Dachshund.

THERE'S ONLY ONE BERGMAN

(Continued from page 57)

director and English teacher Ruth Roberts.

It is her innate integrity which, despite the praises that have been showered on her pictures, will not permit her to regard them as complete successes. Her main criticism of Hollywood movies is that they are too slick and expensive; they look too good to be real.

"If they would think less about how much money they are going to spend on sets and costumes and think more about creating real, believable human beings, it would be better," she declares.

Bergman, herself, is almost completely unconcerned with money. She is even less interested in her personal fame as a celebrity. This might sound like something hot off the typewriter of a Hollywood flack trying to boost the Bergman stock but it's true.

During the making of "Gaslight" with Charles Boyer, a front office executive came to Ingrid with a very worried face. He told her that the studio expected trouble from both Boyer and her over who should get top billing. The lady from Sweden erased his wrinkles by telling him: "It really doesn't make a bit of difference to me, so why not give top billing to Mr. Boyer."

Boyer's name did come first on the screen credits although it may not have mattered to him, either. Bergman liked the role and that was all she cared about. It won her the Academy Award.

Joe Steele, a calm, likeable man who is her manager, publicity man, agent, personal representative and general factotum, told us:

"I've had to talk her out of playing bit parts that interested her. Ingrid doesn't seem to understand that stars can't accept small roles just because the character intrigues them. I've been in Hollywood for 20 years and handled them all from Colleen Moore to Greer Garson and I've never seen anyone like her. She just doesn't care about Hollywood standards. Fame and money are minor items with this girl."

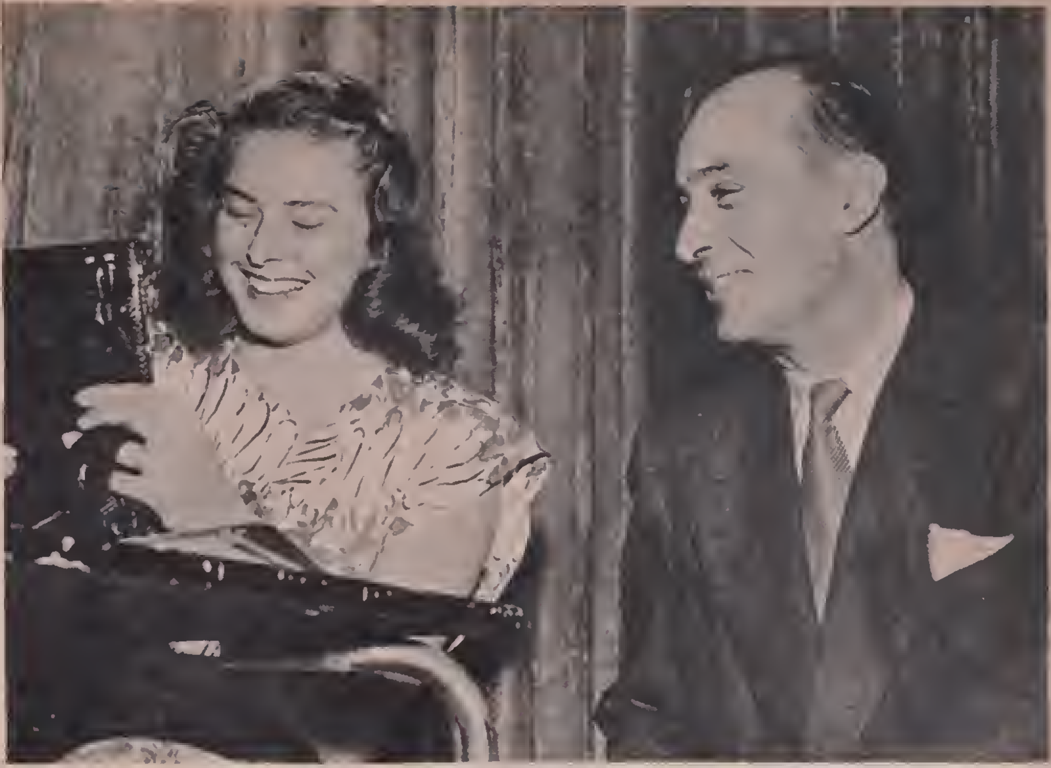
What it all adds up to is this—Bergman is an actress, not a celebrity. Her lack of interest in the material rewards of her career and her artist's attitude toward her work are explained in great part by the influence of her father. Ingrid's mother died when she was two years old. From then until she was twelve, the great influence on her life was her father, Justus, a painter, photographer and lover of life. When she talks about him, her voice takes on a tender, respectful tone.

"My father was not a very practical man," Ingrid recalls, "nor was he a success by the world's standards, I don't suppose. But he did what he wanted. He was wonderfully alive and happy and talented."

Ingrid's father died when she was 12 and the stage-struck youngster moved into the home of an uncle whose disapproval of her ambition to become an actress was almost as strong as her own determination.

"I would read aloud from all the great plays and act them out in my room but my uncle didn't like it. I tried to hide my acting from him by playing the phonograph very loud. That worked for only a little while."

But no family objection was strong enough to stand in the way of Ingrid's ambition. At 15, a gawky, long-legged kid with braces on her teeth and ribbons in her hair, she won a scholarship to Sweden's Royal Dramatic Theater School. At 17, she signed a contract with the Svensk Film Industry, Sweden's top studio. Two years later, she co-starred in "Intermezzo" with Gosta Ekman, the nation's greatest actor. In 1938, primarily because of her performance in "A Woman's Face," the film was chosen the year's best picture at the International Film Exposition. And Ingrid was selected one of Sweden's ten outstanding women.



Bergman and Boyer, an unbeatable team, are together again in "Arch of Triumph," based on Erich Remarque's best-selling novel. (Above, as they appeared on a Lux Radio Show)

Although she is generally regarded as Hollywood's First Lady, Ingrid still works as hard as any neophyte trying to crash movieland's golden gates. Before starting a new film she will see every picture featuring the actors who will play opposite her. And she will study everything she can find about the character she is to play. Before making "Spellbound," she virtually lived with a woman psychiatrist.

Ingrid's own opinion is that she did her best work in "Gaslight" and "Dr. Jekyll and Mr. Hyde." She is least satisfied with her performances in "For Whom the Bell Tolls" and "Casablanca." Movie critics still remember with admiration her interpretation of the cockney tart in the Jekyll and Hyde picture. MGM had offered her the top role but she turned it down to play the bad girl part. Lana Turner got the heroine's part.

"I'd rather play a small part that has something to it," she explains. "Frankly I am bored with playing just a woman in love. I want to do characters who are different, who have something unusual about them."

Like most Hollywood actresses, Ingrid has been unable to prevent reams of fictional tripe being written about her.

"They write that I like to walk in the rain," she mentions. "What is unusual about that? So do thousands of people."

Actually, Bergman is extemely simple and unaffected, almost dull, from the standpoint of "glamor" copy. Perhaps the only really unusual thing about her is her rather total lack of interest in clothes. Once, while we were looking through a scrapbook with her and Joe Steele, she pointed to a picture of herself in a black, peasant-style dress and grinned at Steele.

"That's the dress you keep telling me to throw away," she laughed. "You know, when I unpacked the other day, I found it in my trunk." Steele gave us a look of mock distress and explained that the dress in question had been bought about seven years ago and had been in constant use since.

Her favorite authors, incidentally, include John Steinbeck, Ernest Hemingway and Eugene O'Neill. Joe Steele estimates that she reads an average of two books a week. But Bergman's principal spare time pursuit is making movies of her daughter Pia.

"There's a reason for that," she told us. "My father made pictures of my childhood, movies of my mother and me. When I was alone and lonely during my first year in America, those pictures were like a tonic."

Except for that first year in Hollywood, Bergman and her family had not been apart for more than a couple of weeks until the war came. Practically nothing has been written about Bergman's activity during the war. She made her first trip for the USO to Alaska almost under cover, with no publicity at all. And she was undoubtedly the least publicized star ever to tour the ETO.

Bergman is always ready to lend her voice and her talents to furthering the cause of understanding among all nationalities. She backs up her beliefs with work and has great contempt for people who are only talkers, great respect for those who are workers and creators. She believes neither in fate nor luck. "You get only what you work for," she says. "If an actor or anyone else says he is where he is because he was lucky, he is guilty either of false modesty or he is a bad actor and is giving himself away."

Her willingness to tell you that she gives herself credit for her success is of a piece with her honesty and frankness in all matters. This honesty and levelheadedness can be considered her outstanding most typical characteristic. It explains, as well as anything can, the effect she has had on the public. In fact, it explains why there is only one Bergman!

The End

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TRIGGER MAN

(Continued from page 35)

on a large scale. Almost overnight he purchased five palomino stallions at prices ranging from one thousand to twenty-five hundred dollars, along with twenty-five chestnut mares. Right now the horses are quartered at Roy's home ranch in North Hollywood. In a few months they'll be moved to the 560-acre Nevada rancho.

Roy has amassed a lot of information about palominos. Some of it he got out of books. The rest he obtained on lonely nights around a prairie campfire.

"But don't get me wrong," he says. "Most of it is legend and the only real way of breeding palominos is by the hit and miss method."

For his breeding farm, Roy largely is giving the break to the method he feels is most successful—the breeding of chestnut mares to palomino stallions. Statistics point out that in such cases approximately seventy per cent of the colts are palominos, a great deal depending upon the mother's strain. Palominos bred to palominos tend to lighten the color—and in western parlance "that ain't good."

Legend tells us that this palomino business started out long before people were writing books about horses—in both Morocco and Arabia. Remember those olden tales about golden horses? Then Queen Isabella increased her hobby list and one Chris Columbus was forced to share honors with a string of golden ponies the good queen had imported from Morocco. Soon the palominos were the toast of Spain and Chris took a back seat. The "pals" were reserved, however, for military leaders and did not come into general use on the European continent.

But Isabella was not content to send only Chris to America. He was followed a few years later by a stallion and five palomino mares that she shipped to the then wild and woolly new land of Mexico. The mares became lonely, so the legend goes, and made the acquaintance of quite a number of equally lonely wild stallions. The stallion, who wasn't to be outdone, met up with a number of equally wild mares. The palomino strain (again according to legend) was assured of continuance.

Another conflicting legend is that the cremolas (palominos to you) of Mexico and California descend from a white Arabian stallion and a buckskin mare stolen by the Indians in Sonora.

Then there's the generally accepted legend—that one of the original strain of Isabella's stallions was sent from Mexico to Santa Barbara, California, strayed from its ranch and joined a band of wild mares. And that the strain became known as palominos.

In raising his palominos, Roy is sticking to the requirements of the Palomino Association which doesn't recognize a horse that has been artificially adorned, or that doesn't have an intelligent head, large full eyes, small ears, a high crested neck, high thin withers, sloping shoulders, a short back, wide round hips, long legs and black hoofs. And it must be of a golden cream color with a white mane and tail. And of course its hair must be fine and silky.

That's what little Triggers are made of.

The man behind the scenes (and behind Trigger) is a smiling, soft-spoken little man, Glenn Randall. For the past five years he has been Roy's trainer and confidant. He started training horses when he was knee high to a palomino and at the age of nine had done such a good job that he sold a spotted mare to Sells-Floto circus.

About the time that a tow-headed Ohio kid, Roy Rogers, was heading for California via a jalopy that resembled a covered wagon, Glenn was en route West in similar accommodations. It was destined that they should meet.

Roy, so the story goes, drove his parents almost batty with his "geetar" playing, his hillbilly songs and his efforts to bulldog the family cow. He worked in the California peach and orange groves, he drove a sand and gravel truck—but he never gave up that "geetar." During his wanderings he "took up" with five other itinerant musicians and the "International Cowboys" were born. The "International Cowboys" went broke and became the "Rocky Mountaineers." Then came a job for coffee and cake at a Roswell, New Mexico, radio station. Roy gabbed

Here is Roy Rogers with "Trigger's" new son, the palomino colt, "Golden Hours."

Racing pigeons has been a hobby of Roy Rogers for 6 years; he has 200 of them.

over the air about home made pies. One Miss Arlene Wilkins brought a couple of lemon pies to the starving crooners. It wasn't long till she became Mrs. Rogers.

The rest of the Rogers saga is pretty much public property. How he went to Montana and learned to be a cowboy by actual experience. How he met Bob Nolan and Tim Spencer and formed the "Sons of the Pioneers." How this group made several pictures for Republic and how Roy played his "geetar" for a group of studio executives and became a star overnight.

While all this was happening, Glenn Randall rapidly was getting the reputation of being tops among California horse trainers. He and Roy met in Bakersfield and a lasting friendship was begun.

Both are great advocates of those funny men who invent yarns about talking horses.

"Horses have a way of talking to you," Glenn claims. "Did you ever see a little colt come up to a strange horse? He's afraid he's going to get bit or kicked. In training a horse watch the expression in his eyes. When he starts to catch on to what you want he licks his lips."

Roy feels the same way. He first felt that way about Trigger. Then he got the idea that others would have to follow in Trigger's footsteps. After all, stars like Roy Rogers outlive their horses. And the idea for his breeding ranch was born. The ranch is located seven and a half miles west of Las Vegas.

"When I get the layout completed I'm going to have the best equipped setup in the west—then I'm going to put it on a dude ranch basis. In addition to being a breeding ranch it will accommodate around 150 guests."

Palominos aren't Roy's only hobby. He is president of the Studio City Pigeon Racing Asociation. He has 200 of these winged speedsters and has been flying them for six years. He has a room full of trophies.

Paliminos still are his first love, however, but he likes them for their appearance, their loyalty and their intelligence.

"When it comes to racing, I'll take a pigeon every time," he says.

"Who ever heard of a pigeon needing a jockey?"

The End

America finds a new, easy way to save

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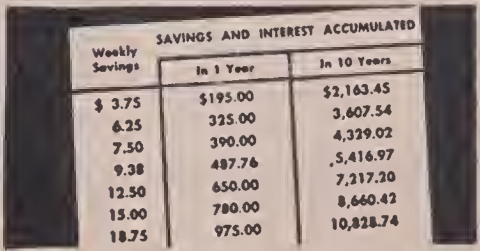

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9.38	487.76	5,416.97
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15.00	780.00	8,660.42
18.75	975.00	10,828.74

Savings chart. Plan above shows how even modest weekly savings can grow into big figures. Moral: Join your Payroll Savings Plan next payday.

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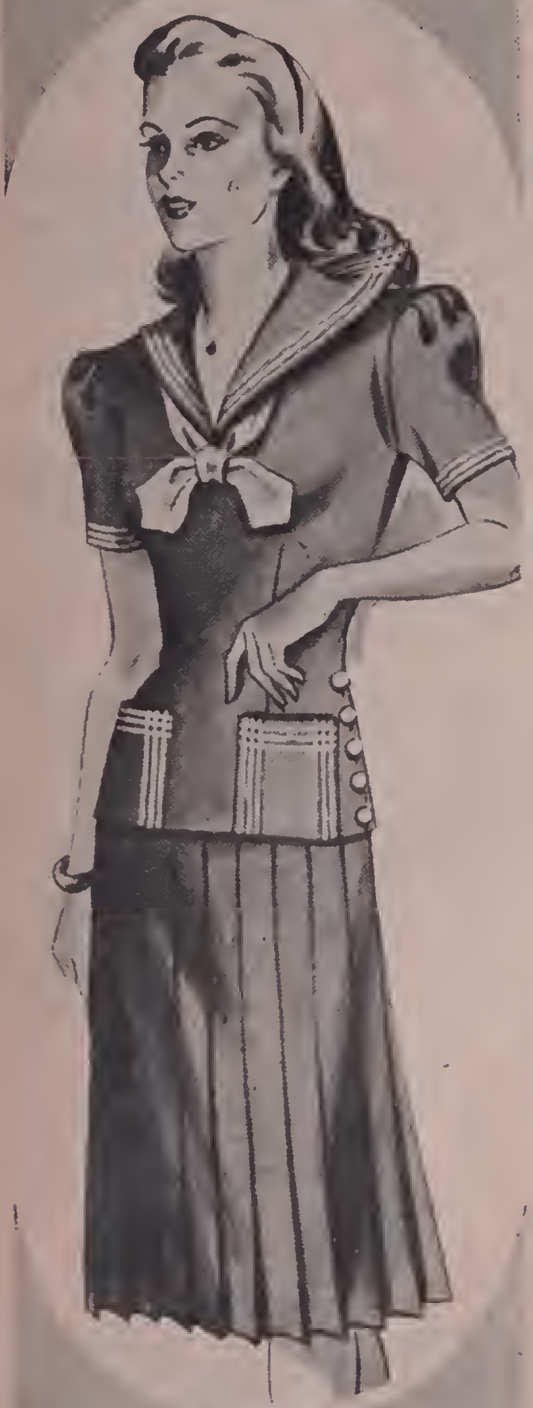

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ON THE TOWN WITH JANIE AND JOE

(Continued from page 59)

around kind of behind him and took notes on the back of his collar, which was the only available white space in sight. Joe practically tripped over Greer Garson dancing real swoonily with her husband Richard Ney, while I clung to his arm ogling Miss G's gown. Shirley Temple and John Agar were the darlingest couple there, and Linda Darnell looked so beautiful it hurt.

There were so many people there it was all a little confusing but I did catch familiar faces in the mob like Mr. and Mrs. Danny Kaye, Vincente Minelli (J. Garland's husband), the Fank Capras, and Jimmy (sigh) Stewart. Joe dragged me home fairly early on account of my feet hurt. A lot of people thought my arches were part of the dance floor, which they definitely weren't, but as I keep telling myself—it's all in a night's work!

Joe and I have found the most amazing man! Of course, we didn't discover him single-handed, on account of he's been famous for ages and he's appearing at the Trocadero and all that, but there we were just sort of nosing around for names that make news and there **he** was impersonating all those immortals right out on the floor. I just sat down and nearly died laughing. Anyway, his name's Arthur Blake, but when you watch him you just think he's Lionel Barrymore or Jimmy Stewart or Hildegarde or Carmen Miranda or Franklin D. Roosevelt or Bette Davis or whoever he happens to be impersonating at the moment.

Anyhow, Mr. Blake told us about how everybody has been talking all over town about his Bette Davis impersonation (it reeeeeelly is immortal!) and the story got to her and everybody said she would be mad, getting a laugh like that every night right out in public. So one night she arrived at the Troc with her new husband, William Grant Sherry. Arthur (Mr. Blake, that is) said he got stage fright when he spotted her at a ringside table. But he went on, anyhow, just like the tradition, and he says Bette almost fell off her chair with hysterics!

We traipsed to Henri's, Joe and I, a few days later because of a super invitation (a wire, yet!) from Arthur Blake. He tossed an al fresco (that means outside) cocktail party. Joe danced attendance on me for a change, and I gorged, simply gorged, on jumbo shrimp and all sorts of fancy-pants canapes. We talked to everybody there; all kinds of immortals like the Alan Mowbrays. Wallace Ford, Janet Blair (who wore the divinest shocking pink flowered hat), Marjorie Main, Atwater Kent, Hattie McDaniel, Ann Sterling (in the divinest black bustle dress and a ginger peachy tan), King Kennedy, Lois Andrews, the Paul Henreids, and of course us. We went on to dinner at La Rue, and then trotted over with mine host Arthur to the Troc for his show. Alexis Smith and Craig Stevens were there already, holding hands in that vowt casual way of theirs. Bette Davis and Mr. S. were there too. Nora Eddington and Errol (Flynn, that is) were ringside, and so were the Paul Henreids.

At the Ready Room we ran into Jack Holt's daughter, Jennifer, with that darling Billy Bakewell. Ella Raines, who looked like she had this year's tan on top of last year's tan on top of the year before's tan, was with that lovely, lanky Rod Cameron. Marilyn Maxwell was swapping the latest gags with David Street, and Janice Paige, who gets cuter every minute, was sitting but close to Russell Arms.

We barged into Mocambo one night and found Dorothy Lamour and her darling husband Bill Howard, Peggy Cummins and Vic (agent) Orsatti, June Havoc and Don Loper, Gail Patrick and Corny Jackson, Joan Bennett and Walter Wanger (Joan was wearing diamond-studded specs); Patricia Morison with Wynn Rocamoro, George Raft with Jean King, Martha Vickers and Fred de Cordova and—gosh, I guess that's it. Oh, yes!—Rita Hayworth was sitting with Tony Martin and Tony kidded Joe and me and introduced Rita as "Miss Jones, a tourist from Brooklyn." Rita played along with the gag and we all had a lot of giggles about. Needless to say, I used up both my cuffs and Joe's, just taking notes—and we didn't even have time for one real rhumba!

The Martha Vickers-Fred de Cordova romance is reeeelly something! Joe and I see them together all over the place. I ran into them (without Joe, thank goodness, for a change) at "Oklahoma!" and they were hand-holding like old friends. At Mocambo, Martha was really the best-dressed gal in the place. But the greatest! She wore a real vowt evening gown that was wickedly strapless, with a fitted bodice of spiderweb black lace and a very full skirt of heavy pink-gold satin. She showed us the separate arm-fitting black lace sleeves with lace ruching at the top, and she was tickled pink because she is the first chick in town to sport them.

Joe and I traipsed down to the Fashion Clinic to watch my not-so-secret heartbeat Bob Cummings receive an award as the best-dressed actor in pictures. His speech was just peachy. He said the award must be on the level, on account of he didn't receive any free clothes with it. Afterwards, different representatives from all over California gave him presents of jackets, trunks, slacks, and stuff. (No white shirts, though!) Bob then read a letter from his tailor, which proved he gets his clothes for free, anyhow. The letter said, "If you don't pay for coat, will bring suit." Egad, what an immortal immortal!

Joe and I took ourselves a holiday down

A lucky winner in MOVIELAND's "Duel in the Sun" contest, Betty Mills (L.) is awarded a pair of seam-free nylons by Rhonda Fleming.

Newport-Balboa way and found Sterling Hayden living on his yacht. My goodness, has that divine man ever got a divine tan! Evelyn Keyes (now Mrs. John Huston), was visiting him, and she looked pale and fragile next to his tanned and terrif torso. Stopped in to say hello to that cute Ray Milland, who has bought a house on Newport Bay. Joe and I had a wonderful time kidding him about his crew cut, which he claims he acquired just to give his hair a rest. He was wearing sailor pants and an old "T" shirt and was having the time of his life sailing, swimming. Joe and I were really sent by the private pier in front of the Milland house. There are so many fishing poles lined up—whenever anyone is in the mood, he just pulls a line and if it has snagged a fish he dumps it into a trap arrangement that keeps the fish alive but confined. That way Mrs. Milland can whip up a big batch of fried fish at the drop of a hint. The lazy life—that's for me, I keep telling the boss, and I **don't** mean Joe!

I tagged along with the b.f. out to Rita Hayworth's, too, and had a marvy time. Rita is planning the new decorations for the house she bought recently in Brentwood, and she told me about the den, which ought to be a real whistlestop when it's finished. The room will have a frieze of stills from all of her dancing pictures, from "You'll Never Get Rich" to this new "Down to Earth." The white linen curtains of the room are going to be ornamented with jungle green silhouettes of Rita dancing with Fred Astaire, Gene Kelly, and Marc Platt. She told me, too, that she has a new swimming suit decorated with silhouettes of herself in dancing poses all over it. Her Columbia Studio designer, Jean Louis, whipped up the idea.

Joe and I went intellectual and took in "Hank Sank," which is Joe's way of coyly quipping "Henry V." What a terrif character that L. Olivier is! Does he ever swoon me! Evelyn Keyes was in the audience, and Elliott Nugent, and gorgeous Lena Horne who looked absolutely sensational in a huge white polo coat. Joe and I stopped to talk to that dreamy couple, Margo and Eddie Albert (read all about their romance on page 65, this issue), and Margo told us how excited she is over the portrait of her that Miguel Covarrubias sent from Mexico. The Alberts are haggling over just where to hang the picture.

Joe and I waited at the airport for two and a half hours in the very early morning for Lizabeth Scott to arrive. But her plane was late so we missed her. Lizabeth phoned me later, though, and said she'd had a marvelous London visit and wants to go back again soon. She started her new picture with Humphrey Bogart the next day, so Joe and I dashed over to watch things happen. Bogey was supposed to carry Liz (she was unconscious, the script said) over his shoulder from one room to another. But in rehearsal the prop man gave Bogey a gunny sack stuffed with rags to substitute for Liz. "Is that supposed to me me?" she asked. Bogey said yes. "Well," Lizabeth grinned, "the least they could do would be to tie a rope around the middle of it to give it a little shape!" Bogey almost died!

Keep a light burning in the window, kids. If my feet hold out I'll be doing a yatta-ta for you next month—same time, same station.

The End

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MONEY BACK IF NOT COMPLETELY SATISFIED

ROMANCE FOR TWO

(Continued from page 65)

permanence. They could laugh as a strong man laughs when he has gathered his harvest, stored it safely away, and facing any weather says, "There may be storms, but I am without fear, for my house is snug."

Margo and Eddie were introduced to one another by a loyal friend of both, Jerry Asher. All three, plus several dozens of other people, met at a huge party given one night about five years ago. Margo had just returned from Reno where her marriage to Francis Lederer had been abrogated.

Margo and Eddie Albert discovered immediately that both liked all kinds of music—symphony, boogie-woogie, rumba, samba, tango, primitives, and folk songs of the Burl Ives variety. Both play the guitar after a fashion, and both are able to leap lightly from fields of musical discussion to political theory.

During this time no word of love was exchanged; it was a truly platonic association.

When Margo's play commitments required that she return to New York, she didn't even tell Eddie when her train was leaving; she couldn't bear the idea of separation. It would be better, she thought, to slip away quietly. Just before the taxi was to arrive, she told the maid, "If Mr. Albert calls, simply tell him that I have left for New York."

From the living room boomed an indignant male voice. "Tell Miss Margo for Mr. Albert that he knows a thing or two about trains. He is here to take her to the station."

At the station, he kissed her goodbye . . . on the forehead.

But, when Margo arrived in New York there was an airmail letter and a gigantic bouquet of flowers awaiting her. The next day another letter arrived, and the following day a third communique came from Hollywood. Margo, distressed to think she hadn't written, composed a shy, proper telegram saying, "We miss you very much. We have been thinking of you and wishing you were here with us."

The "we" being, of course, Margo and her aunt, Mrs. Cugat.

Eddie answered, but the censor has deleted his comment about the editorial we.

His subsequent silence was terminated one evening when Margo answered her telephone. "Hi," said Eddie.

"Where on earth are you?" demanded Margo.

"In Washington," said Lt. (JG) Albert. "I'm to be stationed here for a while. How about a date Saturday night?"

All of this was on a friendly, not a sweetheart, basis. They spent hours fighting the war; their generalship was unsurpassed. They talked theater, the postwar world, and the wonderfulness of sympathetic companionship.

Once Eddie had shipped out, Margo knew that she would lose her mind if she remained around Hollywood, since she had finished her pictures; so she signed up for an eight months' bond-hospital-camp tour.

She had just returned to Los Angeles when, early one morning, Eddie's mother telephone. "Have you read the morning papers?" she lilted. If her voice had been other than blithe and excited, Margo would have lost control. As it was, she was reassured. She rushed for the papers, and read of Eddie's magnificent behavior—and that of Louis Hayward, too—at Tarawa.

As soon as that action was completed and the island secured, the veterans of that action were returned to the States. Margo suggested that only Eddie's family go to the train. "That is a moment that belongs to you," she told his mother. "I will see him later.

What she expected, when she entered the Albert home sometime later, she will never know. What she saw was an atabrine-tanned, thin-as-paper replica of the man she remembered. His hair was not more than half an inch long over his entire head, and his manner was almost as short.

But when his mother excused herself and went into the kitchen, Eddie crossed the distance between himself and the bewildered Margo in four steps, lifted her completely off her feet, and kissed her. Two days later he asked her to marry him. Margo said no.

Hold everything. Don't kick the cat, cash your bonds, or set fire to the church. The girl had reasons.

These she explained very carefully to Eddie. She said she felt that he was war-weary and that, like many a returned service man, he was under the awful compulsion of haste to live while death stood by that every combat man knows.

After which fine large delivery of philosophy, she left for Mexico where her mother was to undergo surgery. It was while she was down there that she received a bid from New York to appear opposite Fredric March in "A Bell For Adano."

She telephoned Eddie, at his San Francisco base, and asked him what he thought of the offer. He hesitated not even a long-distance penny's worth. "Great!" he said with more enthusiasm that Margo felt was encouraging under the circumstance. "I think it will be a fine thing for you . . . give you great satisfaction . . . be splendid for your career."

He telephoned her the night before she left. He still insisted that "A Bell For Adano" would do great things for her career. He didn't once admit to disappointment that she wasn't going to be two hours flight distance from him. When she said, "The play may run for a long time," he answered with rather disgusting heartiness, "No doubt about it. At least a year—maybe two."

Then he said, "By the way, I've been transferred to Washington to continue work on our Navy educational films."

During the run of Margo's play, Eddie leapt from Washington to California, thence to Chicago, to Jacksonville, to New York. One night he put it squarely up to her: "Do you still think I'm war-weary?"

She said that she didn't.

"Do you think I know my mind and you know yours?"

She said that she did.

And so they were married before a collection of fifty friends in the Chapel of Our Lady in St. Patrick's Cathedral; Father Donellen celebrated the mass. Margo wore a blue two-piece dress and a matching feather hat.

Thus, this story ends, as all love stories should, with "They lived happily ever after."

The End

PORTRAIT OF ROZ

(Continued from page 61)

We reminded Mr. Flagg that he was not alone in his reactions to Roz as the famous Sister Kenny. Those who attended advance showings of the picture in Oakland, California, reported that seldom has such homage been paid a picture or its star as occurred there. After the screening, the audience crowded into the theater foyer. As Rosalind emerged, a corridor was formed without police suggestion or intervention. The fans stood respectfully aside and no one stormed her party. Roz, considerably nonplussed by this tribute—not, she realized, for her performance as an example of histrionics but because she had brought to the film the essence of a great woman's personality and personal battle—walked silently to her car, head down. As she seated herself, the entire mass of spectators broke out in spontaneous applause.

Flagg agreed that the Russell depiction of Sister Kenny is one of her best. He thinks that she has added 100% to her professional stature and definitely established herself as a serious actress.

Of late years, Roz has been doing light comedy such as "Roughly Speaking," "What a Woman" and "Take a Letter, Darling." But Flagg points out that what real comedy takes is a sense of proportion—which means intelligence. Roz has it.

"She could play Portia, if Hollywood ever decides to screen the 'Merchant of Venice,' " Flagg told us. "I don't know why they haven't thought of it, so I'm hereby giving them the idea gratis. It would be terrific."

According to Flagg, Roz has an unusual amount of poise. "She couldn't be stampeded into a silly action," he points out. "She doesn't spend her days fussing at herself and worrying about her looks. She doesn't have to. She's a real contrast to some of these neurotic women who can't keep still a minute but keep flopping around all the time, like Mexican jumping beans smeared with lipstick!"

As you can surmise from the last description, James Montgomery is noted for his frankness as well as his painting. Indeed, he recently was showered with indignant protests from all over the country when he denounced "bobby-soxers."

"The bobby-sox get-up is degenerate, sloppy, dirty, silly, crazy, asinine and sickening," stormed Flagg. "And they do it in Hollywood, too, right under the noses of the world's most beautiful women! Why can't they imitate women like Roz Russell?"

At this point Flagg looked with pleasure at his portrait of Roz which shows her in her white Sister Kenny nurse's uniform against a background of blue sky. A little boy in a red sweater is clinging to her. It is a truly effective painting. In it Roz seems to be the epitome of all the gallantry, self-denial and humaneness that characterized the real-life Sister Kenny.

It took half a dozen sittings to put Rosalind on canvas and Flagg emphasized that he would never want a better subject. He was greatly struck by her understanding of an artist's technical problems. She had an insight into certain subtleties of painting which most of us, who aren't artists, would miss altogether. She realized just how intricate

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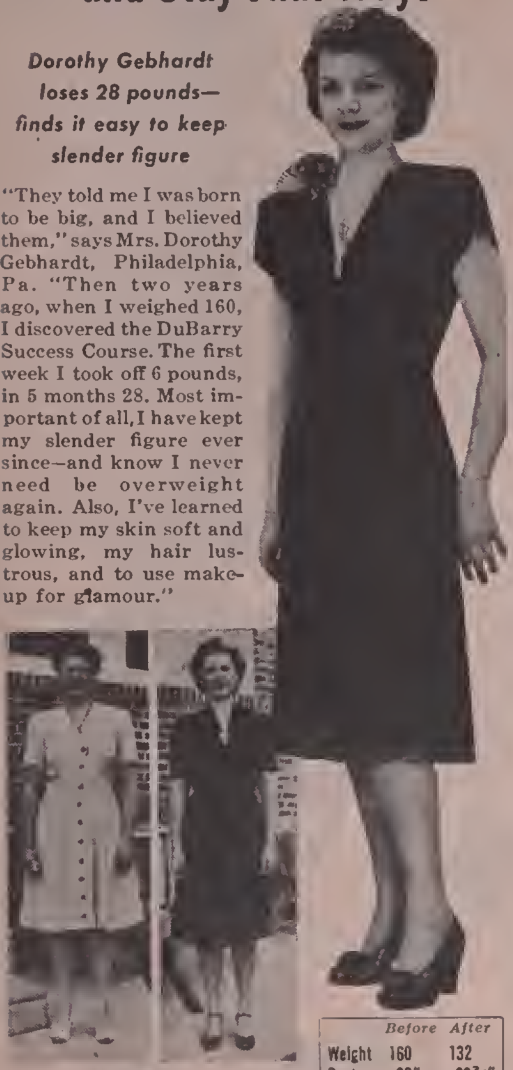

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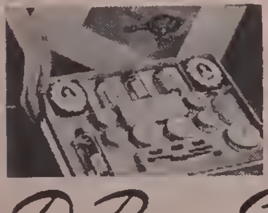

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a job it was to get the shadows in the folds of the nurse's costume and she realized how magnificently Flagg projected her figure and that of the little boy who portrayed a polio victim against the sky background.

"She's a real person," Flagg told us. "A real woman, not a mere fluffy-stuff female."

Flagg is extra-right when he describes Roz as a "real woman." She's one of Hollywood's most admired citizens. Determined, frank, sincere, and witty this lass from Waterbury, Connecticut, has made scores of friends since she came to Hollywood fresh from a Broadway career and got her first film role in "Evelyn Prentice." Married in 1941 to Fred Brisson, actor's agent, she has a son Lance, 3, and a passion for zany hats and difficult roles. Whenever she hears a director say: "This is a role Rosalind Russell cannot do!" she comes right out and proves the part was tailor-made for her. "Sister Kenny" is one of those roles. Roz was determined to play it. It was a part she felt very close to, and knew she just **had** to portray. She and the real Sister Kenny are the best of friends, and when the picture had its first showing, Roz hurried to her hotel and placed a call to Sydney, Australia, to talk to the Australian heroine. In the thin hours of dawn, the call came through. After Roz had described the audience reaction, she asked, "Where are you—the operator didn't tell me."

"Back in the brush in the little village where the whole story had its beginning," answered Sister Kenny. "I'm right back in Toowoomba! And I think you should get back to work and not be spending your money on phone calls like this!"

To get back to Flagg . . . the artist is accustomed to bushel basketsful of compliments and honors but he treasures the unique tribute Roz Russell paid him upon the completion of her portrait more than anything else. It seems that when he flourished his brush for the last time and told her she could drop her pose, she came over to stand beside him. Roz put her arm around his shoulders as she looked at the completed picture.

"Well, the old son-of-a-gun **can** paint!" she exclaimed. The remark, both in its friendliness and its unconventionality, is typical of Roz. Flagg was delighted.

In fact, so enthused did J. M. become over Roz and her "model qualities," that we could hardly believe this was the man who generally condemns the female sex in no uncertain terms. Indeed, once he was talking to some reporters in Boston and when they asked "Mr. Flagg, what do you think of the beautiful women of Boston?" he answered firmly, "There are no beautiful women in Boston!" That began a nine-days' scrap, ending when the governor of Massachusetts announced for publication that James Montgomery Flagg was, in his opinion, either kidding or mistaken.

There could be no civil war about Artist Flagg and his opinions about his latest portrait subject. We filled our notebook right to the back page with Flagg superlatives about Miss Russell.

And even as we were picking our way out among his luscious canvases to the door, his voice came booming after us.

"Be sure you tell people how wonderful Roz Russell is in 'Sister Kenny.' They'll love her in it."

All right, Mr. Flagg. We've said it, just as you wanted.

The End

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PAGEANT

At Your Newsstand.........25c

DENNIS MORGAN

(Continued from page 49)

bright blond three-year-old, Jimmy, took us on a tour of the place. It's just the place for a grown-up Wisconsin kid who used to play around farms and hunt and fish and know the best old swimming-holes.

We visited the peacocks first, in a big open cage down behind the pool. They strutted and spread their fans in an impromptu fashion show. "We're working up to cooking one of them," said Dennis. "They're supposed to be better than pheasant."

Still thinking about that but they look so darn pretty.

In an equally huge enclosure built around a pond Dennis keeps his flock of wild ducks, Mallards. Beyond this, past a formal garden with a sun-dial, are the barns, barnyard and chicken runs. In one corral stood a horse—"I'll have to ride this fellow to bring his weight down," said Dennis—and a goat, which Dennis milked briefly and expertly to show Jimmy how it's done.

Jim to his dismay found one day that they really do butt.

"I like to have the kids growing up out here," he said. "It's next best to living in the country on a real farm. They have room to stretch, and the pool, and all their pals."

About this time his other youngsters, sturdy Stanley Jr. and pretty little Kristin, came in from school. "Can we have the kids in to swim?" asked Kristin.

"Sure thing," said Dennis. But before the "kids" arrived, he picked up his baseball mitt and went out to "play catch" with young Stan. Dennis used to be quite a ballplayer, and it's still his favorite pastime. Between scenes at the studio, he's always "playing catch" outside the stages.

Little Jimmy came darting by, and Dennis playfully seized him.

"Who's a bad actor, Jimmy?" Dennis asked.

"You are, Daddy!" Jimmy replied gravely.

"Ouch!" groaned Dennis. "You're supposed to answer 'Jack Carson' to that one!"

"Fooled you!" said Jimmy.

The youngsters in the pool were good to see—Kristin and Stan Jr. and all the rest. All seemed totally unimpressed by the fact that they were guests of Dennis Morgan, the movie star.

They were just as unimpressed by it, in fact, as was Dennis Morgan himself.

Hollywood has taken Dennis Morgan out of Wisconsin, but it can't take Wisconsin out of Dennis Morgan.

And that's one of the nicest things about the fellow.

The End

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WORDS OF MUSIC

(Continued from page 66)

share vocal honors with him on his fall radio show and even volunteered to take a sizeable cut in salary in order to facilitate the deal. However, Dinah turned down the offer because several sponsors wanted to sign her for a program of her own. Incidentally, Frank had to postpone his trip to Europe because of changes in the shooting schedule of his new Metro picture, "It Happened In Brooklyn." However, he still hopes to make a foreign tour, speaking to youth groups and entertaining the American occupation forces.

Phil Brito has been signed by Monogram to a seven-year contract, and his first assignment is a leading role in a college musical, "Sweetheart of Sigma Chi." Frankie Carle and his orchestra will also be in the picture as well as that zany charachter, Slim Gaillard, who will do his now-famous "Cement Mixer" number.

The Pied Pipers and John Huddleston have been having a little financial trouble, which may have to be taken to court to be settled. John, who was one of the original members of the quintet, claims that the Pipers have not come through on the deal they made to pay him while he was in the service, and he also wants to rejoin the group. The Pipers claim they became celebrated after he left and they don't want to cut John in on their salary, which amounts to a neat figure, what with their radio work, theatre appearances and record royalties.

WHAT'S BRISK ON THE DISC:
VICTOR:

Tex Beneke and the Glenn Miller orchestra have recorded "Five Minutes More" and a new novelty, "Texas Tex."

"Just The Other Day" and "When The Angelus Is Ringing" are the two songs on Vaughn Monroe's latest.

Tommy Dorsey has an excellent disc in "Then I'll Be Happy" and "The Song Is You."

Freddy Martin and his crew do an excellent job on the new ballad, "To Each His Own" and "You Put A Song In My Heart."

Betty Rhodes, the girl who Victor thinks will be a big vocal name by the end of 1946, has two releases this month—the first couples "Rumors Are Flying" and "How Could I?" and the second combines the two oldies, "What Is This Thing Called Love?" and "I've Got You Under My Skin."

DECCA:

Lionel Hampton jumps forth with two jivey instrumentals, "Tempo's Boogie" and "The Lamplighter."

If you're a Guy Lombardo fan you'll want the Royal Canadians' album, "Lombardoland." There are ten sides, all re-issues of popular Lombardo records of the past.

Bob Crosby is heard on his first platter under his new Decca contract doing "I've Never Forgotten" (from the movie "Earl Carroll's Sketchbook") and "Five Minutes More." Bob sings both sides with some vocal assistance from the Bob-O-Links on "Five Minutes More."

The Delta Rhythm Boys have waxed two new novelties—"Walk It Off" and "But She's My Buddy's Chick."

Eddie Condon gathered together a bunch

(Continued on page 80)

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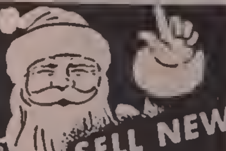

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THE REVIEWER'S BOX

(Continued from page 25)

namely Charles Waldron, Lauren Bacall and Martha Vickers. The pace drags a bit at the start, but stick around—for it picks up considerably as the story unfolds. By the way, keep your eye on Martha Vickers! Her miming as the spoiled, neurotic, thumb-biting problem child of the Sternwood clan gives promise of star material.

THE BLACK ANGEL (Univ.)........◆ ◆ ◆

In response to the demand for Dan Duryea, here's a sleeper special made to order for that romantic rogue. When Constance Dowling is murdered, the whole town turns out to find the killer. Newcomer June Vincent, Peter Lorre, John Phillips and Broderick Crawford are among those involved in the mystery—but it's Duryea who keeps the suspense going and your heart throbbing!

BLONDE FOR A DAY (PRC)...........◆

Detective Michael Shayne shows the underworld they can't pick on his newspaper friends. While he's defending and avenging the fourth estaters, can he help it if he solves a few murders along the way? Hugh Beaumont continues in his role of Michael S. with aid from his pretty secretary Kathryn Adams.

G.I. WAR BRIDES (Rep.)................◆

The daily arrival of war brides to this country made this picture inevitable: Our **unmarried** English heroine arrives in this country as the G.I. bride of an American soldier she's never seen! When he meets the boat and discovers the wrong girl . . . well, it takes time to work out the plot, but maybe you won't mind too much. Anna Lee is the phony bride and James Ellison the surprised bridegroom. Harry Davenport, William Henry, Stephanie Bachelor see to it that all ends well.

IF I'M LUCKY (20)..................◆ ◆

The powerful effect of today's swooners is gaily suggested in this anything-but-serious story of political intrigue. Crooner Perry Como gets a chance to make those swooning crowds pay off by electing him to be governor of his home state; he involves pretty songstress Vivian Blaine, Harry James and his band, and the bubbling Carmen Miranda, but it doesn't really matter. The all-star musical cast guarantees good musical entertainment, and you won't mind those cut-ups Phil Silvers and Edgar Buchanan, or the machinations of villains Reed Hadley and Harry Hayden

THE COCKEYED MIRACLE (MGM)..◆ ◆ ◆

It's a real problem not to tell you the entire story of this film, but that would only spoil things for you! Enough to say that the new comedy combine of Frank Morgan and Keenan Wynn keeps the picture humming at a merry pace. Frank's the 65-year old son of 36-year old Keenan Wynn, and . . don't tempt us, or we'll tell you all about this charming story of a New England boatbuilder and his family. Cecil Kellaway, Audrey Totter, Richard Quine and that always-so-dependable Gladys Cooper help make this picture all around family entertainment.

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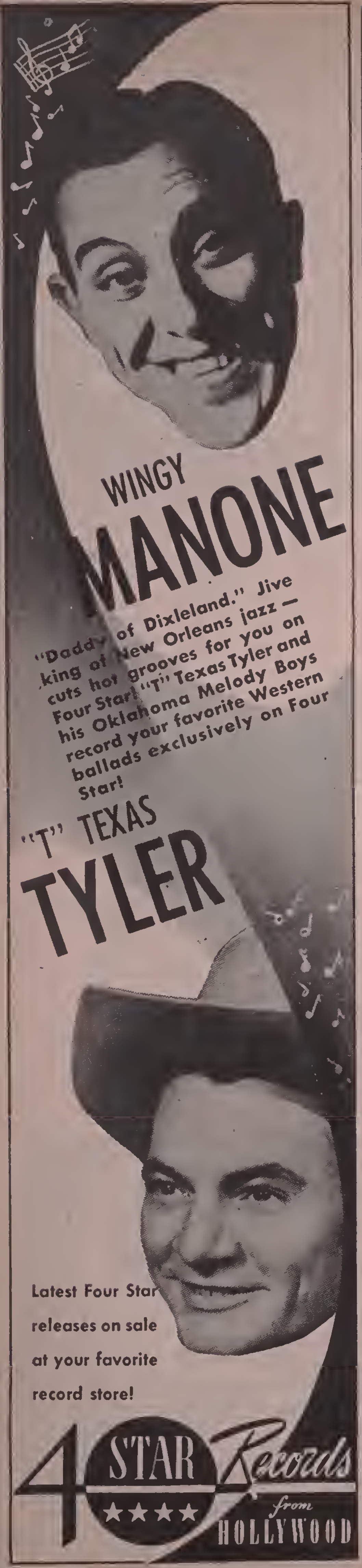
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4 STAR ★★★★ Records from HOLLYWOOD

(Continued from page 78)

of fine jazz musicians and made two swell instrumentals. The first is "She's Funny That Way," featuring Joe Bushkin on piano and Billy Butterfield on trumpet and the second has the unusual title, "Improvisation For The March Of Time."

Louis Jordan and his Tympany Five get together for a little session on "That Chick's Too Young To Fry" and "Choo-Choo-Ch' Boogie." Jordan does the vocals on both.

The Ink Spots' new recording of the beautiful "To Each His Own" should top anything they've ever done on wax. The tune is right up their alley and they do a swell job on it. "I Get The Blues When It Rains" is on the other side.

CAPITOL:

The King Cole Trio have a swell duo in "You Call It Madness," with King on the vocal and a new tune, "Oh, But I Do," sung by all three boys. This latter tune was written by Ella Fitzgerald.

"This Is Always" (from the filmusical "Three Little Girls in Blue") and the old favorite, "I'll Be With You In Apple Blossom Time" are the songs on Jo Stafford's latest. On the first side Paul Weston handles the orchestra, using less strings than usual, and on the second Jo uses the small eight piece group who were heard on "Cindy," featuring King Cole on piano, Ray Linn on trumpet and Nick Fatool on drums.

Martha Tilton does two more tunes from "Three Little Girls In Blue"—"Somewhere In The Night" and "You Make Me Feel So Young."

The Pied Pipers, with Paul Weston's orchestra, do "Everybody Loves My Baby, My Baby," a new rhythmic ballad and the standard, "Ol' Man River."

Ella Mae Morse and Freddie Slack are together again on "Your Conscience Tells You So" and "Pig Foot Pete." The first side is a slow, bluesy thing done with just piano, guitar, bass and drum. Freddie uses the same combination on "Pig Foot," except that he has the mandolin attachment on his piano.

Stan Kenton's new one should be very solid in the juke boxes. "Rika-Jika-Jack" is a novelty in the "Tampico" pattern, sung by the band with a "noodle" chorus by June Christy. It is backed up by the third in Stan's "Artistry" series ("Artistry in Rhythm" and "Artistry Jumps"), "Artistry in Boogie." Besides the Kenton piano, Vido Musso, Chico Alvarez and Eddie Safranski are featured on tenor sax, trumpet and bass respectively.

Jerry Colonna has a very amusing platter, "My Fickle Eye" and "A Farmer's Life Is A Very Merry Life." On the first side he does a funny ending, holding out a high note so long that his eyes fall out of his head and roll on the floor (with the help of a sound man and a couple of billiard balls). The "Farmer" side is a barnyard novelty, with pigs, mules, cows, etc., helping out on the "vocal."

COLUMBIA:

Frank Sinatra is present this month with two pretty ballads, "Somewhere In The Night" and "One Love."

Claude Thornhill and his orchestra do "Night and Day" and "Smiles." On the latter side the lyric is handled by Claude's quartet, whom he calls "A Pair of Pairs."

"And Then It's Heaven" and "I Guess I Expected Too Much" are done by Harry James and the Music Makers, with Buddy Di Vito singing both vocals.

Woody Herman and the band have a neat twosome in "When We Meet Again" and "Blowin' Up A Storm." Woody and the Blue Flames sing the first side, and the reverse is strictly instrumental.

MUSICRAFT:

Phil Brito does a smooth job on "Five Minutes More," which he also sings in his picture, "Sweetheart of Sigma Chi," and "That Little Dream Got Nowhere."

Louanne Hoga, with Earle Hagen's orchestra, sings "Look For A Silver Lining" and "Autumn In New York." This latter song is the beautiful Vernon Duke tune which hasn't been recorded with a lyric before. Mel Torme and the Mel-Tones have a swell jump arrangement on "It Happened In Monterey," with the musical help of Sonny Burke and his orchestra backed up by Mel's solo on "Born To Be Blue," a moody lament which he wrote. This record should put the Mel-Tones right up on top as a vocal group.

Gordon MacRae, with Walter Gross' orchestra, does two torchy ballads, "The Way That The Wind Blows" and "I'm So Lonesome I Could Cry."

Frances Wayne is also represented in the ballad department on "All By Myself" (from "Blue Skies") and "If You Were There."

Here's a terrific album of eight Cole Porter tunes by Artie Shaw and his orchestra. This set should do a lot for Shaw. He uses a forty-one piece band, with sixteen strings, and the arrangements are outstanding. One of the best sides is "My Heart Belongs To Daddy," which has an interpolation of Shaw's theme song, "Nightmare," and a fine vocal by Kitty Kallen. Artie has also included a new Lenny Hayton arrangement of "Begin the Beguine," which follows the pattern of the original "Beguine" record hit. All in all this is a swell album.

JAM NOTES:

Jo Stafford's California vacation was highlighted by her Hollywood Bowl appearance, being voted the number one girl singer by the Billboard Magazine College poll, and the gift of a cute cocker spaniel puppy from her manager, Mike Nidorf . . . Bob Eberly, who has been traveling about playing theatres, will settle down for a while at the Blue Mirror nightclub in Newark, New Jersey . . . Helen Forrest will take it easy until the Dick Haymes show returns to the air. She spent most of the summer recuperating from an ear operation . . . The title of the Perry Como-Harry James Twentieth Century-Fox picture "You're For Me" has been changed to "If I'm Lucky."

Lilyann Carol has retired from the Louis Prima band, with Sandy Bishop replacing her. Lilyann will be married soon . . . Orrin Tucker is off on a tour of theatres and one-nighters.

That just about does it for now, but I'll see you next month. In the meantime, if you have any little musical questions, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a self-addressed, STAMPED envelope. Write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York City 17, New York.

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WHAT'S SHOOTING

(Continued from page 21)

beautiful than any woman has a right to be—was standing at one end, and Rod Cameron was seated on his horse at the extreme opposite side. He was supposed to ride slowly across the stage to Maria's side, but during the forty-five minutes we waited for the cameras to roll, nothing much happened that could be described without the colorful rhetoric of the property men. To make the scene realistic, a flock of chickens, a herd of sheep, half a dozen donkeys, and a covey of pigeons were supposed to meander along the street, keeping always in camera view. The chickens were most cooperative, but there wasn't a real ham among the sheep. Rod Cameron, in commenting on this production slow-down, said derisively, "You should have used pigs if you wanted an animal to ham it up."

* * *

It was Thanksgiving at 20th Century-Fox the day I visited the set of "The Late George Apley." The scene was laid in a Boston household in 1912. Occupying the camera center was a well-laden holiday table, around which the Apley family, including Ronald Colman, Peggy Cummins, Richard Ney, Charles Russell, Richard Hayden, Mildred Natwick, Edna Best, Nadia Westman, were gathered. Ronald Colman, standing at the head of the table, was officiating over a handsome, beautifully-browned one hundred percent real turkey.. In the meticulous Colman manner, he sliced the white meat, then the dark, then placed a serving of dressing on each plate. Extra people and technicians flocked to the set from every direction, drooling over the possibility of getting the turkey for their own luncheon when the scene was completed. However, there were many delays; lighting had to be rearranged, some of the dialogue was altered, and the seating arrangement at table was changed. After each take the meat was put back on the turkey to look as if it had never been carved and the dressing was restored to its cavity. By noon, turkey, dressing, and even the appetites of the observers were all completely worn out.

* * *

Boston is the locale of "Home Stretch," the technicolor picture currently employing Cornel Wilde, Maureen O'Hara, Glen Langan, and Helen Walker. One of the most interesting sequences had Cornel buying a horse from Ethel Griffes. Cornel, as a short-string operator, had gone to the house willing to pay thirty thousand dollars for the thoroughbred. When he asked the price, she told him, in the tone of one who is cheating a purchaser but needs the money, "The horse will cost you five hundred dollars cash." This scene narrowed to a close-up showing Cornel registering controlled astonishment and eagerness to finish the deal.

* * *

For "Dead Reckoning," the Humphrey Bogart-Lizbeth Scott vehicle, one of the most exciting sets was "The Sanctuary," a modernistic nightclub done in whites, pastel greens, opaque black, and gold. We watched Bogart and Lizbeth Scott at the bar where, true to form, she asks him for a light. Quipped Bogie, "Don't change the dialogue to read, 'Got a match?' Just say, 'Could you give me a light?' You see, I've got a match—ever since I met Baby."

The End.

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THE CHANGE IN JENNIFER

(Continued from page 29)

of manner combined to give the impression of a girl in her 'teens.

Now her manner and appearance are different. She is a poised young woman, not a naive girl. She has, in other words, matured.

A note in a New York gossip column during her recent vacation there said, "No one recognized Jennifer Jones in her simple, sophisticated evening gown with her sleek up-hair-do when she was dancing at the Copacabana."

But her best friend, Anita Colby, who certainly should know, insists that this change in Jennifer is only "outward sophistication."

"It's a matter of clothes, rather than a mental change," adds Anita. "From the day I met Jennifer she has consistently been gracious, charming, interested in people and hungry for knowledge. She has overcome some of her natural shyness, but I still say the change in her is surface, not essential. Her **character,** the real Jennifer, is the same."

We confess, Anita, that we did some sleuthing around town to check on your statement. Do you blame us? You are Jennifer's best friend, but because of that could be prejudiced, you see. But every comment we gleaned on the change or non-change in Jennifer agreed with yours.

The consensus was that in thoughtfulness and consideration for others, in modesty, loyalty and honesty, in concentration and absorption which approaches day dreaming, in unassuming friendliness, in a rather serious nature given to quiet smiling rather than fulsome laughter, Jennifer Jones has not changed in four years.

Stardom, in short, has not given her a star complex.

On the subject of clothes no one is better qualified to diagnose Jennifer than Anita, one of the country's really chic young women, and in her opinion Jennifer has now reached the stage of simplicity in taste which is classic and sometimes described as "sophisticated."

"All girls go through three phases in dressing," says Anita. "First, there is the 'sweet, simple and girlish' period. Second is the imitative stage in which girls pattern themselves after someone. It might be a fluffy or a svelte movie star, it might be the 'Vogue' or 'Harper's Bazaar' type like Mrs. Harrison Williams. After twenty-five, usually comes the final stage in which a woman finally recognizes her own type and has learned how to dress to make the most of it. If she is intelligent at all her taste becomes simpler.

"Jennifer now has what I call a 'Mainbocher mind.' She knows that the best clothes are the simplest," Anita summed up.

Oddly enough Jennifer seemed to skip the "S. S. & G." stage. Before she was 10 she rebelled at wearing the fluffy things most girls fancy. She preferred the simplicity of a blouse and skirt, even through her early 'teens.

When she started acting with stock companies in her native Oklahoma and other mid-western states, Jennifer went into the imitative stage, at first more in voice and manner than in clothes. In her desire to "be like" certain actresses she would pactice for hours talking like Katharine Cornell, Sylvia Sidney, Joan Crawford.

Perhaps because Jennifer's was the sweet, shy—but always self-sufficient and determined—nature, she most wanted to be sophisticated and chose as her idols for acting and dressing the more dramatic and worldly types.

She was married, for example, in a red velvet suit. When she auditioned for roles in her first onslaught on Hollywood, just after she and Bob Walker were married, she wore clothes much too sophisticated and read parts much too "heavy" for her girlish type.

When she first auditioned for "Claudia" for the Selznick office in New York, after the birth of her two children and when she and Bob were in their leanest financial straights, she wore her "best" dress, a slinky black affair, with red-heeled shoes. The costume could not have been less appropriate.

Through all that early try at sophistication, however, Jennifer's essential taste was for simplicity, even though the styles were too old for her. Now, in what her friend Anita calls "the final stage," she has found her type. Simplicity is the keynote. With her maturity she **can** wear sleek evening dresses and her hair piled high.

When she's at home playing with the children, dressed in a white shirt and a pair of dark slacks, her bronze-brown hair falling loose and blowing in the wind, she still looks 19. But even in her informal clothes she chooses the tailored, rather than the fussy peasant styles.

Jennifer's change in manner is mostly a matter of having overcome shyness. Although still not given to chatter and small talk, she is not so quiet as when she arrived in Hollywood. Still essentially serious, she is nevertheless "gay inside," according to friend Anita, and likes to be with gay people. She enjoys being kidded and is learning, slowly, to kid back.

At the end of production on Twentieth's "Cluny Brown," her first comedy, Jennifer told a confidante, "I enjoyed this more than my other pictures because comedy is more like a game. This was fun. I want to do more."

There was the day, for example, that she, as Cluny, had to ride on the handlebars of a bike pedaled by Buster Slaven, a returned dive bomber pilot, who insisted he worried as much about the precious cargo on his bike as he had ever done about a bombing mission.

"Don't worry," she assured him. "I used to ride this way a lot until a few years ago."

Her sons Bobby, 6, and Michael, 5, visited the set another day and Bobby said, "You're funny as Cluny, Mommy."

"Speak louder, Dear. I don't think Ernst Lubitsch (the director) heard you," said Jennifer.

When "Duel in the Sun," in which she portrays the volatile half-breed Pearl Chavez, was on location in Arizona, the crew decorated her dressing room with cactus plants potted in tomato cans and signs reading "Poil, You'se Is Our Goil" and "Pearl, You're a Hot Number." They wouldn't have dared do that to many a star, lacking in

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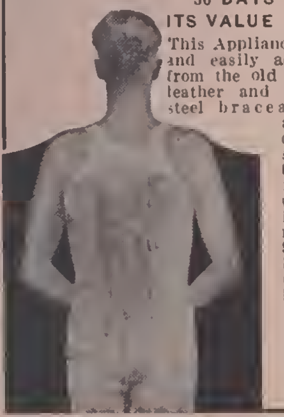

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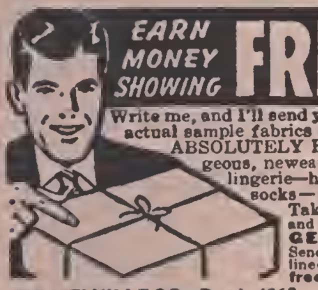

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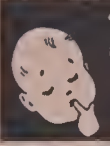

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sense of humor. Jennifer loved the gag.

So much for the outward changes in Jennifer. Let's consider the "essential" Miss Jones and how she has **not** changed.

Despite driving determination to become an actress—and a good one—modesty always has been a dominant trait in Jennifer. An old acquaintance of hers in the days of her early stock training when she was 16 recently wrote, "She was always a girl quite modest about her ability but sure in the intensity of her ambitions."

About that time Blanche Yurka appeared in a theater which Jennifer's father was managing in Oklahoma City. Jennifer, then still Phylis Isley, longed to meet the actress, tell her of her own ambitions to act, ask for advice, but she was too modestly shy. She did meet Miss Yurka but never mentioned a word of her aspirations. Never, that is, until years later when Miss Yurka appeared as Jennifer's aunt in "Bernadette."

When Jennifer was awarded the coveted Oscar for her Bernadette portrayal, she stopped on the way back to her seat to tell Ingrid Bergman, "You should have won this for your Maria in 'For Whom the Bell Tolls.'"

Honesty is as strong a characteristic in the Jones nature as modesty. She makes no attempt to hide the fact that she was not exactly a success in her first Hollywood try; she had so-called "leads" in a "Three Mesquiteers" western and a Dick Tracy thriller, but if you sneezed at the wrong moment, you didn't see the leading lady. Her honesty rebelled when, after she was chosen for the role of Bernadette it was suggested that probably she shouldn't talk about her two young sons. She discussed the children in every interview.

Her honesty extends to her own self-evaluation. Despite definite talent and the years of training and hard work she put into her acting before she won screen fame, Jennifer gives fullest respect and credit to her directors. Says she, "I've learned so much from every director. In fact, I couldn't **act** without a director!"

While in Arizona for "Duel in the Sun," her friend Anita was stricken with pneumonia and sent to Tucson Medical Center.

"Jennifer, busy as she was—and location work is tough—always managed to find time to visit me every day, to bring me gifts and gags to cheer me," recalls Anita.

When her wardrobe girl commented on an Indian silver bracelet she had seen in a jewelry store window, Jennifer went to no end of trouble to locate it for the girl. She presented a layette, ample enough for four babies, to her hairdresser, Peggy Higgins, when the latter became a mother.

Possessor of an intense power of concentration since youth, Jennifer sometimes is misunderstood because of her absorption in work. She passes people without seeing them, sometimes makes a date for lunch with someone on the set and five minutes later walks away in the opposite direction. She is by nature a worrier, so these lapses of hers cause her deep concern.

One of Anita's nurses in Tucson who repeatedly saw and talked with Jennifer described her as being "like a wild red rose—not the sophisticated hothouse variety but the simple loveliness of a wild rose." The nurse had no idea that Jennifer had been identically described when she first reached Hollywood.

So, would you say Jennifer has changed?

The End

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ACROSS

1. Roland Culver in "To Each His Own"
5. "This - - - - - All"
10. Significant dates
14. Wings
15. Joan Fontaine in "From This Day Forward"
16. "Pepe" in "Tangier"
17. "The Kid From Brooklyn"
18. Across (prefix)
19. It grows in Brooklyn
20. Glenn Ford in "A Stolen Life"
22. "Mrs. Warren" is - - - - - - role in "The Spiral Staircase"
24. "John MacDonald" in "Tomorrow Is Forever"
27. His voice is heard in "Make Mine Music" (inits.)
28. Doris Dowling in "The Blue Dahlia"
32. Inebriated (slang)
34. Feminine name
38. Mischievous
39. "Charlie Gilbert" in "Because of Him"
42. German spy in "A Night in Casablanca"
43. - - - Wynn
44. Doris is a - - - hostess in "The Lost Weekend"
45. "Christopher Cross" is - - - role in "Scarlet Street"
46. James, Greta and Conrad (inits.)
47. India (poetic)
48. Gets most attention in a movie
50. "Don Corwin" in "Her Kind of Man"
51. William, Norma, Jean and Spencer (inits.)
53. Movie fade-out
54. Challenges
55. Mr. Cossart in short
57. Howard da Silva in "The Blue Dahlia"
60. Basil in "Dressed to Kill"
64. Edw. - - - - - is "Keating" in "Cinderella Jones"
69. Anagram for Miss Negri
70. Coronet
73. Vaudeville in a show
74. News - - - -
75. Anagram for Miss Lynn
76. "John Martin" in "O.S.S."
77. "Paul Taylor" in "Because of Him"
78. "Clint Maroon" is - - - - - role in "Saratoga Trunk"
79. "Corinne Pierson" in "To Each His Own"

DOWN

1. "Joyce Harwood" in "The Blue Dahlia"
2. The universe (Hebrew)
3. Martha - - - -
4. Cervine ruminant
5. Mary - - - - -
6. Bob - - - - -
7. "Greta Swanson" in "Tokyo Rose"
8. He sings and dances in "Easy to Wed"
9. First word in Massachusetts' motto
10. She swims in "Ziegfeld Follies of 1946"
11. Highly distinctive
12. "Gahhy Sloan" in "The Kid from Brooklyn"
13. Mrs. Ladd is - - - - role domestically
21. Cornel is Russell Hicks' - - - in "The Bandit of Sherwood Forest"
23. Mr. Neal in short
25. "In - - - Sacramento"
26. "Dr. Watson" in "Dressed to Kill"
28. She can skate
29. Madge - - - - -
30. "Stella" in "Fallen Angel"
31. Mr. Lowe in short
33. Spreads for drying
35. Joan received it
36. She weds George Sanders in "Scandal in Paris"
37. - - - - - Moorehead
39. Estimate
40. She sings in "A Yank in London"
41. Miss Sidney in short
44. Has titular role in "The Bride Wore Boots" (inits.)
49. Augment
50. "Eric Stanton" in "Fallen Angel" (inits.)
52. "Corliss Archer" in "Kiss and Tell"
54. Frances - - -
56. Mr. Esmond in short
58. Niven, Flynn, Young, Sheridan and DeCarlo (inits.)
59. "Adele" is - - - - - role in "Scarlet Street"
60. A star of the silent screen
61. Butter substitute
62. Anagram for Mr. Errol
63. Party for men only
65. Wander
66. Joan Bennett in "Colonel Effingham's Raid"
67. "Gilda" (anag.)
68. Kurt Kreuger in "The Dark Corner"
71. Impersonates Emily Bronte in "Devotion"
72. "God Is My Co-Pilot" is an - - - epic

(For Solution See Page 87)

1	2	3	4	■	5	6	7	8	9	■	10	11	12	13
14				■	15					■	16			
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69				■	70	71	72			■	73			
74				■	75					■	76			
77				■	78					■	79			

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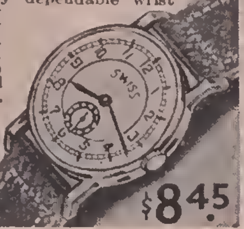

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CLARK GABLE

(Continued from page 31)

Yet, as a matter of fact, all these ladies were, and are, quite safe, for his dream girl has not yet come to life in the person of any one girl. His tastes in women are strongly contradictory. Until he finds one who manages to satisfactorily scramble the combination of sophistication, intelligence, zany gayety, and poise, he's very apt to continue being filmdom's most eligible bachelor. Nevertheless, he does have a dream girl. She is a composite of every attractive woman he has ever known.

Present evidence to the contrary, Gable has generally gone for older women. He met his first girl friend, Franz Doerfler, when they were both trying to crack show business. Bobby sockers won't remember this romance, but it's recorded in Hollywood history as being one of the hottest on record. Temporarily out of the theater, nineteen-year-old Clark used to work as a loader in the Silver Falls Lumber Company, in Portland, Oregon. Every week-end he would walk seven miles to the Doerfler farm to beg Franz to marry him. Franz was attractive, slightly older than Clark, and an actress. She wouldn't marry him because she didn't think he could support her. Today, Clark makes $7,500 per week plus a percentage.

In those days, acting was of first importance. It was so important that after he had gotten the brush-off from the practical Miss Doerfler, his next girl was a woman many years his senior, a drama coach, Miss Josephine Dillon. She wasn't the most beautiful woman in the world, but if you think this romance was a one-sided affair with Miss Dillon swooning at Clark's feet, you are distinctly wrong. When she left Portland for Los Angeles, Clark raced madly after her. A few months after they met, they were married, at Clark's vehement insistence. She was an actress. She taught him many things he did not know: stage presence, how to make an entrance, how to modulate his voice, and so on.

His next marriage was to fashionable Rhea Langham. She shared his most fabulous success: the period wherein he skyrocketed to fame, and became one of the first ten at the box office, a position he has consistently held except for the years he spent in the Air Force. Rhea was a brilliant hostess. Her mind was sharp, aware, intelligent. Her social background was fabulous. She may not have been the ideal mate for a man who had come up from the oil fields, but she was definitely someone from whom he could learn something. She, also, was older than he by a number of years. A difference in age has never mattered to Clark. As a matter of fact, it wasn't until his marriage to Carole Lombard that he ever married or fell in love with a younger woman.

First and foremost among the qualities of Carole Lombard was adaptability. For years she had been a habituée of night clubs. She had given parties almost weekly. She went out every night. When she and Gable married, she was almost ten years his junior: the only younger woman about whom he had been serious. She therefore was adaptable. Clark liked to go duck hunting. Carole learned to shoot and hunt and went with him. He liked to putter with tractors and

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machinery around their ranch. Carole donned dungarees and tramped through the neatly furrowed rows with him. Whatever Clark wanted to do, Carole wanted, too. And yet she did all this without losing one iota of her individuality or femininity.

There you have the pattern. If you were Clark Gable's dream girl, you would be a composite of not only these women he loved and married, but of every girl who has since appealed to him. On the one hand, he seems not to care for beauty or youth. Rather, because he is not himself an intellectual, he has always admired a keen mind in women. Yet, if it came to a choice between a Joan Blondell type and a Greer Garson type, Blondell would win out. Gable feels more comfortable with gayety, warmth and understanding than he does with gayety, warmth, understanding and brilliance.

Today, in his present love life, the contradictory, revealing fact that he is attracted first by one type and then by another is still evident. Anita Colby, for instance, is gay, past mistress of laugh-provoking small talk and gossip. She is amusing, beautiful, sophisticated, even brittle. She is also intelligent, but her intelligence is female rather than mental. She doesn't discuss Renoir with Gable, nor the opera, nor Gertrude Atherton's short stories. She does keep him informed of most of the amusing highlights of the personal lives of the people who live in Hollywood. She is beautiful, statuesque, a little cool and remote in appearance. This latter is a tip-off to the central scheme of Gable's love pattern. He is attracted by women he can look up to, from whom he can learn things, even if those things are only light gossip.

Contrasting lovely Anita Colby, who, some say, resembles Carole Lombard, was Dolly O'Brien, who, others say, resembles Rhea Langham. Until her recent marriage to diplomat Jose Dorelis, Dolly held honors as Gable's No. 1 lady. Dolly always gave the impression that she could take Gable or leave him alone. The spirit of independence has always been intriguing, and a challenge to male ego.

Occasionally, you will see Gable alone at the Mocambo giving the eye to a dewy little blonde. He isn't immune to beauty. But no typical Hollywood blonde will ever hold his permanent interest. Because the pattern of Gable, his likes and dislikes, have been conditioned today by his past experiences. Three loves out of four have been for women who were actresses. Three women out of four with whom he has been serious have been older than he. Not that you can disregard the sweetest love story of them all: that of Gable and Carole Lombard.

Right now Gable's ideal girl is one who is not thinking too seriously of marriage. Gable likes his bachelor's life, and he isn't particularly keen to give it up. He'll never settle for any love less terrific than the one that ended so tragically in a crash on a Nevada mountainside. He's tasted cake, and bread will not do.

One thing about Gable's dream girl is stunningly clear: the hold-over from his youthful interest in older women reveals a positive fact. He likes his women to be mature. No bubbling, giggling, unbalanced, emotionally unstable girl would ever hold his interest for long.

If you are Clark Gable's dream girl your answers would be: 1—Yes; 2—Yes; 3—Yes; 4—Yes; 5—Yes; 6—Yes; 7—Yes; 8—Yes; 9—Yes; 10—No; 11—No; 12—No; 13—No; 14—Yes; 15—Yes; 16—Yes; 17—Yes; 18—Yes; 19—No.

Clark Gable and his second wife, Rhea Langham were married 7 years, divorced in 1938.

As to height and weight, that seems to vary. Dolly O'Brien was petite; Anita Colby, more on the statuesque side. Carole Lombard was in-between. But, despite the beauty of most of the lovelies he dates, the by-stander has the feeling that Gable—for all his brashness—looks below the surface. In the parlance of his last picture, "Adventure," he is looking for something in a woman's eyes: a spirit of adventure, comradeship, warmth and depth.

Gable has a terrific sense of humor. Being with him is fun. To be Clark Gable's dream girl, you'd have to be able to appreciate the intonations of a word. He laughs a lot, for life amuses him. He has his serious side, too, but it's never evident on a date. He likes to talk about you, which you'd find flattering. The old conversational trick of asking questions wouldn't be your smartest move if you were Gable's girl. Instead, he'd fire questions at you. Not just to be polite, not to make conversation, but because he'd be genuinely interested in your answers.

If you were Clark Gable's dream girl, you'd at least have a reading acquaintance with certain masculine things that interested him most: automobiles, hunting, deep-sea fishing, or ranch life as compared with city life. You'd be interested in prize fights, all types of sports, football. You'd enjoy going to the races. You'd be able to speak his language. He's no great shakes as a dancer, but an evening at the Mocambo with Clark Gable would be an event. Everyone in the place, it might seem, would stop at your table. He'd appreciate it if you didn't sit there like a bump on a log when these people came by to say hello. You could tactfully let him do the greeting and talking, but when conversation languished, he'd glow if you kept his guests amused and gay until they went back to their tables.

If you were Gable's dream girl, you'd have to possess real poise. Because wherever he goes, a hush follows. People stare. Even at the most celebrated night spots—like Ciro's or the Mocambo or the Trocadero—heads turn. You couldn't be flustered by this intense scrutiny. You'd have to take it all in your stride.

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If you were Gable's dream girl and wanted to go out with him more than once, you would not report your evening's fun to the local newspaper columnists. Many Gable romances have died a cool death when he picked up the next morning's papers and read of his night-before activities. You see, Gable is human. He doesn't like to be used for your personal publicity.

If you were Gable's dream girl, you couldn't do the rave act about his ability as an actor. Gable has no illusions about himself. Although millions of women thrilled to his Rhett Butler, he thinks any number of actors could have played the role. He figures that he's just been lucky in his career. Once he told a Saturday Evening Post correspondent: "I can't emote for sour apples." He believes it.

Despite his aversion to the romance gossip in the papers, you'd be a smart cookie if you told him you liked newspaper people. By and large, Gable admires them. As a matter of fact, he would rather play a newspaper reporter in a movie than any other type role. He figures he understands them.

Gable is not emotionally complicated. He doesn't like nervous, high-strung, neurotic girls. He would walk away from a fit of feminine temperament. He neither has the patience nor the wish to nurse a girl through a fit of hysterics. Genuine tears from real tragedy move him deeply; but tears of self-pity he doesn't understand nor like.

Right now, with the memory of Carole Lombard not too far away, Gable doesn't want a serious romance. So, if you were Gable's dream girl, you'd hold the reins lightly. As a matter of fact, even if he fell madly in love with you and wanted with all his heart and soul to marry you, it would still be smart of you to hold the reins lightly. Because Gable's theme song **re** women has always been, "Don't fence me in." He isn't kidding, so don't be the possessive type.

Gable has a twinkle in his eye. He appreciates a trim figure, pretty legs, a good complexion, a bubbling sense of humor.

Don't make him wait too long to find out he'd be nice to come home to. He's not a patient man. You wouldn't want to arrive at the point where you couldn't live without him only to have him tell you, as he did Scarlett O'Hara:

"Frankly, my dear, I don't give a damn!"

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The End

Answer to puzzle on Page 84

L	O	R	D	■	A	B	O	V	E	■	E	R	A	S
A	L	A	E	■	S	U	S	A	N	■	S	A	B	U
K	A	Y	E	■	T	R	A	N	S	■	T	R	E	E
E	M	E	R	S	O	N	■	■	E	T	H	E	L	S
■	■	■	■	O	R	S	O	N	■	N	E	■	■	■
H	E	L	E	N	■	■	L	I	T	■	R	O	S	A
E	V	I	L	■	R	I	D	G	E	S	■	S	I	G
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A	L	O	P	■	T	I	A	R	A	■	O	L	I	O
R	E	E	L	■	A	D	I	A	N	■	A	L	A	N
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THE MAN YOU LOVE TO HATE

(Continued from page 38)

and others who got their acting start in England but who reached their peak in American productions.

"I am an ardent admirer of all things American," says Mason. "My wife and I are anxious to get to the U. S. and just sit in the sun and enjoy life. I want to produce and direct, as well as act."

Mason will probably write screenplays, too, for he is a versatile young man. He and his actress-novelist wife, Pamela Kellino, have collaborated on several plays and James did the illustrations for Pam's latest book "Ignoramus, Ignoramus."

But to get back to Mason, the actor. He never smiles in a picture. The nearest he comes to favoring audiences with a grin, is an occasional sardonic quirk at one corner of his lips. Nonetheless, his face is extremely expressive and mobile. The effect of his perpetual forbidding scowl is far from unpleasant. The ladies, especially, delight in its masterfulness.

"Playing a hero or a villain is all the same to me," explains the young Englishman. "Especially since I have discovered that I have what they call a Jekyll and Hyde personality. While some people differ according to which side of their face you look at, my face is completely transformed if the angle is changed, so much so that I can play villains with one side of my face and sympathetic heroes with the other!"

James never expected to become the most-talked-about screen actor in Britain at the age of thirty-six, or the holder of the "Silver Star," Britain's counterpart of the Hollywood "Oscar." He had intended to be an architect, not an actor. Born in Huddersfield, a Yorkshire wool town on May 15, 1909, he was the son of a woolen manufacturer. He was educated at Marlborough School and Peterhouse, Cambridge. It was while he was at college that he broke into acting and liked it so much that even when he started training as an architect, he couldn't forget its lure. Drawing blueprints seemed deadly dull to him. One day he picked up a copy of "Stage," British theatrical publication, and answered an ad in it for a repertory actor. He got the job and that was the end of architecture. He spent months in repertory, making his debut at Aldershot in 1931, and eventually acted with Charles Laughton and Flora Robson at the Old Vic in London. Then came a chance to go into films in 1935.

Probably no man has been put on the "road to fame" so often by so many different directors as James Mason. He says he isn't just an actor who's got to the top of the tree by accumulating success. He's been pushed down a branch by each succeeding director, then yanked up again and ballyhooed as a "find."

Lawrence Huntingdon, who directed him in "This Man Is Dangerous," says that's where he started (1941). Marcel Hellman says it was in "They Met in the Dark" (1943). Leslie Arliss says it was "The Man in Grey" (1943). Al Parper, Mason's agent, who directed him in his very first film "Late Extra" (1935), says he doesn't know. Some film critics say he was already a name in 1938 after making "I Met a Murderer" with Pamela Kellino, whom he later married. And so it goes on and on, with each year having as a major news item: "Rise of a new star! James Mason is made!"

It hasn't done Mason any harm, of course. "I believe in keeping my face in front of the public," he says. "I think that it's the job of an actor to give the public what it wants while it wants it. He certainly has been giving them plenty. In 1935 he made four films. In 1936, nine. In 1943, five. In 1945, four. He hopes he can add an American-made film to his 1946 crop.

Someone once asked Mason what it felt like to be a star. He was disgusted with the question.

"It strikes me as so silly to assume that any particular feeling is attached to being a film star," he said. "Should I say it makes me feel god-like, or it makes me feel like a black beetle? The likely answer would be 'Well, really old boy, I've never given it a thought. It's a way of earning a living. I just slipped into it.' "

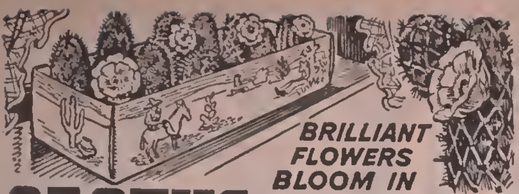
Actually, Mason has a deep love for the theater. Since boyhood, he had a fanatical devotion to everything about the stage; he has always loved movies. He resisted fantastic offers from Hollywood long enough for people to realize that, when he did accept, it was hardly the money he was after. When others talk glibly about making films to boost national stock, he remains unmoved. He says that such slogans are fine for the business man but irrelevant to the artist and to the public. Mason just wants good movies, irrespective of their trade mark.

With this in mind, Mason and his wife read hundreds of scripts in the quiet of their 16th century farmhouse "Ollyberry," at Belsize, Sarratt, Hertfordshire. "Ollyberry" is two miles from the nearest village. Its only link with the outside world is the telephone. Geese and hens (one of Mason's hobbies) cluster around the front yard.

Once inside the house, however, the farmyard atmosphere is completely forgotten. Remodeled by its previous owner, the interior is luxurious. There's a huge living room with an enormous fireplace. A soft cream fur rug almost covers the floor. There are masses of books, three incredibly luxurious settees and pale green and cream chintz curtains at the French windows. Wrought iron gates open off into an Italian-style dining room. In a nearby book-lined "work room," James answers fan letters, draws caricatures, paints, fusses over his newest hobby, photography. His fan mail reaches some 5,000 letters a week, a large percentage of them from the U. S.

It would be impossible to describe the Mason household without mentioning cats, for both James and Pam are excessively fond of them. "Toy Boy," a solemn coal-black cat, is James' greatest pet. But "Whitey Thomson," "Tribute," a Siamese, and "Lady Augusta Leeds" are next in favor. They have their own special trap door exit from the living room into the rambling five-acre grounds.

James, who is tall and dark, with brown eyes and unruly hair, dresses carelessly as a rule. He dislikes wearing a hat and goes in for loud ties, and bizarre cuff links. When everyone else dressed up to the hilt at the presentation of the "Silver Star" recently,



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Mason ambled in wearing his favorite brown tweed suit. Incidentally, the huge signet ring which he wore in "The Seventh Veil" is seldom off his finger.

"He may be a mad villain on the screen," confesses his wife, "but he's really quite good-natured and easy to live with at home. It takes a lot to make him mad and then it's usually because he has decided that the occasion demands it!"

Both the Masons are chary of bright lights, and prefer to live quietly on their farm.

"We come to London," avers James, "only when we have to. I don't dance the rumba and Pamela doesn't seem to like to go dancing with other men. We don't do anything much except listen to the radio and read scripts. But we don't listen to the BBC. It's the worst in the world, you know."

This last remark is just a mild sample of the Mason penchant for frankness. He calls most British film producers and directors "heels and button manufacturers." He says "there is no organization about the film business. There is too much standing about and arguing about petty technical trouble."

Mason has ideas about everything, not the least about the feelings and intelligence of movie audiences. It was he, for instance, who changed the end of "The Seventh Veil." At one time, Ann Todd was to run past her lovers and into a close-up with the man who had crippled her hands. Mason said he believed audiences would appreciate a more subtle ending and held out until the scene was made with Ann running to where he had limped into the background.

"I don't mind how few times I get a close-up in a film, you know," explains the actor. He doesn't like to use make-up, either. But since the Mason beard is so heavy, there's danger that he'll start a sentence or a beating scene with a midday shadow and end up with what would be a midnight blue for ordinary people.

"And nobody's going to tell me that a guy, not even Mason, can beat up a woman that long," said one of the camera men on a set. So now Mason wears make-up, but he sees to it that it is as little as possible.

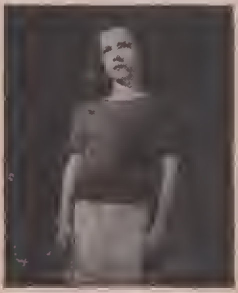
Both Pam and James anticipate a happy time when they arrive in the United States. They have enormous admiration for American talent. "Americans are much better natural actors than we are," declares James. "We found that out when we put on a show in the U. S. area in Germany."

This German trip occurred during the war when the Masons volunteered to do some troop entertaining. They put on a sketch they had written themselves and were a sensation with the GI's.

In fact, collaboration is a byword in the Mason menage. Pam is James' favorite subject when he paints. And when Pam writes, James usually goes over her work; he drew the black and white illustrations for her latest book, "Ignoramus, Ignoramus." Pam loves to act in pictures with her husband.

There's a lot more that could be said about James Mason. Such assorted things as the fact that he collects buttons, is seldom punctual, speaks German and French, has never had a nickname, has created designs for a fashionable scarf. But they all seem trivial. What is important is the fact that soon Hollywood will harbor that rugged individualist in person. It will be interesting to watch James Mason, the man who knows the secret of making villainy attractive.

The End



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Summer Fadeout

By JULIA RANSOM MILLER

Hide that fading suntan with makeup when you wear evening clothes, says Marguerite.

Next film for sun-worshipper Marguerite Chapman is "Mr. District Attorney" (Col.).

Patience is one of the rules to follow when you start in on your Fall de-tanning schedule

★ This is the time of year when you wish your skin were a smooth, creamy color instead of uneven tan! If you relaxed your sunbath routine (and who doesn't?) you're probably in a very "patchy" condition, with light spots around your eyes and under your chin, and arms as dark as mahogany. Now the thought of new fall clothes and parties indoors again leave you wondering how you can hurry up and restore your skin color to normal.

Just remember that nature is your biggest ally, in helping you to "fade-out." Your sun-toasted skin is being replaced constantly by new untanned skin. Take great care to lather yourself all over with soap every day and rinse away that outer layer of dead skin to make room for the new.

If you're in a big rush, use a bleaching cream, following directions carefully. If you're just trying to escape a "muddy" look, you can "spot" the cream on the darkest places, so your skin will become one color.

Make-up is another way to even up your tan. Get at least two correlated shades of powder base. Blend the darkest shade over the light skin and use the light base over your dark tan. If you're very deeply tanned, better try heavy bases, such as cake and stick make-up. You mustn't try to cover up dark skin with too light a base at first. Keep it on the pink side instead of emphasizing the yellow tones. Keep changing to lighter colors every few days.

If your neck is a more uneven color than your face, use a liquid powder on it. This won't rub off on your clothes and, blended into your powder base, will give a finished look to your make-up. And when removing hair from your legs and arms, try a cream depilatory. It will have a slightly bleaching effect.

It took you a long time to get that coat o' tan, so please be patient. It will take time, too, to take it off!

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CRUELEST SCENE

(Continued from page 53)

son, who has been accidentally hi-jacked along with the other crew members, and who is cordially hated for his lack of intestinal fortitude.

As our scene opens, the crew has been ordered to man battle stations and as Charles is about to pull a gun into position he sees Foster (Albert Dekker) going through Richard Dana's (Brian Donlevy) sea chest in search of a diary which has recorded all the abuses aboard ship.

His face dark with anger, Charles yells, "You crumby thief! Get out of that!" and starts for Foster.

"Get back to your crew," second mate Foster orders. Instead of obeying, Charles advances on Foster holding out his hand. Charles makes a grab for the book and Foster snatches an iron implement with which he tries to crack Charles' skull. Charles swings one punch, catching Foster flush on the jaw and Foster goes down.

On deck Captain Thompson (Howard Da-Silva), beside himself with anger when he finds Charles absent from his station, orders Amazeen to "find those men."

As Amazeen approaches, Foster leers at Charles with hatred in his eyes.

"You'll get paid off for this, Stewart," Foster warns. "You say anything about me and I'll get that book to the Captain. . . ."

Turning to Amazeen, Foster explains, "I came down to look for him. I ordered him on deck. He knocked me down."

"Dismiss from battle stations," Captain Thompson orders. "Form all hands to witness punishment."

Without a word Charles strips himself to the waist, Amazeen, cat in hand, waits for the crew to finish tying him to the shrouds.

"Prepared for punishment, sir," Amazeen addresses the Captain.

"Stewart," says Captain Thompson, "the punishment for striking an officer is twenty-lashes, well laid on. Disobedience to orders in battle practice . . . ten lashes. If the offence had been committed in battle, you would have been hung. Proceed."

Amazeen takes a breath; gets a tighter grip on the handle of the cat and brings the lash across Charles' naked back. As the lashes continue to fall, Charles sags aganst the shrouds, his breath whistling through his teeth. His back is cut to ribbons.

"Punishment completed, sir," Amazeen says formally to Captain Thompson.

"You may cut him down and dismiss the crew," replies Thompson impersonally.

Foster severs the rope binding Charles' wrists.

"You're a pretty sight, my bucko," whispers Foster harshly in Charles' ear. "Maybe you'll keep your nose out of what don't concern you!"

Charles looks through Foster as if he doesn't exist. He stands still, swaying numbly as Foster exits. Charles manages to walk past the crew but as he reaches his bunk he sways and falls. O'Feenaghty (Barry Fitzgerald) the cook, and Dana reach him as his knees buckle and he sags to the deck unconscious. O'Feenaghty brings salt water which Dana pours on Charles' wounds. The pain brings Charles back to consciousness.

The End

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MAKE UP YOUR MIND ABOUT LOVE

(Continued from page 50)

cavorting to some wild music while I sat there bored until another guest who seemed to be alone came over and introduced himself. You guessed it—the name was Oleg Cassini. He asked if I had an escort, and I pointed out the character. He grinned and pointed to a rather odd-looking blonde who was just leaving the kitchen with a can of beer in one hand and a banana in the other. "There's mine," he said.

We had a quiet chuckle together and began to discover that we had many things in common. We danced and we talked; I was completely won by his intelligence and charm. However, when he asked for a date, I wasn't sure. I said, "Well, I'm pretty busy—I don't know—"

"At least give me your phone number," he urged. "I'll give you time to think it over before I phone." When he did call, before he had a chance to say anything more than "I'm phoning about that date—" I cut in with, "I'm sorry, I'm busy all week."

"I figured as much," he chuckled, "so I'm not asking you this week. It's a month from now—New Year's Eve—Ciro's?" Remembering his wonderful dancing and not having a previous date, I agreed. I hadn't really wanted to go, but I had a wonderful time, and before the evening was over I was sold on one Mr. O. Cassini.

For three months after that, I had the kind of courtship every girl dreams about. Oli was the most thoughtful, gallant, intelligent and charming man I'd ever known. But when he finally asked me to be his wife, I was still undecided. My family was disappointed in my choice of a career, and I thought I should at least wait for their approval of my marriage—which **wasn't** immediately forthcoming. My family was against my marrying Oli right away. So there I was, "undecided Tierney" again.

Despite my indecision, however, Oli managed to talk me into an elopement. We drove out to the airport one night. It was pouring and it just suited my mood, because I was pretty low. We were to fly to Las Vegas and be married. I kept thinking up excuses why we shouldn't. I mentioned it was a bad night for flying. Oleg quietly reminded me the pilot had said it would be perfectly safe on the route we were to take. We started to walk toward the plane, and I said, "Oh, Oli—I've changed my mind. I don't want to do it this way. Not tonight!"

He stood there with the rain beating down on us. He watched me as if he could read my every thought, and said quietly, "All right, Gene, when **do** you want to be married?"

"Oh, I don't know; I don't know," I said, "let's wait and see—"

"All right, little one," he replied. He walked me to my door when we got home, and said very impersonally, "I'm glad we found out how things stand, Gene, before we went too far. A person must be adult enough and sure enough that he's truly in love, so that once he makes up his mind nothing can change it. We'll say goodbye now." He left. I wanted to cry, to beg him to come back. But I remained silent, still unsure of what I could promise. I kept thinking—he'll come back, but he didn't. He didn't phone. He simply sent gardenias and a goodbye gift.

We kept running into each other all over town. I went with a dozen different boys trying to "show" Oleg. And finally, on the rebound, I let myself drift into another engagement. My new beau was handsome, young, popular. But it didn't matter. All I could think of was Oli and soon I broke the engagement. It was on a trip to New York that I began taking real stock of myself. What **was** I going to do? Change my mind as often as my clothes? I remembered Oli's words, "You have to be sure you know your own mind—"

I **was** sure, then, that I knew my mind, that it was Oli I had loved and wanted all along. Now I had the courage of my convictions, pride didn't count. I wanted him and I was going to win him back. I wrote him twice from New York, but no answer. I headed for Hollywood. I had a man to catch. And some indecision to wipe out. I called, but he was strictly impersonal. I made myself say, "I've missed you, Oli. Didn't you get the letters?"

"Yes, but I had nothing to say in answer; I see you've changed your mind again about this latest engagement," he told me. "I'd like to see you, Gene, but I'm pretty busy. Thanks anyway for calling." I saw him the next week at a party. He took me to dinner, but brought me home at 8—because he had another date.

I should have known the whole campaign that Oli was carrying out was just part of a well-planned lesson in "making up your mind." He wanted to be sure I had learned. But it was rough on me. Before I left for New York, I'd been a willful kid, spoiled, unsure of what she wanted. But I'd grown up in the time between. I was adult, almost 21, and through playing at life.

When Oli finally told me, "I think you **have** grown up, Gene. Maybe we can see each other now—" I was so relieved and happy I wanted to cry. We made immediate plans for our wedding, and announced the date as June 28. My parents still were averse to my getting married, but this time I knew what I wanted and I knew I was right.

"There's no use in waiting any longer," I told Oli. "If we can't be married with everything just right and everyone happy, why don't we go away right now and get married." We took the plane to Yuma, June 1, 1941, and were married there.

Oli is with Eagle-Lion as the head of the wardrobe department. On the side, he has started a wholesale business of his own. He designs all my clothes, too. Incidentally, my beautiful wedding gown, which he designed and which I never got a chance to use because we eloped, will be used at last. I'm wearing it in the wedding scene in "The Razor's Edge."

As you can tell from my story of our past five years together, I'm a pretty happy girl. And it all points back to that one lesson I had to learn the hard way—that the world of today has no time for indecision. You've got to make up your mind to what you want and then go after it—whether it's business, a career, or the man in your life.

The End

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THAT REMINDS ME

(Continued from page 45)

the seventh race, by which time he had accumulated $163,279. Then he bet the pile on a longshot—and the horse finished last!

"Well, how didya do today?" asked a pal.

"Not bad," he said. "Lost two."

LUCILLE BALL.

A woman, who had taken her pet horse into the Chinese theater to see "Little Women" was surprised on leaving the theater to see a large crowd of reporters. Why all the fuss?

"Well, madame, you must admit it is rather unusual to take a horse to the movies," one of the reporters answered.

"But," she answered, "he **loved** the book!"

JACK CARSON.

A man was walking his pet Chihuahua in the park. A drunk, noticing the animal was wearing a big iron muzzle, immediately pointed his finger at the man.

"You! Why don't you take that muzzle off that poor little dog? A dog like that wouldn't bite!"

"No," the man agreed, "but he'd sure talk my arm off!"

KEENAN WYNN.

A broken-down vaudevillian approached a booking agent to sell him his new dog act.

"Why, this is a very unusual dog act," the vaudevillian insisted. "Look, I have two dogs, a French poodle and a Chihuahua who sits on top of the poodle's head and answers questions from the audience."

"Yeah," the agent scoffed, "and you're going to tell me the Chihuahua talks!"

"Gosh, no!" the man said. "The poodle is a ventriloquist!"

CASS DALEY.

An English spinister accused a workman of having reverted to drink because she had seen his wheelbarrow standing outside a pub. The accused man made no verbal defense, but the same evening he placed the wheelbarrow outside the spinster's door and left it there all night!

JIMMY DURANTE.

A couple of guys were drinking beer. Going to the icebox for a fresh bottle, they got into the age-old argument about the light really staying on inside. They decided to settle the matter by one of them climbing inside. Just as they were removing the last tray a tomato fell out and rolled into the next room where their wives were sitting. One of them looked down in surprise.

"Well," she said, "I must say this is the first time I ever saw a tomato in a living room without mayonnaise on it!"

DANNY KAYE.

His favorite, he says, is **any** one that begins. "There were a couple of Irishmen. . . ."

BOB HOPE.

A drunk wandered into a bar, ordered a boilermaker, poured the whiskey in his coat pocket. The bartender refused to serve him again.

He said, "You're wasting good whiskey and it's scarce these days."

"Is that so?" said the man. "Well, you can go to the devil!"

Just then a little mouse poked his head out of the man's coat pocket.

"Yeah!" the mouse said. "And you can take your darned cat with you!"

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UP TO HIS OLD TRICKS

(Continued from page 62)

critical and unsentimental kids who knew him only as an almost legendary figure, always extolled in extravagant terms by fans of another generation. Will they have been over-sold, and thus be disappointed, in what they see with their own eyes? It could happen.

Second, memory always tends to lend enchantment to anything once loved and enjoyed. Seeing Lloyd in action once again, will older audiences decide the erstwhile idol had clay feet, and alas, was not so infallibly funny as affectionate memory had tricked them into believing? It is possible.

Third, of necessity it is a semi-changed character, one compatible with his own added years, that Lloyd is playing in "The Sin of Harold Diddlebock." Will that character have the same charm and appeal as did its more youthful predecessor? It remains to be seen.

Famous and wealthy as he is (he made some 500 pictures in all, and earned a neat $30,000,000 doing it!) Lloyd is fundamentally the same guy he was before he hit the jackpot. He has kept his own head and perspective, and seen to it that his children did the same, despite the luxuries with which their lives were surrounded. Gloria, 19, and Peggy, 18, are given only moderate allowances for clothes, for example, and if they want to wear exclusive Adrian or Erma Beal creations, they have to earn the wherewithal to get them. Both girls have done it, too, by working as models for fashion photographers.

The greatest kick Lloyd has had in a long time came recently when Harold, Jr., 14, asked to be allowed to redecorate his own room. With complete abandon young Harold chucked out all the priceless furniture and draperies (hand-hewn Italian antiques and handloomed gold velvet) and replaced it with a suite from Sears-Roebuck at a total cost of $49.50!

Born in the small Nebraska town of Burchard, Lloyd made his theatrical debut at the age of 12, playing the little lame boy, Abe, in a stock company production of "Tess of the D'Urbervilles" in Omaha, Neb. The debut was entirely unpremeditated. Harold happened to be watching a crystal gazer in a drug store window when a fire engine raced by, sirens screaming. Disinterested in a fire but fascinated by the crystal gazer, he continued staring through the window. Such unorthodox behavior caught the attention of a passer-by, John Lane O'Connor, the leading man of the stock company, who wound up offering Harold the role of Little Abe. Acquitting himself with credit, if not sensationally, Lloyd won other small parts in ensuing plays.

Six years later a windfall of $2,000 from an accident damage suit permitted the Lloyds to give Harold some concentrated damatic training in San Diego, Cal., where O'Connor, meantime, had opened a school. Some time later he made his movie start as an extra, playing an Indian, in some location shots made by the old Edison company near San Diego.

Among the new friends Harold made was a young chap named Hal Roach. Roach had ambitions to become a producer, and when an inheritance made it possible to strike out on his own, he signed Lloyd to do leads and comedy roles. "Willie Work" was his first comedy character, followed by the "Lonesome Luke" series of one and two reelers. Fearful of being typed, Lloyd then evolved the character he was destined to play ever after—the shy, fumbling, frustrated yokel boy, eternally at the mercy of the city slickers.

"Oddly enough, the character turned out to be the direct antithesis of what I originally intended," Lloyd revealed. "In the beginning I conceived him as a go-getting fool who looked like a milksop because of the horn-rimmed specs he wore. The idea of the specs came from a minister I once saw in a small town. I thought they would add a touch of comedy."

They became, instead, the Lloyd trademark. Incidentally, Harold doesn't know how many pairs of them he has had made in the past 25 years but he still has three pairs of the first ones delivered to him. He is superstitious as all get-out about them, wears one pair of them at least once in every picture, and keeps them in a special humidor the rest of the time. The "glasses," by the way, are made without lenses.

Once, in a mob scenes, one of the pairs was knocked off his face. Lloyd was beside himself. "Stand still, EVERYBODY!" he screamed frantically. "Don't make a move!" Eventually they were recovered, undamaged. Contrary to the general custom with important stars, Harold never used a double, regardless of the personal danger, in any of his famous chase sequences. One time, as result, he received a wicked gash in his head when a brass coupling from a fire engine hose flew off and bopped him.

Film history was made by Lloyd in 1924 when he produced and starred in "Grandma's Boy" which cost $2,000,000. It was the first full length (8 reels or more) comedy ever made, and everyone gloomily predicted the public would have no part of such extended nonsense. Fortunately the prediction proved 100 percent wrong; the picture returned such a handsome profit that Lloyd went on to make such memorable howlers as "Safety Last," "Why Worry?" "Girl Shy," "Speedy," and "The Freshman."

Abruptly, in 1938, Lloyd stopped acting in pictures, although he later produced two, "A Girl, A Guy, and a Gob," and "My Favorite Spy" for RKO. He stopped because he personally didn't like anything about his last picture, "Professor Beware," and had been vaguely discontented with everything he had done since 1934, including "Cat's Paw" and "The Milky Way." The stories were weak and he felt he had outgrown the character of the frustrated country bumpkin.

"Actually I had no intention of retiring at that time," Lloyd reveals. "I merely was waiting until I could find a role I felt was right for me. I did not want to come back to the same kind of roles I had been playing, and yet I did not want to throw away completely the basic quality that character had—a certain charm and helplessness you laughed at and laughed with. In effect, I wanted the old character blended with new depth and maturity. When I failed to find such a role, I stopped making pictures.

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Whereupon the public had me 'retired,' willy-nilly. It was their doing, not mine!"

Several times Lloyd thought he had found the role he was seeking. The part played by Edward G. Robinson in "Mr. Winkle Goes To War" appealed to him greatly, although he had a different conception of the character from the way Robinson played him. He was tempted, too, by the offer to play the Frank Fay role in a coast production of the whimsical stage hit, "Harvey," but decided it would tie him down too much.

Along came Preston Sturges, as fabulous a character in his way as Lloyd himself, and a man whom Harold long had respected as a fine writer, a splendid director, and a producer with the courage to do something different. (They have a mutual admiration club of their own, apparently, for Sturges feels the same about Lloyd!) Sturges had the germ of an idea revolving around a certain kind of character, and was exploring the possibility of Lloyd directing the picture.

Before they knew it, they had made a deal, but with slight variations: Sturges would write the script and would direct, and Lloyd enact the stellar role! The bargain was sealed with a handshake and a bottle of champagne; even today no written contract exists between them, either for "Diddlebock" or the future pictures they now plan to make.

To bridge the hiatus between the old Lloyd and the new, "Diddlebock" starts with the last reel or so from Lloyd's favorite picture, "The Freshman," and turns out to be something of a sequel to it, with the erstwhile collegian an older man with an older outlook, but still getting himself into zany jams in the same frustrated sort of way. It's different from anything Lloyd has ever done, bordering as it does between comedy and drama, and the plot is 80% characterization and 20% visual gags as against the old Lloyd formula of 75% straight gag stuff. That, too, is part of the great gamble Lloyd is taking.

"I want to leave something worthwhile on the screen," he says in earnest humility. "Something with guts, not just the froth of old!"

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WHO'S NEW

(Continued from page 64)

the wrong way, and the posse was off their track, see?" You can understand why Johnny's so set on doing Westerns.

When the boy was four, his parents separated, and he and his mother went to live in Floydada, Texas, with an uncle and aunt. Here Johnny learned ranch life at firsthand. "On a ranch, you learn to be responsible," he pointed out. "A city boy with a gun just shoots wherever he's pointing and doesn't care what he hits, but a ranch boy knows if he should hit a cow and it died, his family would lose maybe $300, which would mean a lot."

In summer, Johnny herded sheep for a friend and spent the money earned on cowboy movies. He knows how farm kids love Westerns—that's why he wants to make them.

At first, though, he wanted to be a newspaperman, traveling all over the world, and studied toward that end. But when he finished high school, his mother and stepfather brought him to Los Angeles, where his stepfather wanted to look into aviation mechanics. That was the summer of 1944.

"I was crazy about water," said Johnny. "I enjoyed the beach so much that I asked to stay out here where I could go swimming every day, and study dramatics at night. It was really the beach that got me, but I managed to land a part in 'Doughgirls,' being given by a Little Theater group. I thought I'd get a big part and was I surprised when it turned out to be a bellboy!"

Johnny's wide grin and casual manner attracted Henry Willson, Selznick's assistant, who had come to watch a Selznick player in the cast. Henry wrote a test scene and had Johnny play it opposite Shirley Temple.

"Shirley was wonderful," grinned Johnny. "She kidded me along, and I got by. I never thought of pictures till I was in them, then I began looking around. Do you know, Hollywood Boulevard isn't anything like I expected? And places like Mocambo are sort of funny. Nobody's natural—women with long cigarette holders, men in tails, look bored and act all over the place. . . . Maybe they can't get parts any more so they do their acting in night clubs."

Johnny began his career in a small role with Orson Welles in "The Stranger." "Mr. Welles is so particular he even made tests for my part, so it was a good thing I got it. Makes my own studio feel I'm okay. I learned a lot watching him. Then I got a swell part in "Till the End of Time" with Dorothy McGuire, Guy Madison and Jean Porter. Next I'm Shirley's leading man. I hope, I hope."

Johnny's of the opinion that he's like a sandstorm himself. "When one comes up, you see it coming for miles. As it gets closer, it blots out the sun; pretty soon everything's dark, you shut up the house and light the lamps. Trouble is, it's so dark you can't tell what it's hiding—if it's a tornado or just sand that will blow over. . . . If I turn out to be a tornado, maybe Mr. Selznick will let me do a Western!"

Lloyd Bridges has just finished a Western role as "Johnny Steele" in Walter Wanger's production, "Canyon Passage." He liked it, as he likes all acting, but his big ambition is to do **Thomas Paine**, because he believes in the things Paine stood for in his lifetime and would like to be connected with them.

The young actor is 6' 1" tall, weighs 175 pounds, has blonde hair and keen blue eyes that are extremely effective against his suntan. Already his fan-mail is a problem.

When Lloyd was born in San Leandro, California, his father decided he should be a lawyer, but at seven the boy announced he'd either be a fireman or an actor. However, he completed a course in political science at UCLA, receiving his B.A. degree before he devoted all his time to drama. In the meantime, though, he entered drama courses and engaged in theater work whenever possible.

Because he had appeared at Berkeley in plays with Rollo Yates and Peggy Wood, they persuaded him to go on tour with them after graduation. The tour ended in New York City, where Lloyd's independent career began. It wasn't easy to buck the Big Town; for 18 months he had one heartbreak after another. Then, on the strength of a job doing plays for the blind, he borrowed a tuxedo from Onslow Stevens and got married at the Little Church Around the Corner.

It wasn't as sudden as it sounds, for he had met Dorothy Simpson in college, when she was a Freshman and he a Junior and they played leads in a show. At the time, neither one had an inkling that Cupid was around, but when Lloyd came back on holiday, they met again, corresponded, and presently Dorothy came to New York. . . . After the wedding, she sold gloves at Sterne's.

"She was wonderful," Lloyd asserted. "I don't know what men do who aren't married. Wives tide you over crushing disappointments. You couldn't get Dorothy down, no matter what happened. Once I was promised the part of 'Lysander' in 'Swinging The Dream'; I'd rehearsed it for two weeks when they decided they needed a bigger name, and I was out. I thought I'd die, but she wouldn't let me. Again, I was cast in 'Fifth Column,' a wonderful part, and then dropped because I looked too much like Franchot Tone. Which I don't . . . My wife brought me through that, too."

Lloyd did summer stock, and it was as "Iago" in "Othello" that Sidney Buchman saw him and arranged for a screen test.

"There was no script given me, so I decided to do scenes from 'Green Grow the Lilacs,' with Dorothy. I even sang, but I got a contract, anyway."

While Lloyd worked in a series of "B" pictures, his son Beau was born. As Beau grew, so did his father's opportunities. He was borrowed for "Master Race" at RKO, again by Paramount for "Miss Susie Slagle." Then came "A Walk In the Sun."

"I liked Lewis Milestone's direction," said Lloyd, "the character was a simple farmer. He used the best seed, worked hard and raised fine crops on his land; and he carried his attitude into the service. Whatever he was asked to do, he did it the best way he knew how. In a way, he was like the man in 'Canyon Passage,' and I enjoyed them both. I'd like, just once before it's too late, to play myself, but I'd hate to be typed as a personality."

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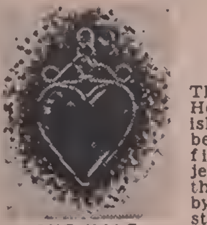

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Between picture engagements, Lloyd can be found at the famous Actors' Lab, a workshop theater that backs up to Schwab's Drug Store. Here actors who love their profession produce fine plays. Recently, Lloyd turned in an especially fine performance in "Volpone."

Then there's Frank Latimore. Over six feet tall, he's slender, blue-eyed, brown-haired. When he smiles he looks like a very young Fredric March. When he's serious, the resemblance vanishes.

Frank's mother, Mayo Thatch, was an actress; his father, who died in 1934, was an architect. After his father's death, the family lived in Darien, Connecticut, where summer theaters flourish; since his mother and sister were often called on to take roles in plays, backstage was familiar country to the boy.

When he was fourteen and tall for his age, he decided to spend summer vacation in stock, and set off for New York with his entire capital in his wallet. Arrived in the big town, he stepped into a telephone booth to make a call, and emerged from it without his wallet. When he frantically returned, some canny finder had departed with his money. Fortunately that same day he got a job as the lead in "Smilin' Through" with a Jersey City stock company. He told them he was 22 and they believed it.

Since he wouldn't be paid till the end of the week, he had to live that long on a pocketful of change. He spent nights in depots and all-night movie houses, ate hamburgers or bowls of soup at drugstore counters, except for times he joined members of the cast at dinner, when he was careful to look out of the window when the waiter produced the check. His keenest memory of that season is the night the property man gave him a gun with no blanks in it, with which to shoot the leading lady. The gun didn't go off, and Frank stood there transfixed until a character actor passed it off by declaring the girl had died of heart failure.

"Nobody noticed anything wrong," related Frank. "I mingled with the crowd afterward and heard someone say: 'In the movie, the guy shot the girl. I guess it's different in the play.' "

At 17, Frank finished his course at Darien's progressive high school. In a year, he'd be eligible for the draft. "Life won't go on after I'm 18," he thought. "I'd better do the thing I love **now.**"

He joined the Abingdon Players touring the South with the Barter Theater, finding it interesting to play to audiences who had never seen a stage play but seemed invariably pleased with what they got for the fruit and vegetables deposited in the box office. Just before the season closed, Frank's agent arranged an audition for him in "Eve of St. Mark." He was too young for that role, but he got one in "Janie" and made his Broadway debut. Other stage engagements followed, among them "Dark Eyes," in which he played "Larry Fields," his favorite role to date. A talent scout saw him in this, and he was signed by 20th-Century-Fox Studios. Given the lead opposite Jeanne Crain in "In the Meantime, Darling," he finished that film in time to join the Army.

After nine months' service, Frank received his medical discharge. He has since been seen in "The Dolly Sisters" and "Shock." Still to come are "Three Little Girls in Blue," and "13 Rue Madeleine."

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Hats Off, Please

Dear Editor:

Would you be kind enough to let me use your columns to air a grudge? The last five times I've been to the movies I've sat behind one of those flower-trimmed skyscrapers the women are wearing this year instead of hats. It has certainly detracted from my enjoyment of what was going on on the screen. Being a shy type, I hate to ask the ladies to remove their headgear. Last time I did, the lady in question grew so indignant that I had to change my seat to save my life.

Perhaps Movieland will drop a hint to the girls that we go to the movies to see our favorite actors and actresses, not to be blinded by their peachbasket hats.

Sincerely,
Jim Norris
New York City

Hollywood Families

To the Editor:

I've noticed how many Hollywood screen stars have been visited by the stork lately. Some of your very fine Movieland stories have emphasized how proud the actors and actresses are of their youngsters. This is indeed a gratifying example, I think, and quite a change from the old days. I remember when a movie idol used to hide the fact that he or she was married and had a family for fear of losing fan following.

Congratulations to our modern screen stars who are so proud to be mothers and fathers!

Sincerely yours,
Mrs. M. Vann
Manchester, Conn.

Dream House

Dear Sir:

My veteran husband and I just saw our dream house in the movie "Anchors Aweigh." Is it possible that there is such a house or was it just a director's dream?

We would very much like to obtain any information concerning the house. Please let us know if there is anyone who could help us find out all there is about that small brick house.

Sincerely yours,
Mr. and Mrs. Alvine Yaeger, Jr.
Woodside, Long Island, N. Y.

Editor's Note: Write to Paramount Studios, 5451 Marathon St., Hollywood 38, California, and you'll surely find out more about that little house.

Controversy?

Dear Editor:

I have just seen "The Outlaw." The only thing that impressed me was—Jack Beutel.

In fact, when I saw Mr. Beutel I said to myself:

"Chip!"

In case you're wondering who "Chip" is, he's the man who stole my heart in Bowers stories about the Flying U. I think Jack Beutel is the perfect "Chip."

I'd love to see a picture made of one of these stories with Jack Beutel as Chip.

Do you know of any way that I can get somebody's attention drawn to this fact?

Barbara J. Robinson
Charleston, W. Va.

Old-timer

Dear Editor:

Enjoyed reading "Remembering" by Alice Tildesley in your June issue. My one regret is that she didn't mention a few more of the old-timers like Ethel Clayton, Mona Darkfeathers, Edwin August, Mary Fuller, Cleo Madison, Edith Storey, and so on.

I was a theatre organist in those halcyon days of the silent movie—even remember when Jeannie MacPherson played in one-reelers, later to become DeMille's ace scenario writer.

Living in the Hollywood area has taken away some of the glamor, and frankly, I get a bigger kick out of meeting old-timers than I do seeing the present crop of so-called top stars in the flesh. I see Ethel Clayton at Sunday Mass in the Blessed Sacrament Church on Sunset Blvd. She's still lovely. Occasionally I see Kathleen Williams in a local bank. Ethel Wales I've spotted. Lillian Leighton ditto. Joe King lives at the Hollywood-Roosevelt, as does Eugene Pallette. Frank Mayo, Jack Richardson, Herbert Rawlinson still look very distinguished. Once, while getting a shoe-shine on Hollywood Blvd., the bootblack addressed a well-groomed man as "Mr. Moreno," and sure enough it turned out to be the handsome Antonio, with whom I reminisced. Recently I asked Maurice Costello whatever became of Edith Storey, and he said she was living on a chicken farm on Long Island.

My favorite actress today, believe it or not, is Florence Bates. I saw her not long ago in the Hollywood branch of the Los Angeles library. Alma Kreuger and Nella Walker appreciate being recognized once in a while, too.

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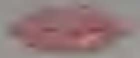
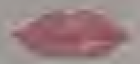
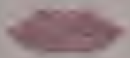


SCARLET SEQUIN *Radiates True Red*



TWILIGHT FUCHSIA *Radiates Fuchsia, Magenta*



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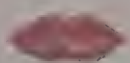

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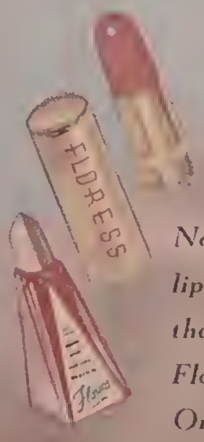

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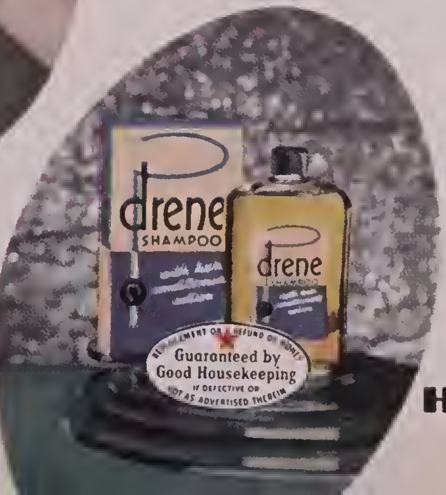

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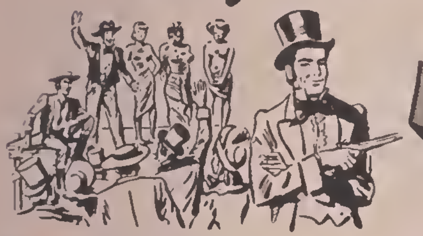

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LION'S ROAR

Published in this space every month

The greatest star of the screen!

No excuse, no alibi, no reason for not going to see "No Leave, No Love."

★ ★ ★ ★

M-G-M, of course, Makes Greater Musicals!

★ ★ ★ ★

When you see "No Leave, No Love" you'll say a lot of "what-a's".

What a story. What a cast. What a score. What a hit. And what a man...

★ ★ ★ ★

Van Johnson, who is now in the van of all male screen stars, adds to his reputation in this one.

★ ★ ★ ★

And Keenan Wynn wins a new title: F.M.I.P.—Funniest Man In Pictures.

★ ★ ★ ★

There's a newcomer to the screen—curvaceous Pat Kirkwood, with an infectious voice and incandescent lamps.

★ ★ ★ ★

Two orchestras. Count them—two—Xavier Cugat and Guy Lombardo provide the irresistible melody.

★ ★ ★ ★

And in addition the film offers Edward Arnold, Marie Wilson and Leon Ames.

★ ★ ★ ★

"No Leave, No Love" was produced by Joe Pasternak, outstanding musical picture creator. This one has the Pasternak knack.

★ ★ ★ ★

Directed by Charles Martin who, along with Leslie Kardos wrote the screen play, "No Leave, No Love", fulfills all anticipations of good entertainment.

★ ★ ★ ★

Incidentally, you will notice Marina Koshetz, the "countess" from Texas.

★ ★ ★ ★

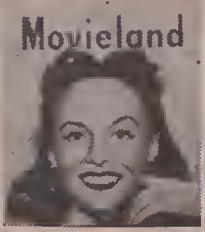
And hear some tunes that are hummable humdingers, such as "Love on a Greyhound Bus" and "All the Time".

★ ★

"No Leave, No Love"? The answer is very definitely "Yes".

—*Leo*

Vol. 4
November, 1946
No. 10



ON THE COVER photograph of Paulette Goddard taken especially for MOVIELAND by Whitey Schafer.

MOVIELAND

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★

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Helen Limke, Hollywood Editor
Peg Nichols, Associate Editor
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Art Carter, Staff Photographer

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Yes!
IT'S GOT THAT **M-G-M** ZING AND SWING AND EVERYTHING!

Yes!
IT'S GOT **VAN**—KISSING A THRILLING NEW SWEETHEART!

Yes!
IT'S GOT **KEENAN**—THAT HILARIOUS "EASY TO WED" KIBITZER!

Yes!
IT'S GOT **PAT KIRKWOOD**—AND SHE'S A GIRL THAT'S GOT PUH-LENTY!

Yes!
IT'S GOT **CUGAT**—AND HIS RHUMBA BEAT—AND **GUY LOMBARDO** SENDING SWEET!

AN
M-G-M
PICTURE

Song Hits
"All The Time!"
"Love On a Greyhound Bus!"
Many More!

"No LEAVE No LOVE"

Van Johnson

with

KEENAN WYNN · **PAT KIRKWOOD** · **XAVIER CUGAT** · **GUY LOMBARDO**
New Singing Star · and His Orchestra · and His Orchestra

and EDWARD ARNOLD · MARIE WILSON · LEON AMES
Original Screen Play by CHARLES MARTIN and LESLIE KARDOS
Directed by CHARLES MARTIN · Produced by JOE PASTERNAK · A METRO-GOLDWYN-MAYER PICTURE

HOLLYWOOD WANTS TO know

Do you want musical biographies, like "Night and Day" with Alexis Smith, Cary Grant, to be factual?

The film producers want YOUR opinions on the movies and stars you'd like to see

Thousands of letters have been pouring into MOVIELAND's offices from all parts of the country in response to the new "Hollywood Wants to Know" feature. We are thrilled to know that our readers are so anxious to contribute their opinions to Hollywood and we know they will be more than appreciated by the film producers who are striving to give American audiences just what they want in entertainment fare.

For all readers who mail in their answers promptly this month, there's an attractive gift as a bonus—a generous can of lovely Mavis talcum powder. Delicately-scented and feather-light in consistency, Mavis has long been the favorite of discriminating users of talcum for beauty. You'll be delighted with the gay, bright red container of Mavis talcum that you'll receive for your promptness. Just check Yes or No for each question asked; fill in your name and address on the coupon below and mail in this page to Hollywood Wants to Know, MOVIELAND, 535 Fifth Avenue, New York 17, N. Y.

Name ....

Address ....

City......... Zone No..... State......

Check one	
YES	NO

1. When you see a musical biography such as "Night and Day," does it matter to you that the picture contains many biographical inaccuracies?
2. Do you go to see your favorite star in a picture even though you've heard the movie is poor?
3. Deanna Durbin has changed the color of her hair back to its natural brownette. Did you prefer her as a blonde?
4. When you read your favorite fan magazine, do you prefer stories about the older, well-established stars?
5. David Selznick is planning to remake "Little Women." Would you rather see the original version which starred Katharine Hepburn and Joan Bennett?
6. Do you prefer double features to single features?
7. In "The Dark Mirror" Olivia DeHavilland plays a dual role. Do you like to see your favorite stars in roles of this type?
8. Do you know what motion picture company produced the last movie you attended?
9. In your opinion, should Rosalind Russell win the Academy Award for her "Sister Kenny" role?
10. Do you think that all motion pictures should have a happy ending?

Deanna Durbin is no longer a blonde but a natural brownette again. Do you approve?

Would you give Rosalind Russell the Academy Award for her fine acting in "Sister Kenny?"

What do you think of dual roles such as Olivia DeHavilland plays in "Dark Mirror?"

PARAMOUNT *proudly presents* RICHARD HENRY DANA, Jr.'s
Immortal Classic Of The Seven Seas!

"TWO YEARS BEFORE THE MAST"

Thirsting for adventure
red blooded mutineers
surge from the pages of the
world's best loved story
of men and ships!

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BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD

WITH
Howard da SILVA · Esther FERNANDEZ · Albert DEKKER · Luis VAN ROOTEN · Darryl HICKMAN

Produced by SETON I. MILLER · Directed by JOHN FARROW · Screen Play by Seton I. Miller and George Bruce

Movieland Applauds

Join in this month's plaudits for the outstanding personalities and performances from Hollywood

Billy DeWolfe and Olga San Juan

Producer Mark Hellinger

Larry Parks and Sidney Skolsky

Madame Konstantin and Claude Rains

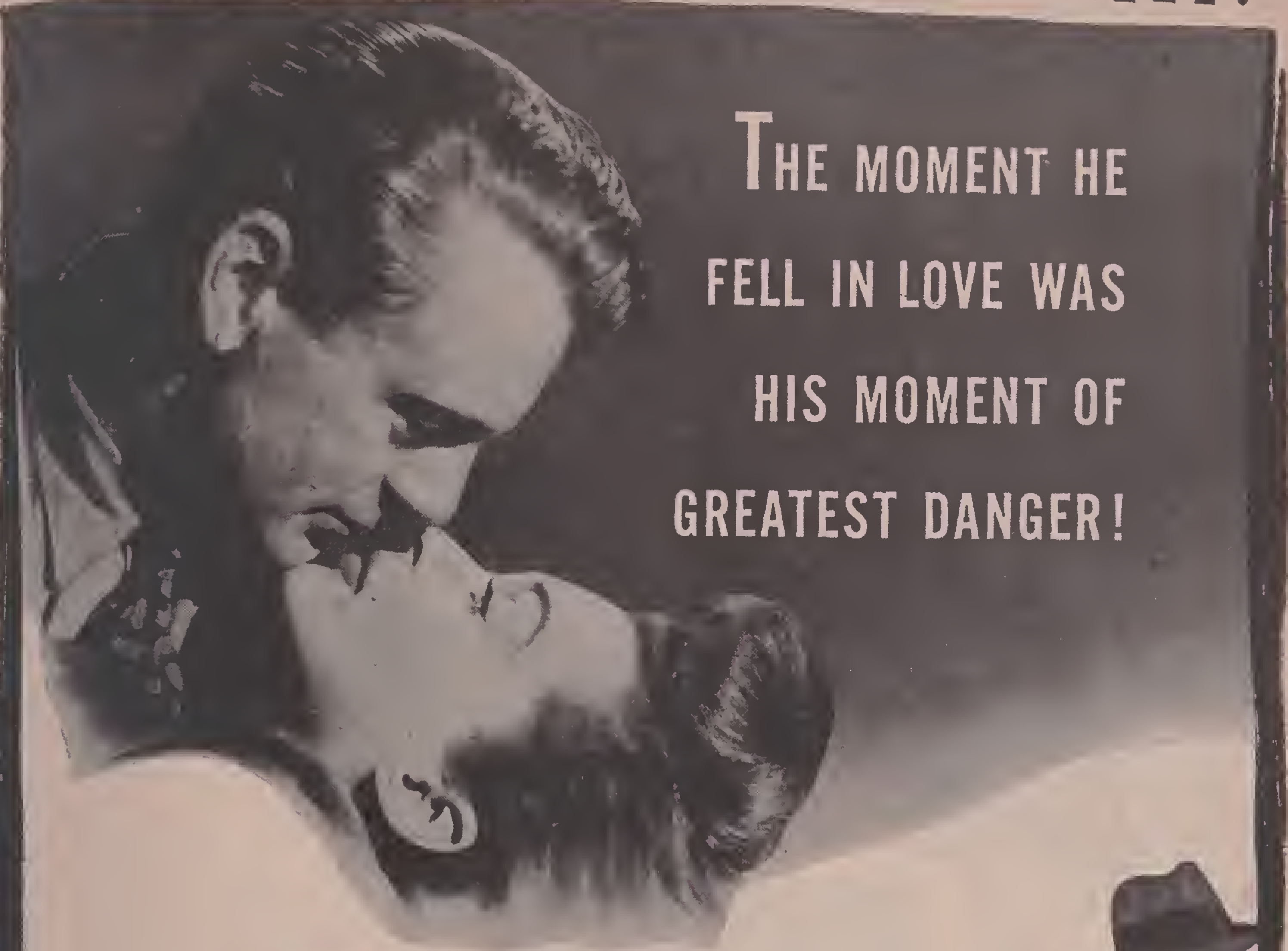
. . . **PRODUCER MARK HELLINGER** for having the good judgment and daring to bring Ernest Hemingway's "The Killers" to the screen with two unknowns. Under Robert Siodmak's sensitive directorial hand, both Burt Lancaster and Ava Gardner achieve stardom as they enact one of the most exciting dramas of the year. The picture, incidentally, will start a trend in Hollywood mystery dramas by its clear presentation of an extremely complicated plot. Three cheers for Edmond O'Brien—one of the most capable actors in Hollywood—who at long last gets an opportunity worthy of his talents in this picture.

. . . **"THE JOLSON STORY."** For a long time, this film has been heralded in well-chosen words as the greatest production of the year. It lives up to every superlative dreamed up by the super-word-slingers. Sidney Skolsky, whom you've known for years through his column, deserves applause (1) for the original idea of filming Jolson's life story, (2) for his tenacity to hang on to the story idea until it was filmed correctly. Larry Parks, Sid's choice for the Jolson role, lives up to all the high hopes of the columnists; and unless Hollywood's tastes in motion pictures is different than that of the public's, we strongly suspect that Larry and Ludwig Donath, who plays the role of Cantor Yoelson in this film, will be nominated for "best leading man" and "best supporting actor" at this year's Academy. Stephen Longstreet's story also seems destined for Academy Award mention.

. . . **MADAME KONSTANTIN AND CLAUDE RAINS** for helping to make "Notorious" one of the most outstanding productions of this year's film fare. This team is perfect as the German family intent on establishing Nazidom in South America. (They're foiled, of course, by those two wonderful players, Ingrid Bergman and Cary Grant, who take time out from hunting spies to furnish the screen with some of the most torrid love scenes ever filmed.) Alfred Hitchcock's touch, now familiar to every theater-goer, was ever present with Madame Konstantin and Rains carrying the burden of the you-know-what-kind of suspense.

. . . **BILLY DEWOLFE AND OLGA SAN JUAN.** As two of the screen's newest comedians, this team deserves special attention for their performances in "Blue Skies." Billy will have everyone rollng in the aisles, and Olga's beauty furnishes a good foil for DeWolfe nonsense. This film marks a magnificent last performance for Fred Astaire. While we hate to admit that nothing will alter Astaire's decision to retire, we're happy that his last stint on the screen is superb.

ADVENTURE WITHOUT PARALLEL!


THE MOMENT HE
FELL IN LOVE WAS
HIS MOMENT OF
GREATEST DANGER!

Gary Cooper

IN

"CLOAK AND DAGGER"

The Picture that introduces
LILLI PALMER

WITH **ROBERT ALDA**

DIRECTED BY **FRITZ LANG** · PRODUCED BY **MILTON SPERLING**

SCREEN PLAY BY ALBERT MALTZ AND RING LARDNER, JR. ORIGINAL STORY BY BORIS INGSTER AND JOHN LARKIN • MUSIC BY MAX STEINER

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warner

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INSIDE HOLLYWOOD

By Fredda Dudley

Flash! Here's the latest news and candid photos of your screen favorites

Can Tony Martin be telling Rita Hayworth it's time for her to run along?

That brownette with Bob Hutton is Lana Turner with new hairdo.

On your Happy Couple list: Glenn Ford and Eleanor Powell.

At swank opening of California Cabana Club, Joan Crawford was dated by C. Gable.

Humphrey Bogart and his "Baby" out for big evening.

BABIES, BABIES

Two of the happiest people in Hollywood are Marjorie and Jack Reynolds who, having celebrated their tenth wedding anniversary in September, will welcome their first child in December.

Hedy Lamarr and John Loder will have a third baby bed in their nursery this spring. The other two beds are occupied by Jamesie and fourteen-month-old Denise.

Errol Flynn and Nora Eddington have announced their anticipation of a second child in March, at which time Miss Dierdre will be two years old.

Rosemary DeCamp and John Shidler recently parented a six and a half pound daughter named Martha Shirley. Their older child, Margaret Minah, is now three.

Master David Martin Dehn checked in to the Ginny Simms-Hyatt Dehn household weighing a lusty nine pounds.

Another warmly welcomed blessed event was the son recently born to Jinx Falkenburg and her newspaperman husband, Tex McCrary.

* * *

IN BRIEF:

Richard Cromwell and Angela Lansbury have called the whole thing off. Married September 27, 1945, the Cromwells separated early in June and Angela filed suit for divorce in the Los Angeles courts early in August. Ordinarily, the wiseacres are wrong when they predict a brief life for the marriage of two forthright individuals, because those marriages frequently go on forever. However, there were simply too many differences of taste to be reconciled in this marriage. It required courage to terminate the relationship so soon, but Angela has never been wanting in this respect.

Charles Korvin returned from the Barter Theater in Abbingdon, Virginia, in time to enter the hospital for major surgery.

This department is starting a collection of Ross Hunter postcards. Wherever he goes Ross dispatches scenic views to his friends. Latest receipt was from Balboa, where he has been working in "Sweetheart of Sigma Chi."

* * *

DENTAL DEPARTMENT:

Ida Lupino recently purchased a house trailer in which the most impressive item of furniture is a cottage piano. Contrary to usual practice, this spinet is dedicated not to levity but to heavy labor. Ida is serious about her composing and admits, "When I am at home I procrastinate. I can think of a million things to do to keep me away from the piano. But when I'm in the trailer, I'll simply have to work to keep all those yellow teeth from leering at me."

* * *

Christopher Lewis, Loretta Young's four-

(Continued on page 12)

THIS WOMAN
was made for more
than Romance

The headlines tell you only of this famous nurse's spectacular fight to bring hope and help to others . . . *NOW SEE HER TRUE LIFE STORY*– the tears she shed, the love she knew and the drama of her great and daring heart!

IT'S THE SCREEN'S
WARMEST CHAPTER
OF HUMAN EXPERIENCE!

RKO
PROUDLY
PRESENTS

ROSALIND RUSSELL · ALEXANDER KNOX

in

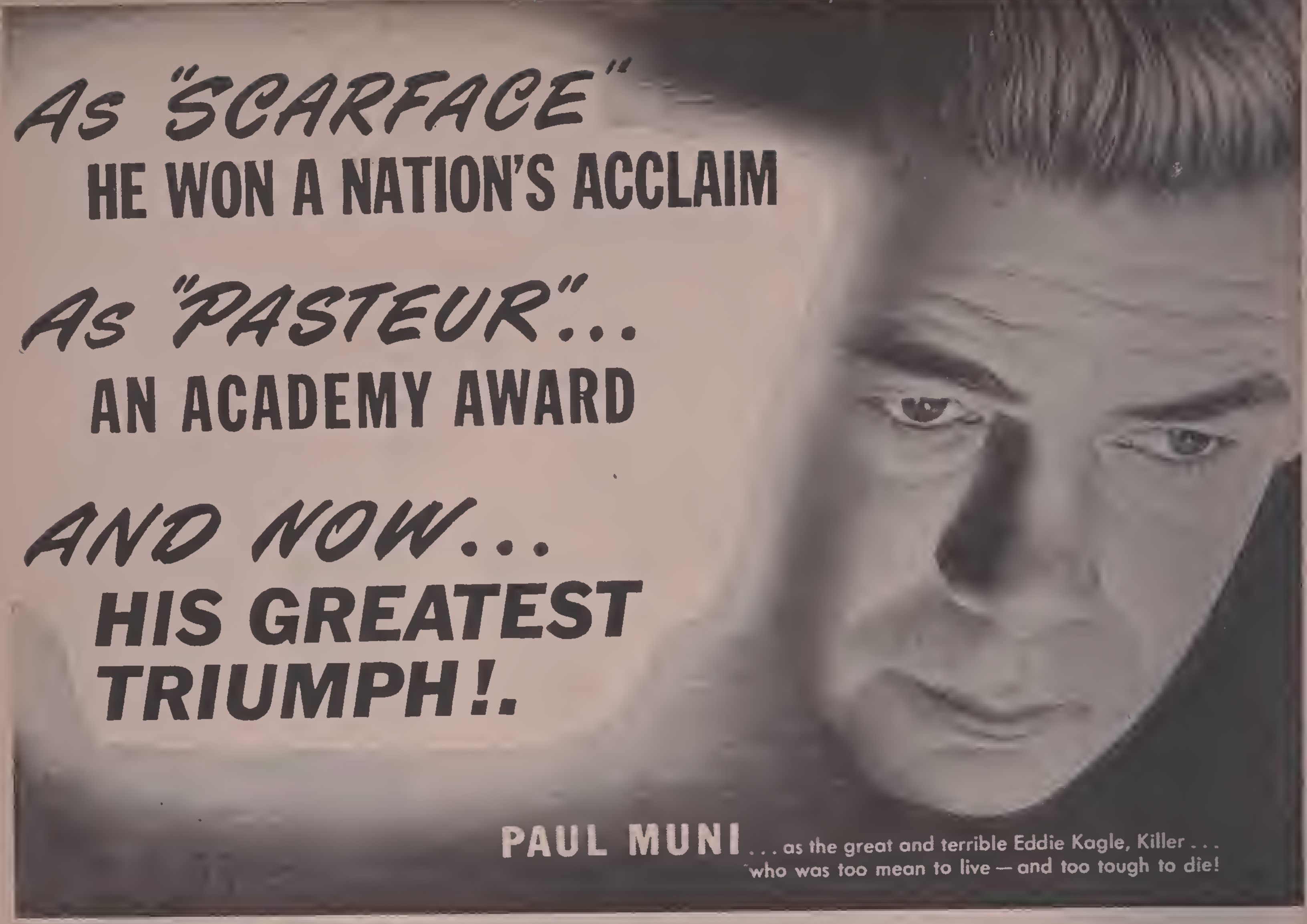
SISTER KENNY

with

DEAN JAGGER · PHILIP MERIVALE
BEULAH BONDI · CHARLES DINGLE

RKO RADIO PICTURES

Produced and Directed by DUDLEY NICHOLS · Screenplay by Dudley Nichols, Alexander Knox and Mary McCarthy


As "SCARFACE"
HE WON A NATION'S ACCLAIM
As "PASTEUR"...
AN ACADEMY AWARD
AND NOW...
HIS GREATEST
TRIUMPH!.
PAUL MUNI ... as the great and terrible Eddie Kagle, Killer ...
who was too mean to live — and too tough to die!

INSIDE HOLLYWOOD

(Continued from page 10)

Gene Tierney, "Razor's Edge" star, enjoys a dance at Mocambo with hubby Oleg Cassini.

year-old son, had been a good boy for a full week. For this exemplary conduct he had been promised a fitting reward. When Loretta asked him what he wanted, Chris stared with dreamy but ambitious eyes into the middle distance, then beamed at his Mother, "Please, I'd like a gold tooth."

* * *

OUR TROUBLED TIMES:

When the rushes for the Mark Hellinger production "Swell Guy" were run one afternoon for director Robert Siodmak and cameraman Tony Gaudio, these gentlemen were nonplussed to find that every foot of film exposed that day had been fogged. An expert from the film supply house, upon consultation, pegged it as radio-activity fogging and suggested checking the studio hospital, where it was found that the radium supply at that point was safely protected by the customary lead shields.

A Geiger counter was brought to the studio, and like an accusing hound sniffed its way directly to Sonny Tufts' dressing room. Cornered, the culprit confessed. The previous day Sonny had been visited by Dr. Henri Treanton, who—some years before—had tutored Sonny when he was cramming for a physics examination at Yale. Dr. Treanton had presented Sonny with a piece of a fused rock from the Los Alamos Atom Bomb area, where the physicist had been working for the government. The rock fragment, though not dangerous, was radio-active enough to ruin a day's shooting. At the time of the Los Alamos blast, stored film was fogged as

Hope Steve Crane remembers to compliment Marilyn Maxwell on her long blonde tresses.

"Better get a picture of this," says Bob Hope to Red Skelton at recent golf match.

INSIDE HOLLYWOOD

far away as Detroit, according to manufacturers.

* * *

EL SQUELCHO:

Robert Stack, one of the merriest raconteurs in Holywood, is currently reporting an observation he overhead at Mocambo. A girl at an adjoining table confided to her companion, "When she asked me how I liked her new gown, I was frank; I told her, 'Sweetie, it looks dowdy and I don't mean Apple-Pan.' "

* * *

HITCHING TO A STAR:

She was slender and freckled, and her hair had been bleached by sun and tangled by wind. She was wearing blue jeans and jumper and a plaid shirt, bobby socks and sneakers. She arrived at the stage door in Hollywood Bowl, gave her name as Joan Spring, and explained her errand.

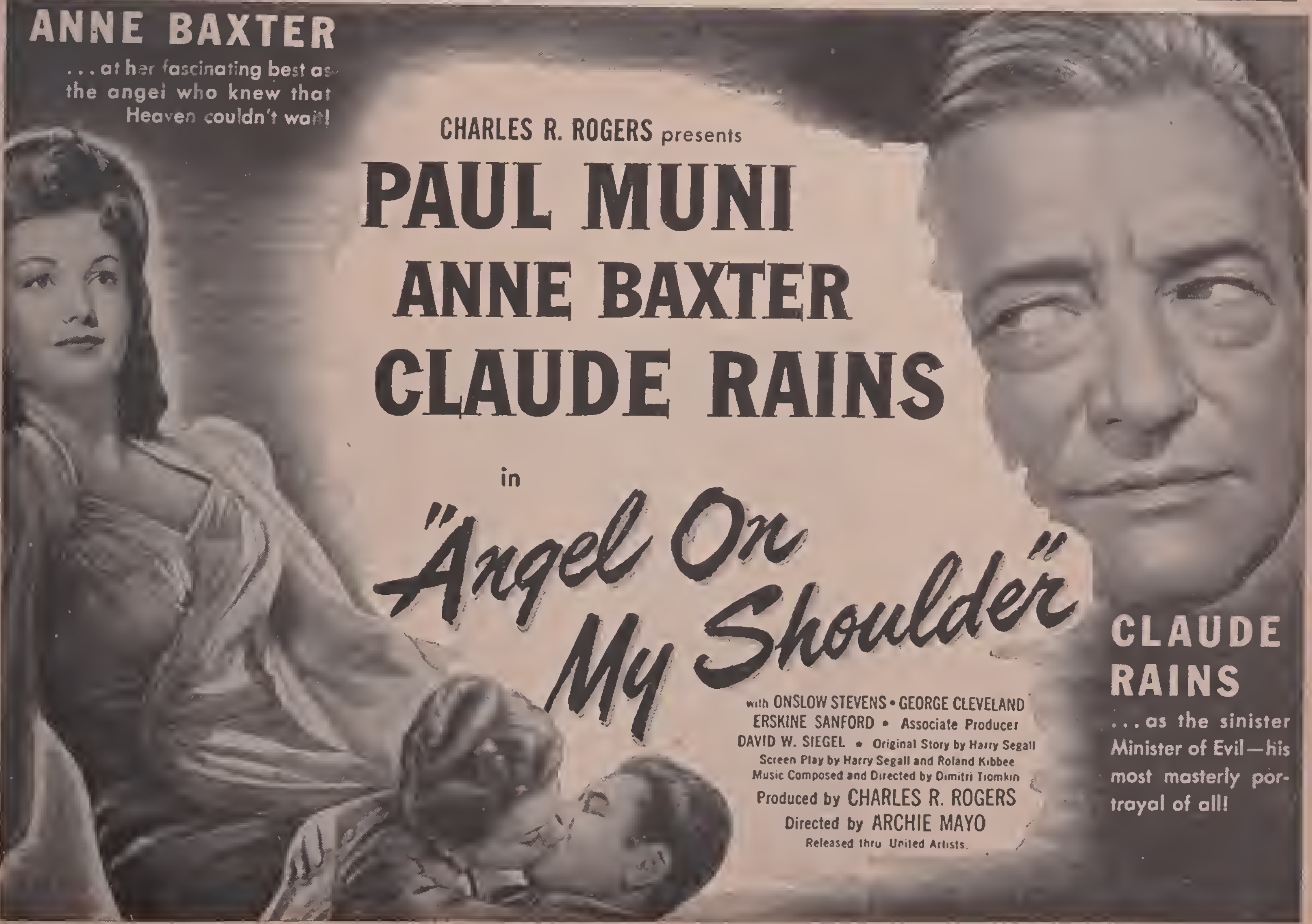
Joan had run away from a girl's camp in Michigan, and had thumbed her way to Florida. There she worked behind a soda fountain until she had hamburger money for a cross-country trek. Once again she hit the highroad—this time bound for Hollywood. She had come to see Frank Sinatra. He emerged from his dressing room, met Joan, and had his picture taken with her. Then he extracted a promise: she would return to Michigan and finish school before she undertook any more journeys. Joan is sixteen.

* * *

(Continued on page 14)

Fred Astaire got the Gold Cup when his horse "Triplicate" came in first recently.

Several of Sonja Henie's old flames (and new) turned up for her Crillon party, including Van Johnson (left) Cary Grant, above and Tyrone Power (right). Sonja was a breath-taking hostess in white, frosted with some of her most sparkling jewels.



ANNE BAXTER
. . . at her fascinating best as the angel who knew that Heaven couldn't wait!

CHARLES R. ROGERS presents
PAUL MUNI
ANNE BAXTER
CLAUDE RAINS
in
"Angel On My Shoulder"

with ONSLOW STEVENS • GEORGE CLEVELAND
ERSKINE SANFORD • Associate Producer
DAVID W. SIEGEL • Original Story by Harry Segall
Screen Play by Harry Segall and Roland Kibbee
Music Composed and Directed by Dimitri Tiomkin
Produced by CHARLES R. ROGERS
Directed by ARCHIE MAYO
Released thru United Artists

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HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS

INSIDE HOLLYWOOD

(Continued from page 13)

WITH LOVE:

Lauren Bacall's gift to Humphrey Bogart on their first wedding anniversary was a handsome model of their yacht, the Santana. Bogie's gift to Betty was a pair of diamond earrings with a slender, matching necklace.

* * *

WYNNING ART:

Keenan Wynn has been jubilating over a gift recently received from the management of the old Murray Hill Hotel in New York. Now that this celebrated inn is being torn down, the portraits which have long hung on its brocaded walls are being given to those people throughout the United States who would most appreciate them. An oil portrait of famed actor, Frank Keenan, was sent to his grandson, Keenan Wynn.

* * *

GIFTIE GIE US:

Evelyn Keyes collects verbal brickbats. Whenever a reviewer takes a crack at her, Evelyn underlines the most bitter sentence in the report and pastes the entire column in a scrapbook. Then, when something occurs that might inspire a less humorous and realistic girl to an attitude of grandeur, Evelyn studies her slam book.

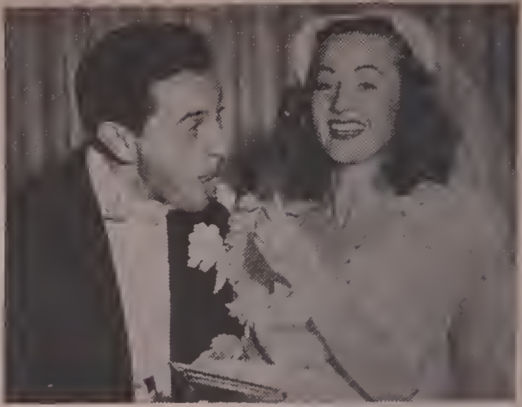
Her favorite comment, by a critic who shall remain nameless, is, "In this scene the audience went into hysterics over Miss Keyes' performance. Her comedy technique would have earned Academy mention, if the picture had been devoted to laughs. Unfortunately, the funny scene was supposed to be the suspenseful high point in melodrama."

* * *

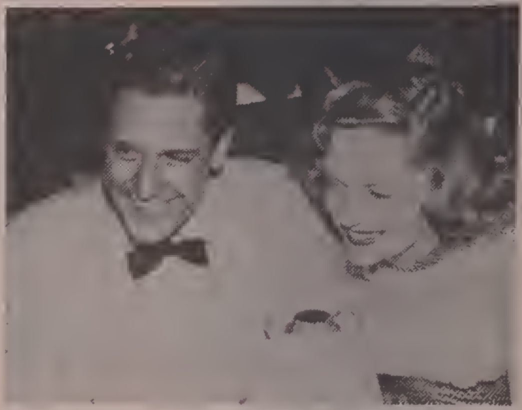
ENDEARING CHARM:

A lightning whisper went around the sets at Metro carrying the rumor, "June Allyson has just received a charm bracelet from Walter Pidgeon, and guess what it spells: I Love You!"

(Continued on page 105)



Happy bride Sharon Douglas with her groom Edward Nassour. She's an NBC radio star.



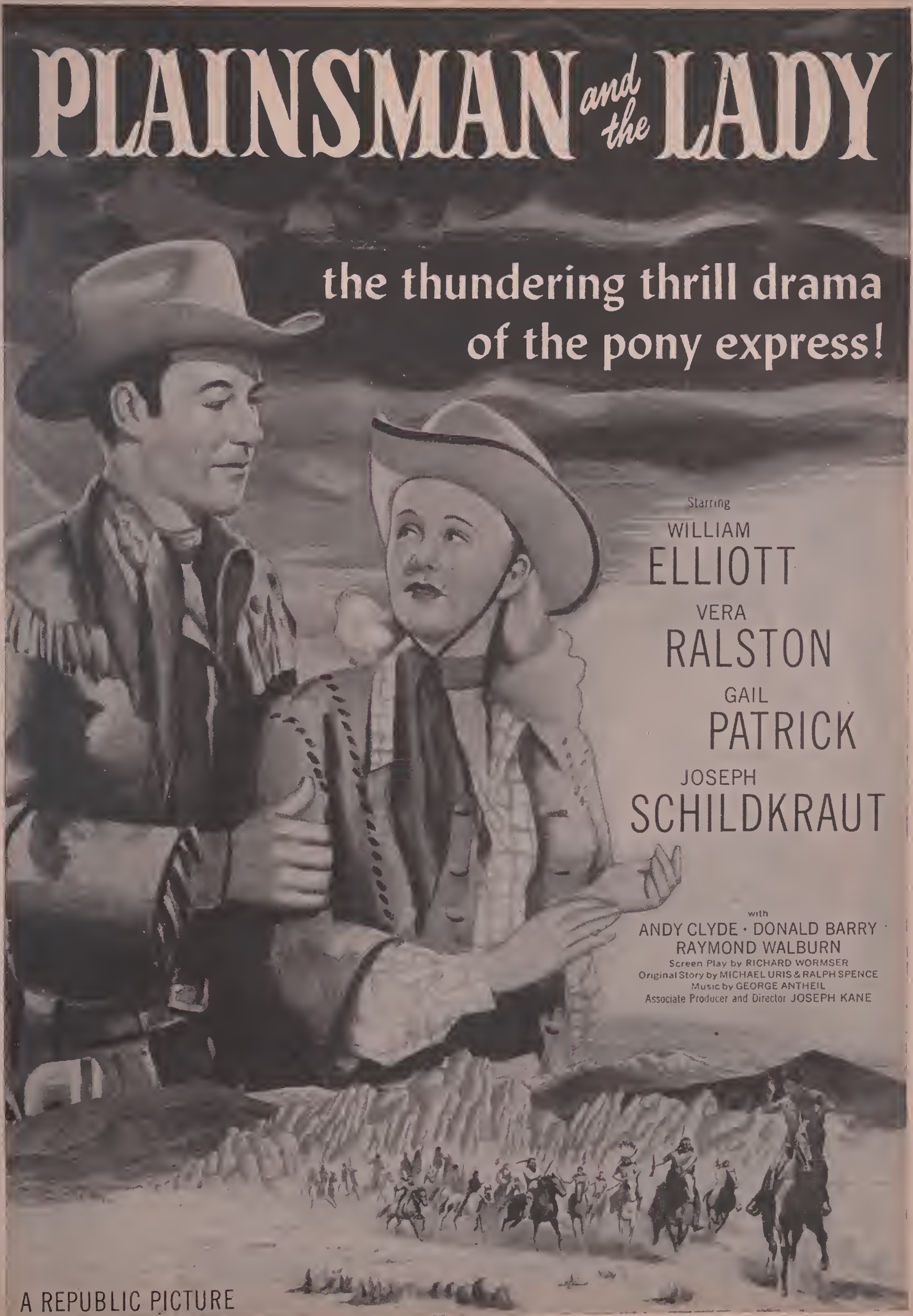
Alexis Smith and hubby Craig Stevens smile at friends across the table. They're at Mocambo.

The cast of "Swell Guy" celebrated birthday of William Gargan (right) with a party on the set.

A pensive moment for Jean Pierre Aumont and pretty wife Maria Montez, at the Henie party.

Lovely Norma Shearer and husband Marty Arrouge. Just take a look at that hairdo!

PLAINSMAN *and the* LADY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of the pony express!

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ELLIOTT
VERA
RALSTON
GAIL
PATRICK
JOSEPH
SCHILDKRAUT

with
ANDY CLYDE · DONALD BARRY
RAYMOND WALBURN
Screen Play by RICHARD WORMSER
Original Story by MICHAEL URIS & RALPH SPENCE
Music by GEORGE ANTHEIL
Associate Producer and Director JOSEPH KANE

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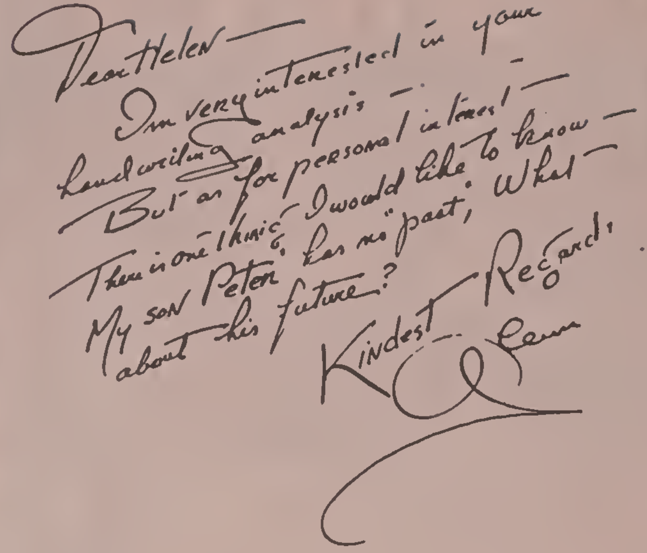
Dear Helen—
I'm very interested in your
handwriting analysis—
But as for personal interest—
There is one thing I would like to know—
My son Peter has no past; What—
about his future?
Kindest Regards
Glenn

Glenn Ford, star of "Gallant Journey," and son, Peter. Glenn is married to Eleanor Powell.

By HELEN KING

Do you write like GLENN FORD?

★ Distinctive, dynamic, dashing. Such is the first impression one gets of the unusual chirography of Glenn Ford. And it follows through that his character has the same qualities, seldom found in such a young man.

What strikes your eye first? Is it the tall capitals? the swooping signature? The extra use of dashes? All are the mark of an individualist, of one who should never be "typed." Glenn Ford is extremely creative.

Have you noticed that Glenn's signature is somewhat different than the rest of his letter? His signature slants backhand, contains flourishes, and is larger than all else. A dual-style such as this may be termed indicates a man whose public-personality and real self are sometimes different. Very sensitive men try to hide this trait by adopting a bluff, hearty exterior. Warmhearted businessmen often present an aloof exterior to their associates, to prevent others taking advantage of them. Psychologists call this a "protective coloring." Other men, in public life, know they must present a happy-go-lucky personality to their following when they would much prefer to be serious.

The main portion of Glenn's writing shows a constructive nature, the thoroughness of the engineer, the analytical sense of a diagnostician, and the determination of a successful salesman. He has a good head on his shoulders, knows what he wants in life and intends getting it. He sells himself through his personality yet only those who are close to him realize his possibilities.

Let's compare letters and margins with your own writing to see if you have any similar signs. Those very tall capital letters tell of tremendous pride and desire to achieve. Couple this with the moderately heavy pressure and we have the indvidual who goes out to act on his desires. No "wishing" for Glenn—he "wills" things to happen.

Do you make an extremely long t-crossing? Plenty of power and determination here. Some of the crossings have tiny hooks on the end giving a bit more "stick-to-it-iveness." Do you use a surplus of dashes throughout your letters? You're cautious, brother. Nobody is going to fool you twice.

Do you print half your letters? That's the innate good taste you have, a yearning for quality in your friends, possessions and ideas. You dislike the cheap and shoddy things in life. Possibly your writing is mostly disconnected? Only a few words in Glenn's letter are joined at all. Intuition plus.

Maybe your writing climbs uphill a-la-Ford? There's plenty of ambition in them thar hills and Glenn Ford is the man to reach the top.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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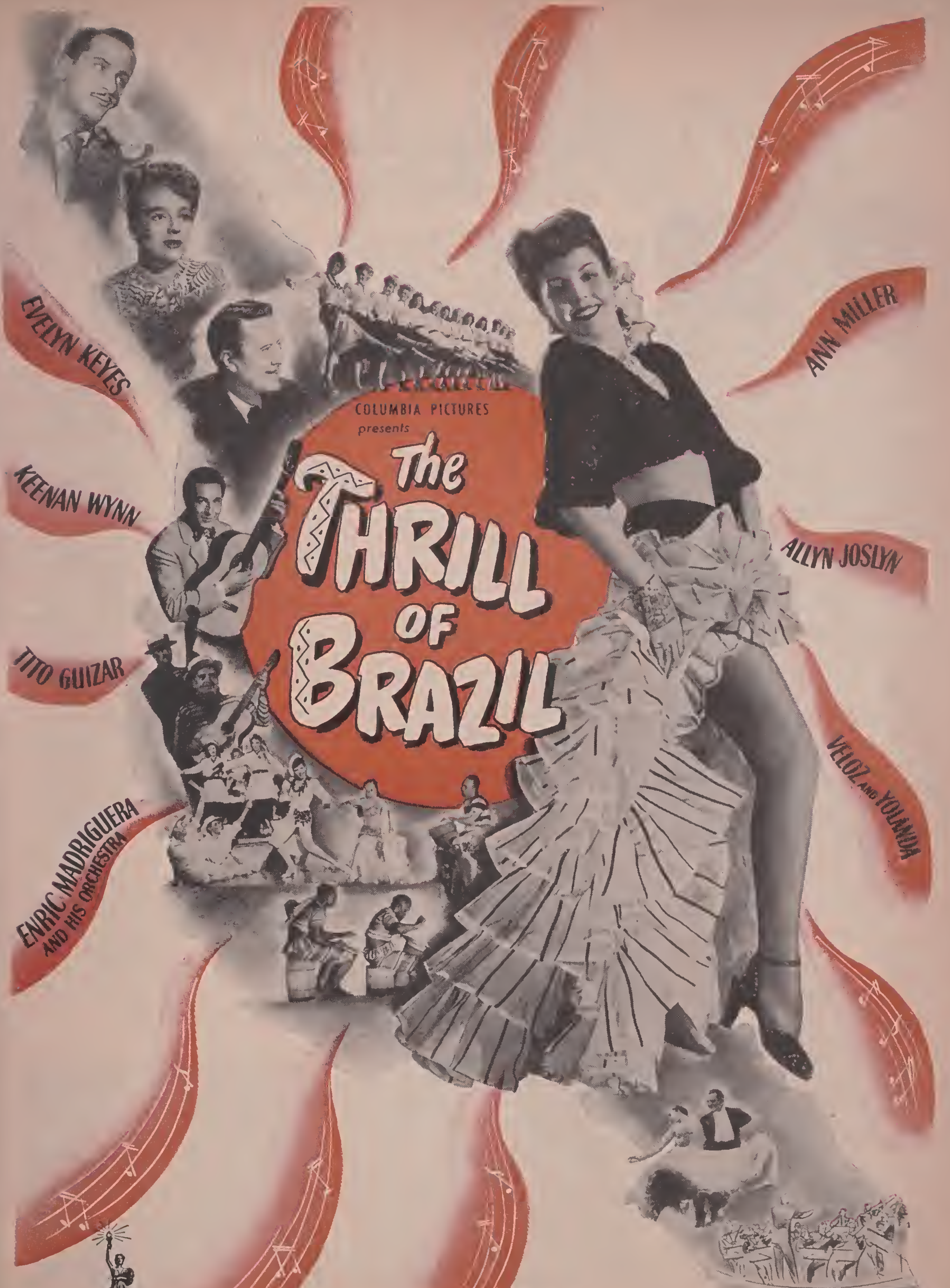

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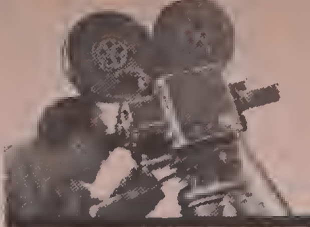

WHAT'S SHOOTING

There's plenty of excitement 'round the studio lots with some big productions under way

MOST DRAMATIC SEQUENCE observed during the month was that shot on the Loew-Lewin set for "Bel Ami." In this picture, George Sanders plays an all-time heel, a Paris dandy who hoists himself into fine society on the heartstrings of susceptible ladies. The sequence we watched was the elegant reception given by Hugo Haas and his cinematic wife, Katharine Emery, at which an oil entitled "The Temptation of Saint Anthony" was being unveiled. This oil was illuminated by that new (in 1883) substance called electricity; twelve globes had been placed—dressing table style—around the oil. General Electric actually made up twelve globes of the type that was used in the 1880's. Dramatic high point of the sequence occurred when George Sanders strolled into the room to face a battery of ex-inamoratas, including Angela Lansbury, Ann Dvorak, Frances Dee, and Katharine Emery, whose daughter, played by Susan Douglas, was about to become his victim.

★ ★ ★

MOST ROMANTIC SCENE filmed during the month was at Enterprise on the "Arch of Triumph" stage. If you have read the book, you will remember Ravic taking Joan Madou back to her hotel after she has been walking the streets in desperation because of the death of her lover.

The scene will occupy four minutes of screening time. Ingrid Bergman lies on one hotel bed and Mr. Boyer occupies the lounge at the opposite end of the room. Between them is a three-panel screen in the best "It Happened One Night" tradition. The hushed monologue in the night-filled room explained to Ravic that Joan was tired of living on the fringe of things and wanted a secure marriage, and a future, two things which, obviously, Ravic could not give her. Although the conversation does not terminate in a kiss, audiences will remain breathless in the knowledge that Joan is falling in love with Ravic, and that love will prove her doom.

★ ★ ★

One of the **MOST EXCITING SCENES** of the month is in "The Chase." Robert Cummings and Michele Morgan, as fugitives from a brutal husband's wrath, go to a nightclub in Havana to forget their troubles. A roving photographer asks to take a portrait. When the flashbulb goes off, Michele slumps in Robert's arms, stabbed by a stiletto with a jade handle. For a solution to who did what to whom, watch the marquee at your neighborhood movie.

★ ★ ★

MOST TEARFUL SIGHT in many months was a sequence for "It Happened in Brooklyn." Frank Sinatra and Jimmy Durante were seated in Jimmy's modest Brooklyn home in deep conversation when we visited the set. Frank, playing a recently discharged G.I., was saying that he certainly appreciated Jimmy's allowing him to remain there for a few days, but that he must find a place of his own. During this speech he wept bitterly. Jimmy Durante countered by insisting that Frank remain with him on the ground that there hadn't been a vacant room, apartment, or house in Brooklyn since the inhabitants lived in The Tree, and Jimmy wept even more copiously than his homeless friend. The reason for this lacrimal indulgence was a large bowl of onions which Frank and Jimmy were peeling, preparatory to cooking up a fine Brooklyn stew.

★ ★ ★

As usual the **MOST HILARIOUS SET** in Hollywood was that on which Producer Bob Hope was working with Director Eliot Nugent in the manufacture of a spy story called "My

(Continued on page 20)

Cary Grant struggles into a suit of armor for "Bachelor and Bobby-Soxer" scene (RKO).

To save her costume, Ginger Rogers studies lines standing up in "Magnificent Doll."

WOMEN! YOU, TOO, CAN CATCH A RICH HUSBAND!

What would you do to own a genuine mink coat . . . with a yacht to match? Just let these four smart girls show you how to meet the kind of men who can buy them.

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THE BACHELOR'S DAUGHTERS

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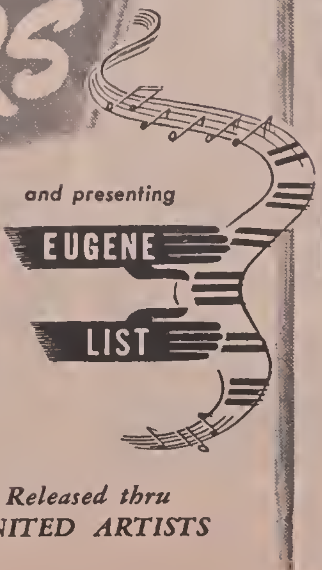

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"It was simple . . . I just traded a wink for a mink!"

CLAIRE TREVOR
(As Cynthia)
"I had designs on a yacht . . . now I have the yacht!"

ANN DVORAK
(As Terry)
"I found that kisses can get a girl the most wonderful career!"

JANE WYATT
(As Marta)
"A cave with him would be fine . . . but a penthouse would be better!"

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WHAT'S SHOOTING

(Continued from page 18)

Favorite Brunette." In this, Dorothy Lamour is the niece of a man who owns uranium mines. She and Bob are kidnapped by a gang of thugs and deposited in a sanatorium. When we were on the set Dorothy was looking luscious in a white satin midriff petticoat. Observed Mr. Hope: "In the 'Road' productions Crosby always got the girl. I had to invest my own dough in a picture before I could win Dorothy Lamour. But look at her! She's worth it—every million of it."

★ ★ ★

MOST STUPENDOUS SET in many months is the technicolor stage on which Cecil B. DeMille is shooting "Unconquered." The period is 1763 and the passage we watched (on a studio sound stage, remember) showed a three-masted schooner being warped into dock at a re-created Norfolk, Virginia. The schooner was filled to the gunwales with bondsmen (white convicts sentenced to serve their terms in America) and cargo. Among the slaves were Paulette Goddard and Cecil Kellaway and among the officers were Gary Cooper and Howard Da Silva. On the dock to meet Officer Gary Cooper was Virginia Gray, presumably his fiancee, who enlivened the sequence by announcing that while he had been braving the high seas, she had married his brother. You may trust Paulette to take it from there.

★ ★ ★

20th Century telephoned recently to say that one of the **MOST ELABORATE SEQUENCES** of the month was to be shot that morning, in Pasadena at the Busch Gardens. Long a tourist mecca, the Busch gardens contain representative types of flora from every country in the world. This spot was selected to take outdoor scenes for "Homestretch," presumably shot in England. Fox technicians had erected a breezing track, and it was on this that shots were taken of thoroughbreds being clocked in morning workout. At sunrise Cornel Wilde and Maureen O'Hara arrived, presumably from a British coronation ball, to watch the thoroughbreds run. Cornel was wearing white tie, top hat, and tails, and Maureen was wearing a sumptuous metallic-cloth evening gown, over which was tossed an eighteen-thousand-dollar Platina mink coat. The placid Busch gardens in sleepy Pasadena will never be the same.

★ ★ ★

Another **FASCINATING LOCATION JAUNT** was our drive to the Columbia ranch to watch the automobile crash scene planned for "Johnny O'Clock." This story of a kibitzer in a gambling joint, Dick Powell, boasts a chase scene that is going to wear out the edges of theater seats throughout America. The sequence ends with the car crashing into a tree. That night we hoped to watch this single-take drama, but the sound man protested that it was going to be impossible to record the whispered conversation necessary between Dick Powell and Evelyn Keyes, because of the resonant brag-bragging of local bull frogs. The entire shooting plan had to be called off for two nights until frog exterminators could overcome the noises.

★ ★ ★

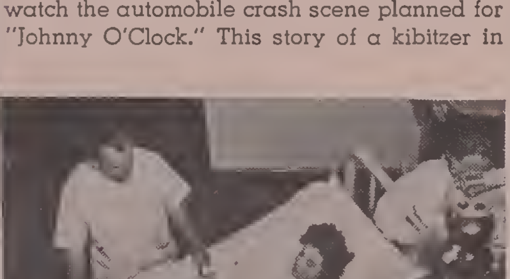
The film capital has just endured one of the most scorching fall seasons in its history. For this reason, picture companies have shuffled schedules in order to enact the **MOST COOLING SCENES** possible in the heat.

Everyone who could make arrangements to do so moved out to the "Life's For the Living" set, where Gene Kelly, his side-kick, Jimmy Burke, Marie MacDonald, Charles Winninger, Spring Byington, and a hundred extras were milling around a handsome Bel-Air swimming pool. The sequence being shot showed Gene and Jimmy in ill-fitting new civilian clothes. Gene had married Marie MacDonald during the war and had come to this address in search of her, thus joining a buffet dinner party. Jimmy Burke, having filled his plate with caviar, approached Gene with this ad lib line during rehearsal, "Here, have a taste of this black tapioca, it smells like fish, but it tastes swell." The line will be used in the finished picture.

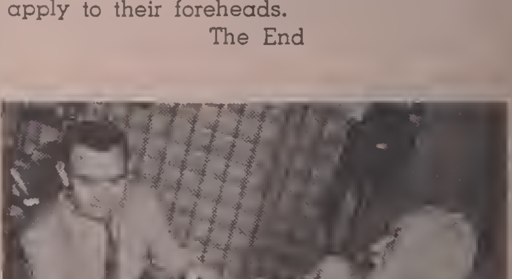
Word went around Columbia that a hailstorm was to be filmed on the "Down To Earth" set, where Rita Hayworth, Larry Parks, and Mark Platt were working. Naturally, everyone who could manufacture an excuse rushed to the set. Wasted effort. The hailstones were plastic chips, through which Rita Hayworth dashed, wearing a spun glass rain coat, gauntlets, and parasol.

Beneath a dazzling sun, with the mercury having to squat to keep under the hundred mark, we watched Peggy Cummins and Charles Russell pelt one another with snow balls, on the set of "The Late George Apley." The snow-balling took place in a little square on the Boston street at 20th Century-Fox, where piles of gleaming gypsum were collected in drifts against the iron fence. The bronze statue in the center of the park had turned blue-nosed, but everyone else on the set was sweltering. Mounds of shaved ice were placed beside Charlie and Peggy, so they could make snow balls, and when the footage was shot, the extras collected what was left to tie in kerchiefs and apply to their foreheads.

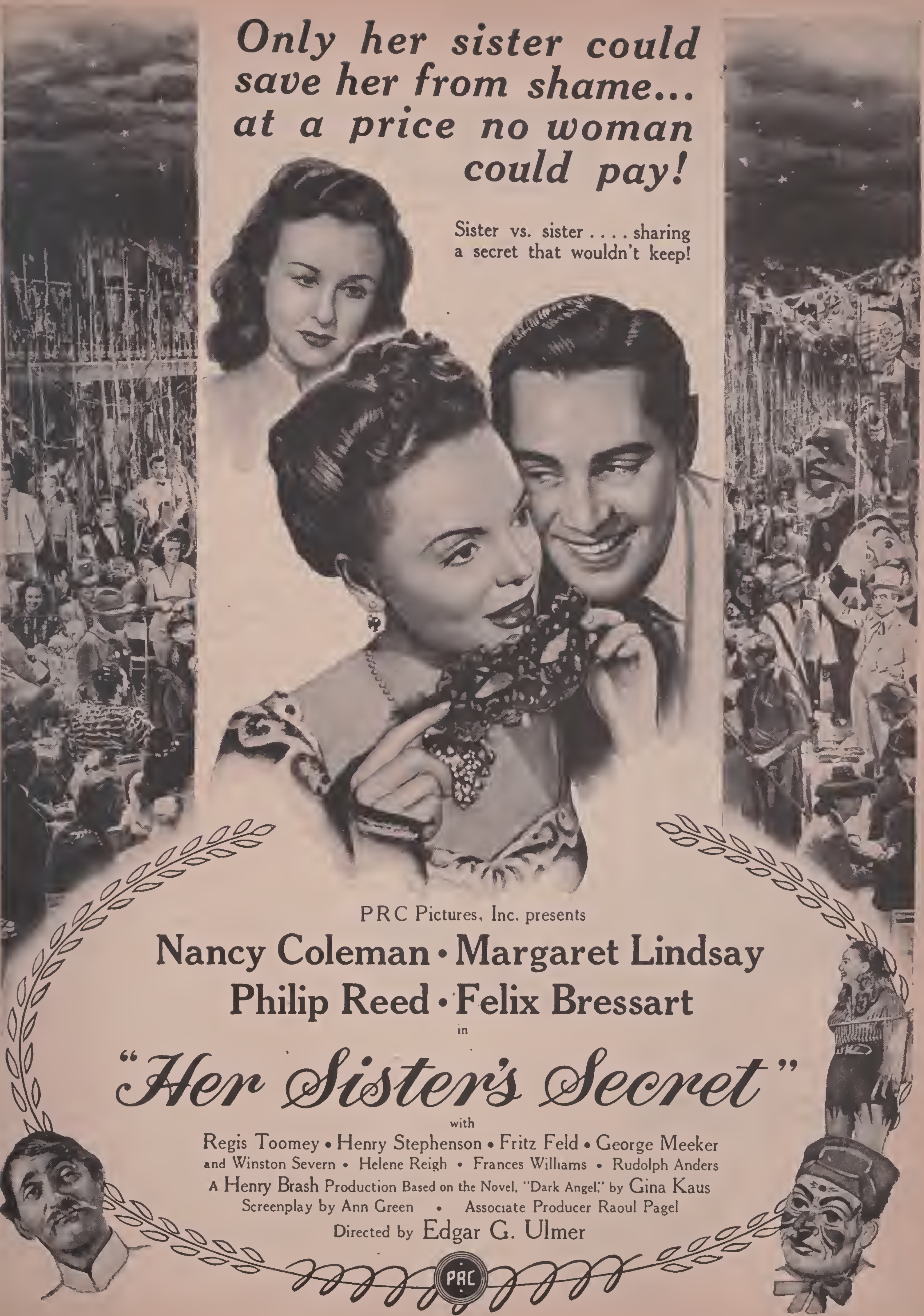
The End



For "Smash-up" scene (Univ.) pretty Susan Hayward finds herself in a hospital bed.



Michael Chekov holds his screen grandchild with proficiency in "Abie's Irish Rose."



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CAN I HELP YOU?

By PAUL HENREID

Paul Henreid, who counsels hundreds of Movieland readers each month, is shown here in a scene from his latest picture, "Deception." (W.B.)

If you're one of the hundreds of girls anxious to come to Hollywood and work for a movie star, Paul Henreid has some helpful advice for you

Dear Mr. Henreid:

Will you try and help me with my problem? I want a change of scene very badly and would like to come to Los Angeles and work. I am a stenographer with several years of experience and I want a job among interesting people.

I am wondering if there is much of a market for my services among actors and actresses. Don't think for a moment that I want such a job because I'm movie struck. I'm not at all. It's just that I consider the entertainment business an interesting one, and if I have to work, then I might as well take dictation where things are humming.

I know there's a housing shortage in Los Angeles but I have a girlfriend I could stay with so I don't have to worry on that score. What do you think? Is there much chance of my going to work for a star?

Norma T.
Black River Falls, Wis.

Nearly one-third of the letters I received this past month were in the same vein as the preceding one. It seems that all over America there are hundreds of young women like Norma T., stenographers and typists, who want to come to Hollywood and go to work for some star as a private secretary.

I myself have had more than fifty requests for such employment, and while I would like to hire everyone, the truth is that I don't have enough money to pay them. After the income tax man gets through wth us, we movie stars have just about as much as the fellow in your home town who owns a filling station, probably less. The Federal Government takes ninety cents out of every dollar we make past a certain point, and that, believe me, doesn't leave much for the generous hiring of employees. All of which brings me to the point of stars and their secretaries.

Less than forty stars in Hollywood employ private secretaries full-time. That's not a very large figure, is it? More than 80% of this number are relatives or old friends the star knew way back when. For example, Fred MacMurray's aunt handles most of his mail. Bing Crosby's brother looks after his affairs. Ginger Rogers' mother pays Ginger's bills and so on down the line.

The truth is, therefore, that the girl who comes to Hollywood hoping to land a job as a movie star's secretary usually doesn't have much of a chance.

She does, however, have an even money chance of going to work in one of the studios in some clerical capacity, since the studio turnover of clerical personnel seems rather rapid.

Each studio has a pool of secretaries it keeps on hand, and when a writer or a producer needs a girl, he phones the employment department and they send him a secretary. Frequently, a writer likes a secretary so much that he asks her to work for him steadily. In such instances, the girl not only receives her regular salary from the studio but frequently is given a bonus by the writer.

To give you an idea of what producer's secretaries make each week, I'll quote an advertisement I saw on the bulletin board of the Studio Club several months ago: WANTED: SECRETARY FOR ANDREW STONE, PRODUCER * * * SALARY $1.50 AN HOUR. 44-HOUR WEEK. The job, of course, has aleady been filled.

There has been a rise in the number of independent movie production companies out here of late with the consequent demand for additional help; but the studio managers tell me the slack's been taken care of.

Young women who are determined to come

(Continued on page 104)

No Other Permanent

leaves hair softer,

more lustrous

more beautifully waved

and curled.

If you have been *paying up to* $15.00 or more for a Cold Wave at your beauty parlor, do as millions of thrifty women are doing. Go to any cosmetic or notion counter and buy a Charm-Kurl *Supreme* Cold Wave home kit for 98c.

Follow the easy instructions and in 2 to 3 hours, you'll thrill to a new cold wave permanent which will last months and months.

Your hair will be curled and waved to charming new beauty which will be the envy of your friends. And, best of all, you'll save up to $14.00 or even more.

Charm-Kurl is *laboratory tested*. It's SAFE to use on any type or texture of hair. *Marvelous, too, for children*. The result must please you as well as any beauty shop cold wave regardless of cost, or your money will be refunded.

No wonder Charm-Kurl Supreme is the largest selling cold wave kit in America.

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THE *Reviewer's* BOX

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Their dresses are blue, of course.

Van's sooo in love and looks it.

Ava and Burt make a torrid team.

These two turn back the clock.

THREE LITTLE GIRLS IN BLUE (20th)....◆◆◆

The Victorian grandeur of swank Atlantic City as it's supposed to have been in its hey-day provides the background for this romantic musical story of the farmer's daughters—Vivian Blaine, June Haver and Vera-Ellen—and their cooperative efforts to find wealthy husbands. Fate and 20th Century-Fox take a hand by bringing in heroes 1, 2, and 3—namely, Frank Latimore, George Montgomery and Charles Smith—to add romance to the lively comedy.

Photographed in Technicolor, this picture has glamor and charm plus a string of lively melodies that will ring the bell with old timers as well as youngsters.

NO LEAVE, NO LOVE (MGM)............◆½

Even Van Johnson fans may find this epic a little disappointing. The fair haired favorite of the bobbysockers tries valiantly to pull the story up by its boot-straps, but he's licked right from the start. This should be a Johnson picture, but he's incidental to the too-abundant capers of Keenan Wynn, Edward Arnold and an interesting newcomer, Marina Koshetz. The picture serves to introduce British import Patricia Kirkwood, who sings pleasantly and looks nice, but is no threat to the domestic brand of Hollywood darlings. The story has to do with two marines (Van and Keenan) who appear on a Quiz show conducted by Patricia and get into big trouble!

THE KILLERS (Universal).............◆ ◆ ◆

Mark Hellinger wanted to produce "The Killers" from an Ernest Hemingway short story for years, finally achieved his ambition this year at Universal. The result is worth the waiting. From its blood-chilling opener—the machine-gun murder of "Swede," who once tangled with gangsters—to its dramatic climax, the picture is topnotch screen fare with suspense ticking through its flashback chapters steadily as a clock. Burt Lancaster makes an auspicious screen debut as "Swede," and Ava Gardner proves she can do more than look sultry in the role of a gangster's moll. Everybody deserves a hand, including Edmond O'Brien, Albert Dekker, Sam Levene, John Miljan and Virginia Christine.

THE JOLSON STORY (Columbia)....... ◆ ◆ ◆

Sidney Skolsky's deft handling of the Jolson biography and his choice of Larry Parks for the role of the jazz singer makes this Technicolor film super. A few liberties have been taken with the Jolson romances, but the discrepancies aren't too bad.

The music is tops, and Jolson fans can turn back the clock as they listen to his mellow voice booming forth with songs he made so famous. Special mention must be given to Ludwig Donath, whose role of Jolson's father stands a good chance for Academy Award mention. Evelyn Keyes, William Demarest, Bill Goodwin, and a score of others are perfect in their roles as pominent personalities in the Jolson career. But it's Larry Parks' picture (Continued on page 90)

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ADAM and Helen were young and fine—strangers to the sordid night life of the city. Yet fate brought them together in the "Silver Fox" where they both took jobs rather than starve. And there in the midst of frenzied night club gaiety and human corruption they found in each other the kind of love they were made for—honest, strong and beautiful. But Helen in her work as a hostess met Harry Fabian (one of the most loathsome yet fascinating characters in modern fiction) and become infected with his passion for easy money . . . began to dream of the security that comes from wealth and possessions. Adam, on the other hand, hated material success . . . wanted only to return to the creation of beauty as a sculptor. Could their love—strong as it was—stand this cleavage?

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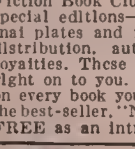

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the best-selling novel everybody's talking about
"DUCHESS HOTSPUR"
by Rosamond Marshall author of "Kitty"

Now Sweeping the Country! High on Best-Seller Lists! **If you liked Scarlett O'Hara, Amber, and Kitty, you'll really love "Duchess Hotspur." Says the New York Times: "You'll find the Duchess a rousing companion for your next idle evening." And no wonder—for her pranks and passions were the scandal of England's most scandalous age!**

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MO-11

THE GIRL OF THE MOMENT....
IN THE WONDERFUL PICTURE OF
AMERICA'S HEY! HEY! DAY!

Youth was "Flaming!"

Everybody danced the "Charleston!"

College boys sat on flagpoles . . .

and gulped goldfish! "Shieks"

toted their "Shebas" in "Tin Lizzies!"

"Flappers" rolled their stockings . . .

and rouged their knees . . .

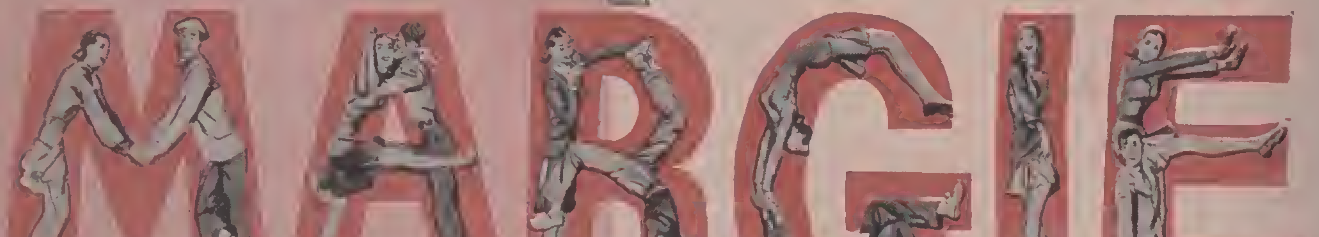
and the whole nation was singing:

"I'll See You In My Dreams"
"Button Up Your Overcoat"
"Ain't She Sweet"
"Three O'Clock In The Morning"
"April Showers"
and

DARRYL F. ZANUCK
presents

JEANNE CRAIN

IN HER BIG STARRING MOMENT AS



IN TECHNICOLOR

20th CENTURY-FOX

with
GLENN LANGAN · LYNN BARI · ALAN YOUNG

BARBARA LAWRENCE · CONRAD JANIS · ESTHER DALE
HOBART CAVANAUGH · ANN TODD · HATTIE McDANIEL

Directed by HENRY KING
Produced by WALTER MOROSCO

Screen Play by F. Hugh Herbert · Based on Stories by Ruth McKenney and Richard Bransten

YOUR HOLLYWOOD

In "The Shocking Miss Pilgrim," typist Betty Grable disrupts an office.

A distinguished quartet has leads in "The Best Years of Our Lives."

Claude Jarman makes his screen debut as Jody in "The Yearling."

★ We have a posie to toss into Hollywood's collective lap. We've taken a quick glimpse at "The Shocking Miss Pilgrim," "Unconquered," some reels of "It's A Wonderful Life" and "The Jolson Story" and we'd like to stand up and be counted as one who can say that Hollywood is doing an honest, forthright job of selling America and its way of life.

Time was when the gangster held sway—a quick shot at his rival, an eyelash flutter at his moll and Hollywood had turned out another picture of American life as you or I never saw it. For some years, the nickel plated hero hit the jack-pot for producers. Came the war, and folks overseas realized that American boys didn't carry submachine guns into their living rooms nor did Americans drive their daughters down the Road to Ruin from whence they could never return, except on a marble slab.

Motion pictures in Hollywood today are reflecting the amazement of peoples of other nations who are now discovering America as America really is. In the first flush of this discovery Hollywood is turning out some of the greatest motion pictures in its history. No one can say that "The Yearling," despite its honesty and artistry, won't be a great financial success. "The Best Years of Our Lives" will be a treat for those who like to see screen fare which is appealing and beautiful in its story telling. Yes, motion pictures have discovered America as it really is and this is a discovery that you as a moviegoer will enjoy as much as they have.

The Editors

A couple of fighting men talk things over. John Garfield's first self-produced movie will be based on life story of Barney Ross.

David, age 6, is papa Garfield's pride and joy, along with baby sister, Julie.

Though it meant sacrifice, John Garfield was determined to reorganize his career—and did

good for

When Garfield and Crawford perform together in the screen classic, "Humoresque, there should be plenty of dramatic fireworks.

Geraldine Fitzgerald and John Garfield register grandstand excitement for a scene from Warner Brothers' "Nobody Lives Forever."

By CONSTANCE PALMER

GARFIELD!

★ When a man's unhappy, he casts about for a way to reorganize his life. Out of the cycle of upheaval John Garfield went through in 1945—personal tragedy, quarrels and a suspension at his studio, induction into the Navy—came a readjustment that finds him in 1946 a truly happy man.

Maybe Garfield typifies the average guy. Perhaps he's as familiar to you as the fellow who puts gas in your car or sells you shoes or gets the KO in the preliminaries before the main event. But don't let that fool you.

John Garfield's not the average guy. He's quite definitely an extraordinary young man. He (*Continued on page* 80)

The screen's tough guy is sentimental in real life; he wants everyone to be happy.

For her role in "The Jolson Story," Evelyn Keyes spent four months learning a series of complicated dance routines.

Sugar 'n Spice

By ALICE L. TILDESLEY

Petite Evelyn Keyes is an amazing combination of fragile beauty, sharp wit

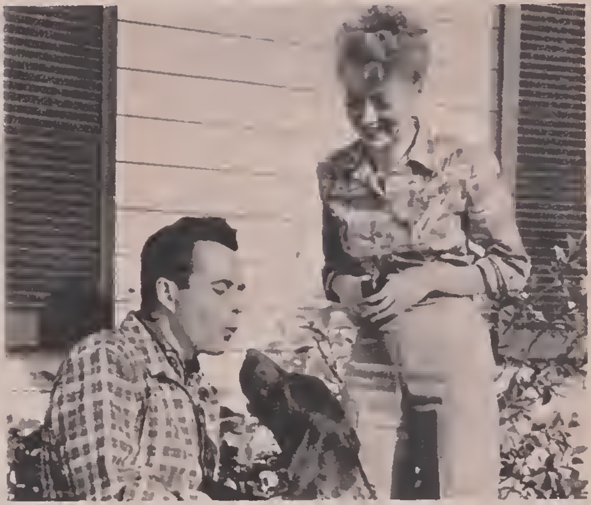
★ Evelyn Keyes looks like a beautiful imp, fair curls piled on top of her head, brown eyes sparkling, red mouth dimpling at the corners. When she walks, she seems to drift along like dandelion fluff on a breeze, with little lilts now and then.

Evelyn spends little time looking into mirrors, rewarding as that occupation would be. When I called for her on "The Jolson Story" set, she was wearing a dinner gown of sweeping organdy and lace, delicate evening slippers and accessories. In a matter of seconds she changed to slacks, moccasins and fur sports coat.

"Nothing makes me more furious than to hear people talking about something and not know what they mean," she confided. "I can't wait to get home and start looking it up. Sometimes I'm baffled, of course, if I haven't happened to get hold of the key word, but, believe me, I don't *stay* baffled!"

Evelyn can't remember when she didn't want to act. A baby when her widowed mother took her from her birthplace in Port Arthur, Texas, to Atlanta, Georgia, she acquired her ambition early. As soon as she was old enough to attend picture shows, Evelyn would come home and act out each role she had witnessed.

In high school, Evelyn took all the drama courses. During their *(Continued on page* 88)



Evelyn's latest leading man on the screen is Larry Parks. They're teamed in life story of Al Jolson.

Miss Keyes
Please Limit Your
Phone Calls
To Twenty Minutes!

Popular Evelyn gets lots of phone calls on the se as a gag, Keenan Wynn flashes her a warning.

Film writer-director John Huston kisses his brand new bride. The couple eloped to Las Vegas in July.

By ALICE L. TRAINE

"En garde!" says Pat to Cornel as he defends himself from attack. Cornel once was inter-collegiate fencing champ.

Cornel Wilde answers 24 intimate questions

Cornel Wilde with his two favorite people: wife Pat and daughter Wendy.

Painting is just one of Wilde's hobbies. He's a writer, ılso, and has collaborated on a play about the poet Byron.

Tea for two in "Homestretch," (20th) which stars Cornel ınd Maureen O'Hara. His next film will be "Forever Amber."

about himself

★ "You mean MOVIELAND readers actually asked these questions?" queried Cornel Wilde when we told him about how our readers had swamped us with questions about him, and how the twenty-four most interesting inquiries had been selected for him to answer.

"Whew!" he gasped, "that's quite an order . . . but shoot away!"

If you're a real Cornel Wilde fan —and who isn't?—you already know that the handsome star is 6 feet, 1 inch, weighs 175 pounds, has dark brown hair and eyes, that he was born in New York City one October 13th, and that he is currently working at 20th Century-Fox in "The Homestretch."

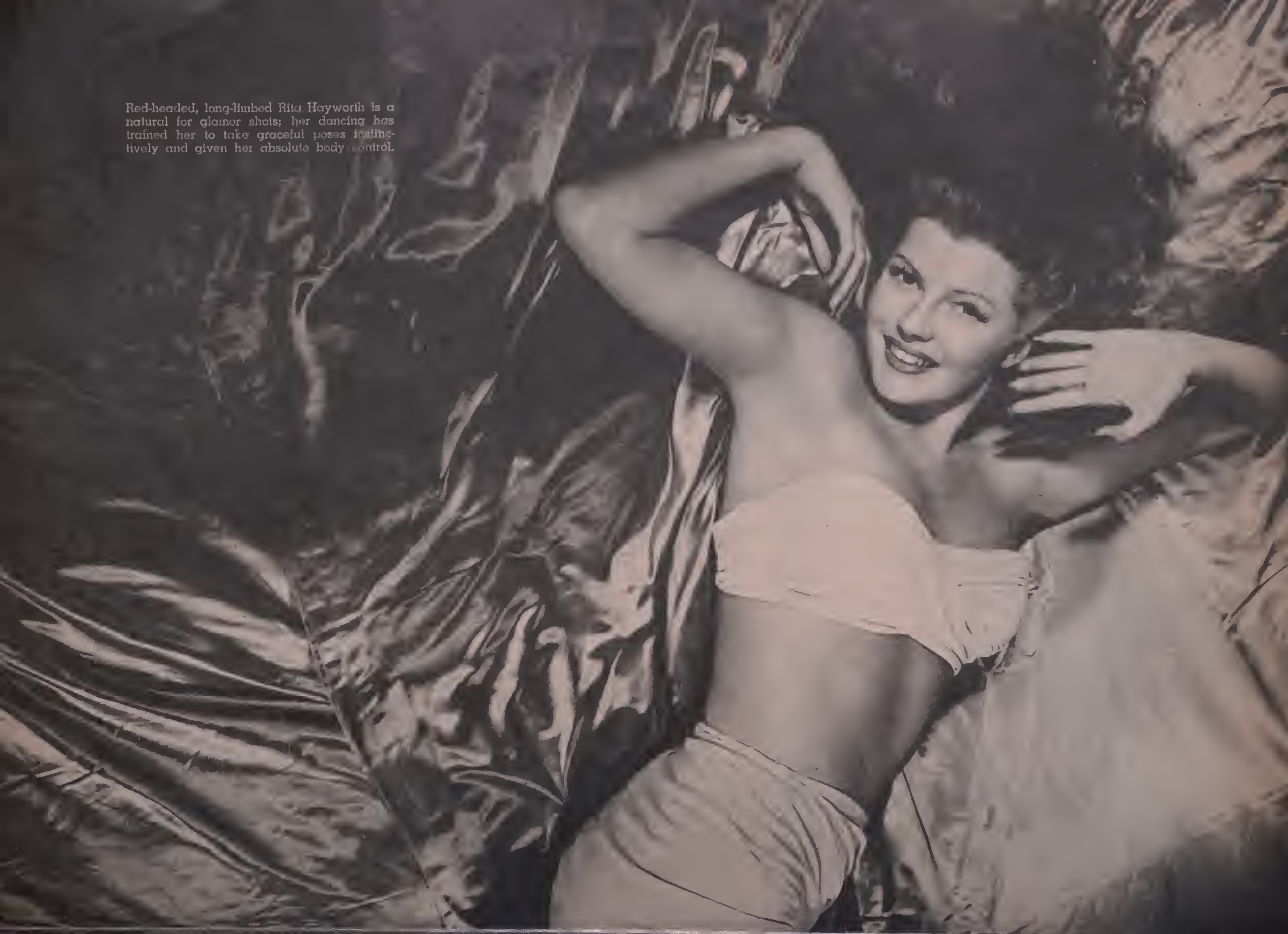
Now, for Cornel's own answers to your twenty-four dollar questions.

What is your philosophy of life? (Dorothy Pickel, University City, Missouri)

If a man is ambitious, he must do his utmost to succeed. I believe in DOING. Perhaps I am too impatient, but to me the chief drawback to the screen is that a beginner must do so much (*Continued on page* 102)

Confusion runs high when Cornel tries his hand at cooking but Pat's on the spot with restraining hand and cook book.

Cornel Wilde steps into the witness box and is interviewed by *Movieland* readers

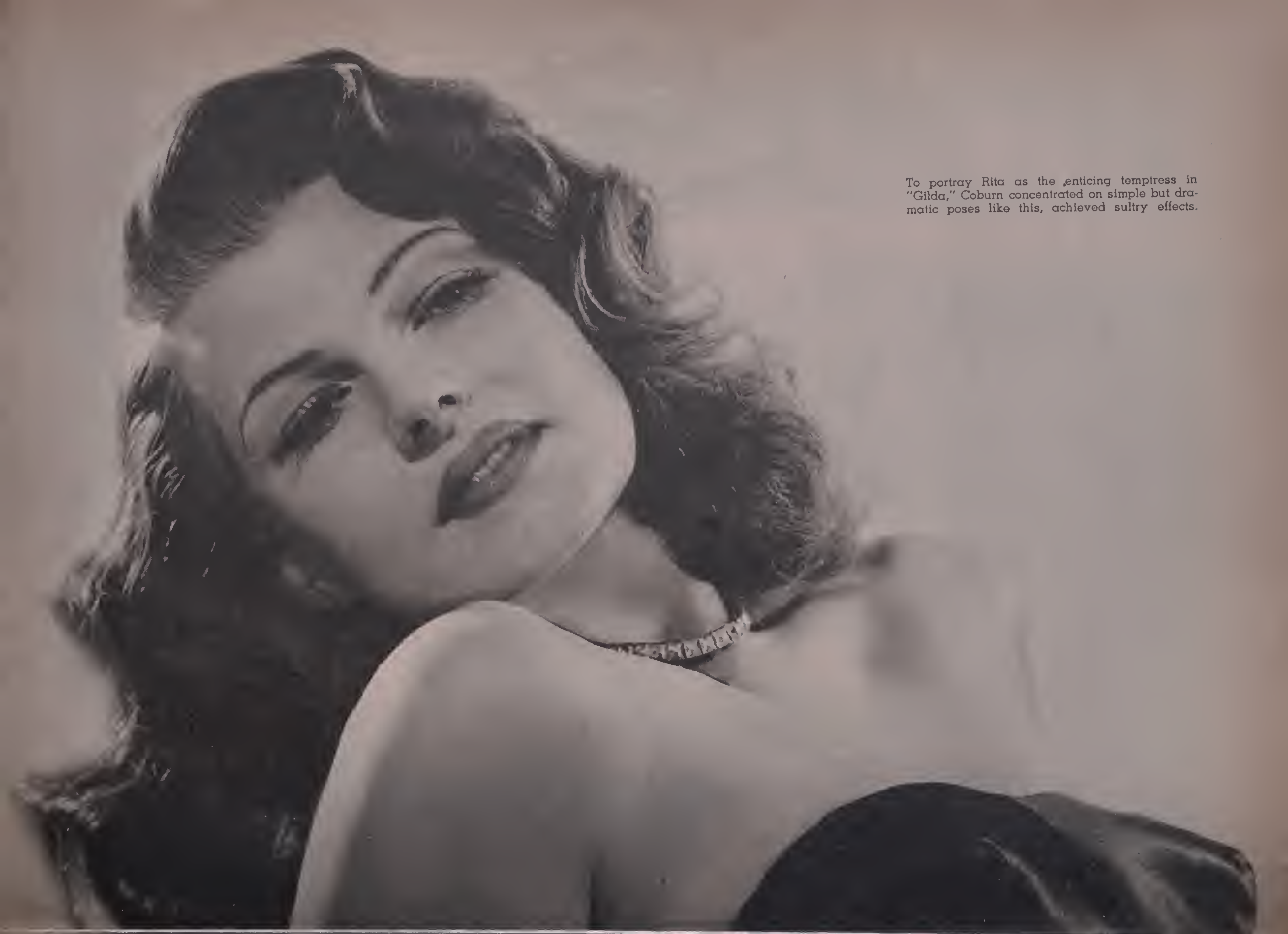


Red-headed, long-limbed Rita Hayworth is a natural for glamor shots; her dancing has trained her to take graceful poses instinctively and given her absolute body control.

THE MOST *Exciting* PHOTOS EVER TAKEN OF RITA

By VIVIAN COSBY

Bob Coburn, who takes all of Rita Hayworth's studio portraits, chooses his favorites for Movieland readers.



To portray Rita as the ,enticing temptress in "Gilda," Coburn concentrated on simple but dramatic poses like this, achieved sultry effects.

Just for fun, Coburn snapped this informal shot of Rita and her pup. The star of "Down to Earth" rarely tires of posing, once made 19 magazine covers with Coburn in two days.

RITA HAYWORTH (CONTINUED)

★ When Rita Hayworth finishes making a picture, she walks into Bob Coburn's office and says: "Mister, I'm all yours!"

While this statement would thrill a lot of people, to Coburn, chief portrait photographer at Columbia Studios, it merely means that Rita is ready to spend long hours in front of his camera, twisting and turning in the hot glare of Kleig lights, changing costumes, registering on her pretty face the gamut of human emotions.

At the completion of every Hayworth picture, Bob and Rita team together to make a series of portraits to advertise that movie. They must portray the action of the film in pictures intriguing enough to bring the public to the box office.

"It's a hard job," says Coburn, "but Rita makes it easy. She's a grand sport and a terrific worker. And I never have to make a suggestion twice. She's a cameraman's ideal."

With wind ruffling her gown and hair, Rita looks as glamorous as she does in black satin. Coburn's keynote for Hayworth art is simplicity; he hates fancy clothes and elaborate hairdos.

RITA HAYWORTH (CONTINUED)

Coburn, who has been connected with movie photography for the past thirty years, says he recently had one of the most challenging assignments of his career. Rita had just finished her first dramatic role as the heroine of "Gilda" and her portraits had to show an entirely different personality than the one she has long displayed in musical pictures. To portray this new, daring and enticing Hayworth, Coburn concentrated on simple but dramatic poses. The result was breathtaking. Some of the most exciting photos ever to come out of Hollywood resulted from the "Gilda" sittings. Nonetheless, shooting the ad stills for "Gilda" became pretty monotonous, recalls Coburn.

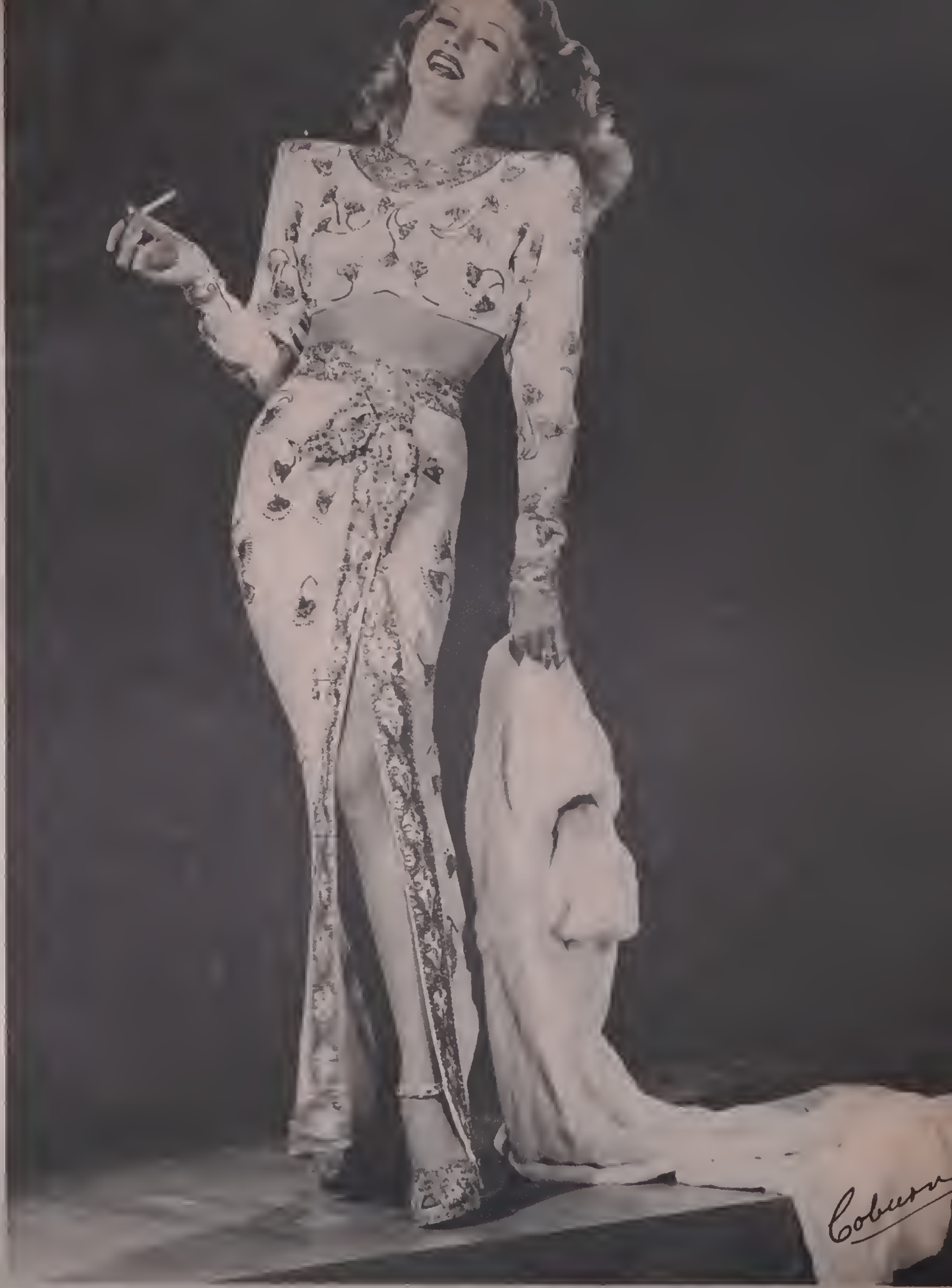
"With one gown, Rita wore long black gloves which she must have changed over fifty times," he relates. "I'd take a few stills with them on; then a few more without the gloves. Rita would get them off and I'd think of a shot I'd missed. Or she'd do something with the gloves on and I'd see how terrific the pose would be with the gloves off. So it went—off, on, off, on. This would have irritated some women but not Rita. Each change was made as though she were getting ready for the first still. And she had a sense of humor about it all. When I finally got all the glove shots I needed, Rita passed them to me and said 'Okay, Bob, now you put 'em on and shoot the next five stills with 'em!' "

Rita's long years of dancing have trained her to take instinctively graceful poses.

"She has absolute control over her body," says Bob. "If I ask her to move a half inch, she does it with ease. She is one of the most relaxed people I've photographed."

Rita would work until she dropped from fatigue and Bob has to watch her eyes for the first sign of tiredness. Then he makes her quit. She never gets bored with the studio proceedings.

"She sits up on a high stool or table, her feet all twisted up, ankles locked together like a little girl," described Coburn. "It's so utterly different from the quiet and calm she otherwise expresses that it's intriguing. As long as she does this I know (*Continued on page* 86)



Coburn portraits must catch the spirit of the film they advertise. When fans saw this exotic photo of Rita in beaded, split-skirt evening gown, they flocked to theaters to see "Gilda."

Below: This is the Rita Bob Coburn likes to see best through his camera lens. Her natural vitality and radiance invariably add the final touch to his technically perfect work.

The Brown Derby
Brown Derby Restaurant

"Here's our next stop" says Janie to Joe as she points to famous Brown Derby restaurant.

On the town with

"The Green Years" preem had everything, including Van Johnson playing the bagpipes, with Evie Wynn on hand to encourage him.

Mrs. Sinatra helped out eager autograph fans at the Egyptian Theater by passing autograph books and pens to hubby Frankie.

Tom Drake, star of "The Green Years," squired lovely leading lady Beverly Tyler to the premiere of their film at Grauman's Theater.

Janie Withers and her newest beau, A. C. Lyles, were being very confidential about something or other during their Mocambo date.

What a month for J and J!
They "cover" colossal movie
premieres, sensational parties

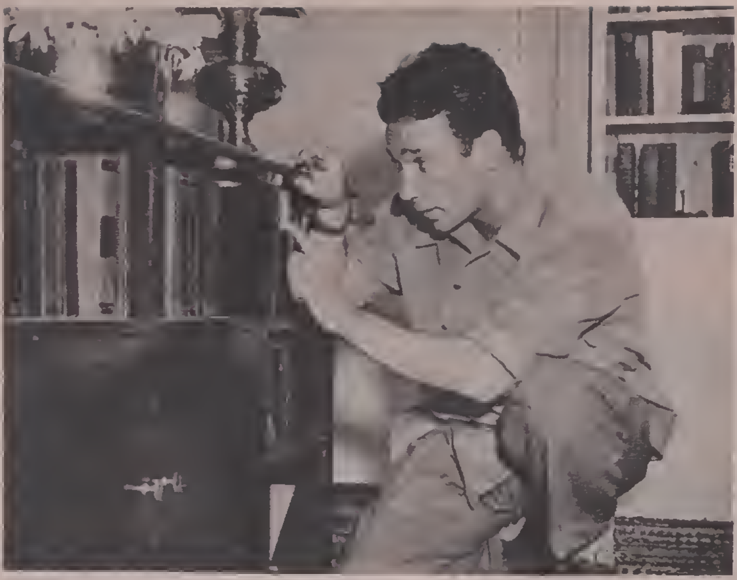
Janie and Joe

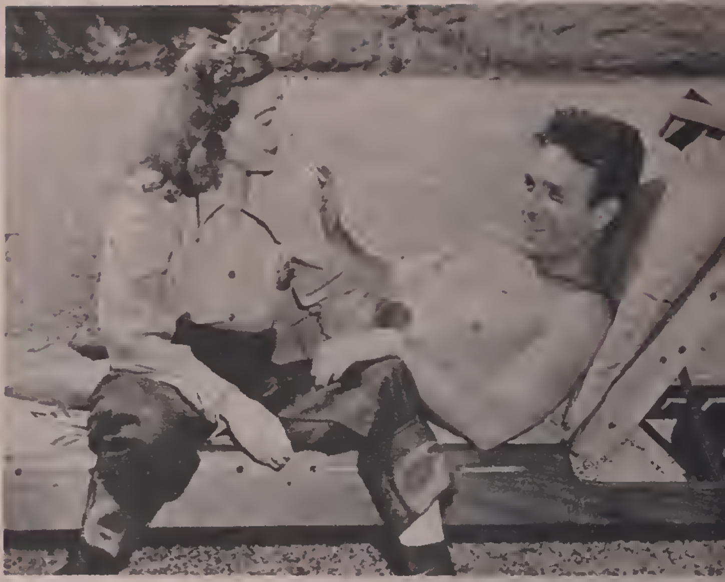
Dreamy Jeanne Crain and hubby Paul Brinkman drew sighs at "King of Siam" first night.

★ Right now—*this very minute*—is one time I regret ever having said bye-bye to high school days, on account of RKO has gone and hired 350 teen-agers (yipe!) for scenes in "The Bachelor and the Bobby Soxer," which co-stars that immortal Cary Grant, Myrna Loy and Shirley Temple. Now while Joe-boy is very sweet, why didn't something devastating like working with C. Grant ever happen while *I* was skulking through 9B?????? Wouldn't you know I'd be at this advanced age at the psychological moment? Jeepers!

Speaking of Shirley Temple—which I almost was—Joe, that flicker-box boy, and I ran into her and her husband John Agar at the recent Atwater Kent party. (I can't tell you *which* Atwater Kent party it was on account of he tosses so many I've lost track.) Shirley told us the only thing she learned in cooking school that really made a hit with Jack was—of all things—pancakes! All the time she was standing over a hot stove learning how to whip up fluffy soufflés and molded salads and whatnot, Jack was building up his perpetual (*Continued on page* 82)

By VIVIAN REED


An avid reader, Dane is constantly adding books to his library. At the drop of a hat he'll quote his favorite author, Wm. Shakespeare.


Margot shares Dane's enthusiasm for the outdoors as well as his love of music. Before marriage she was a concert pianist.

the truth about DANE CLARK

He looks like an easy-going young man—but he's had to fight hard for everything he wanted

★ Dane Clark is a young man who defies type-casting, either on the screen or in real life. Professionally speaking, he can portray with equal ease and sincerity the tough guy of "Her Kind of Man," or the poet-artist of "A Stolen Life." Personally speaking, he can laugh at those who would label and catalogue him. He just isn't the type to be typed. He's a complete enigma to everyone but Dane Clark.

It's no breeze trying to understand his intense manner. Once you think you're on to him, once you're about to file him in a convenient card index, he does the thing you least expect him to do; he says the thing you least expect him to say.

He's the first to admit he is more peasant than poet, yet he has read just about everything there is to read in the English language and takes great pleasure in quoting at length from that man Shakespeare, from Byron and Keats and Shelley.

You somehow expect to find him of an evening making like a grease-monkey under his beloved model A, but you are more likely to fall over him at the ballet, sitting trance-like as he counts the entrechats of Igor Youskevich.

He is the one former stage actor in Hollywood who continually berates the

"What am I supposed to do with all this paint?" wonders Dane. Looks like Margot's guiding hand is needed here.

The Clark dream house soon will be a reality. Here Dane and Margot check blueprints with architects.

Dane and Margot spend their spare time planting flowers around their new home. Dane took a quick course on landscaping for this project.

The Clarks' temporary shelter is a cozy cottage which has been made more comfortable by Margot's ingenious and practical decorating ideas.

CONTINUED ON FOLLOWING PAGE

Dane Clark

Sidney Greenstreet smiles approvingly as Dane holds hands with leading lady Martha Vickers in "That Way About Women."

Dane likes boogie-woogie or classical piano music and manages to play both types well.

Time for a cup of coffee and a quick glance at the script before Dane starts on another scene.

DANE CLARK CONTINUED

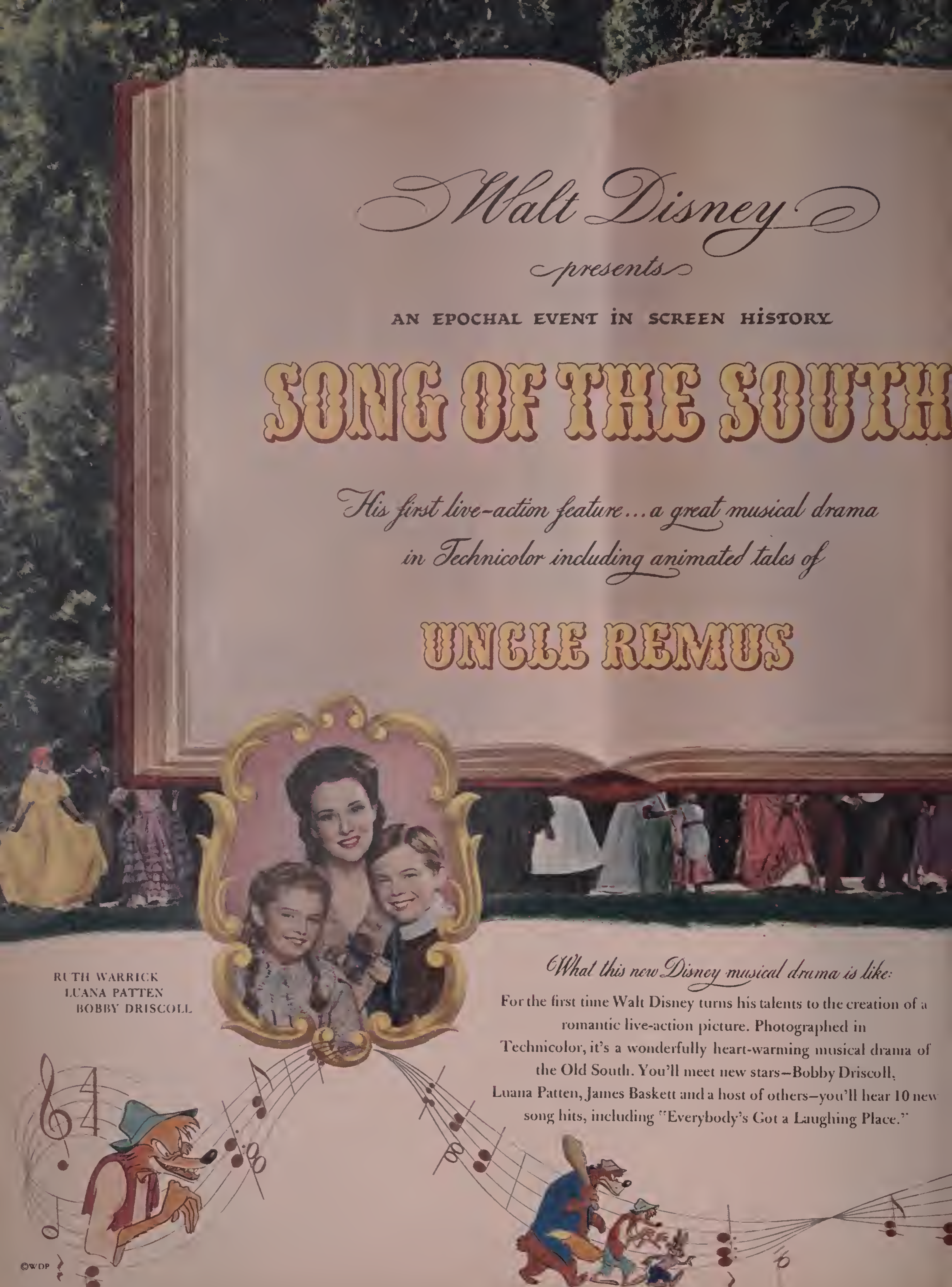
theater and wouldn't be caught dead appearing on Broadway again. "They didn't want me," he is quick to confess. "I left Broadway with my tail between my legs. Why should I want to go back?"

He has always fought hard for enough money to insure a life without care, yet he wants to become important to Hollywood; more to prove his value to the industry than for any salary involved. "I want to become a 'permanent fixture' like Ronald Colman, Cary Grant, or Jimmy Cagney," he says.

Addicted to the sometimes-brutal prizefight ring (he's a Friday night regular) he nonetheless sees beauty in a country night and spends countless hours walking the roads around his new home. He admits he is on nuzzling acquaintance with a score of horses in the neighborhood, although the only nags he saw until he was twelve years old were on the payroll of the New York City Police Department.

He gives the impression of complete independence, but you soon find out he desperately needs his friends. Companionship is (*Continued on page 70*)

Kodachrome by Eugene Richeo



Walt Disney

presents

AN EPOCHAL EVENT IN SCREEN HISTORY

SONG OF THE SOUTH

His first live-action feature... a great musical drama in Technicolor including animated tales of

UNCLE REMUS

RUTH WARRICK
LUANA PATTEN
BOBBY DRISCOLL

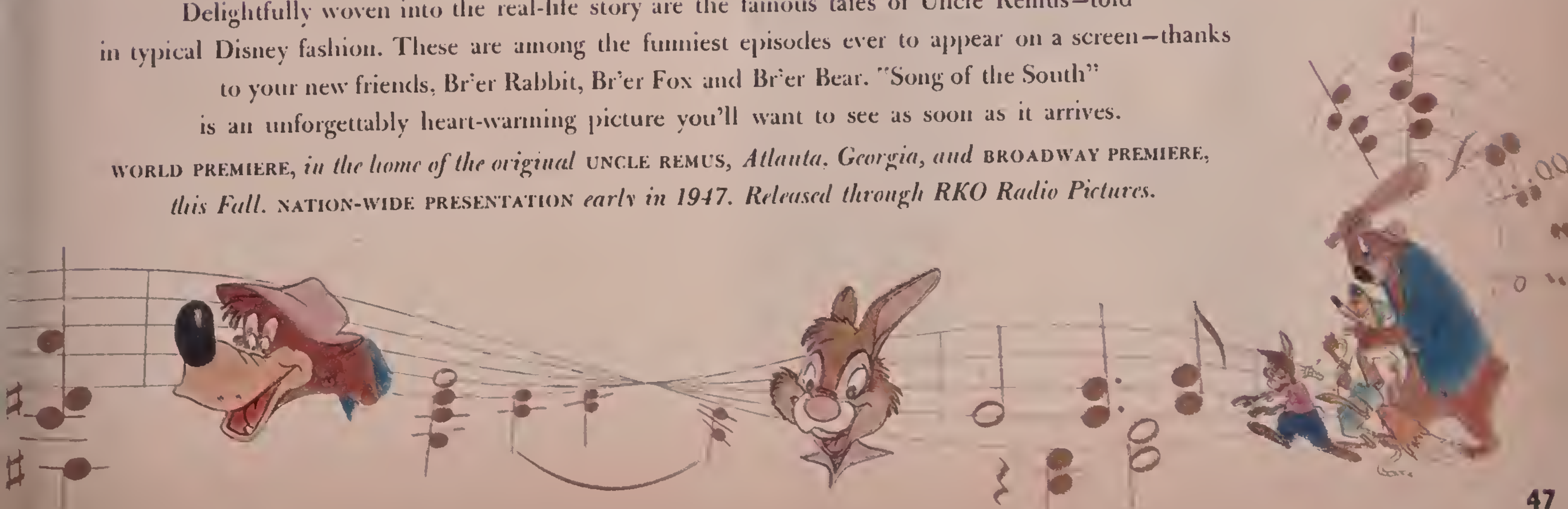
What this new Disney musical drama is like:

For the first time Walt Disney turns his talents to the creation of a romantic live-action picture. Photographed in Technicolor, it's a wonderfully heart-warming musical drama of the Old South. You'll meet new stars—Bobby Driscoll, Luana Patten, James Baskett and a host of others—you'll hear 10 new song hits, including "Everybody's Got a Laughing Place."

©WDP

Delightfully woven into the real-life story are the famous tales of Uncle Remus—told in typical Disney fashion. These are among the funniest episodes ever to appear on a screen—thanks to your new friends, Br'er Rabbit, Br'er Fox and Br'er Bear. "Song of the South" is an unforgettably heart-warming picture you'll want to see as soon as it arrives.

WORLD PREMIERE, *in the home of the original* UNCLE REMUS, *Atlanta, Georgia, and* BROADWAY PREMIERE, *this Fall.* NATION-WIDE PRESENTATION *early in 1947. Released through RKO Radio Pictures.*



Shirley Temple ponders over hubby Jack Agar's drawing. They're "doodling" between dances at Ciro's.

Shirley Temple looks back at a year of marriage—and ahead to the future of Mr. and Mrs. John Agar

First year...

By MICKELL NOVAK

Wed a year, Shirley and Jack still look like honeymooners. Here they're dancing at the Photog's Ball.

★ Let all professional doubters of advanced age, jaded eye, and too-long-forgotten youth linger thoughtfully over this brief report on the state of the union of Shirley Temple and John Agar: at the end of the first fiscal year everything's just fine and dandy!

A quote from the 18-year-old lady in the case will further prove the point: "I think that young marriage is wise," she says. "Why lose so much time from such a happy estate? Of course, circumstances alter cases, but it seems to me that young people can work *together* towards whatever goal they set for themselves, just as well as they can work separately. Jack and I don't think we've missed any 'single blessedness' by marrying so early in life."

After twelve months of wedlock, it is a matter of plain fact that the Agars show absolutely no sign of ennui. Shirley's current picture is aptly entitled "Honeymoon," and that ought to put a coincidental clincher on the whole deal.

Looking at the (*Continued on page 94*)

Kodachrome by Ernest Bachrach

Shirley Temple

By ROBBIN COONS

Fans love Kaye mimicry which often is sparked by exaggerated hand expressions.

MOVIELAND'S BLUE RIBBON INTERVIEW with Danny Kaye

A Movieland Exclusive! Any interview with Danny Kaye has to be informal, but when the Technicolor Kid writes in his own comments—get set for laughs!

The camera catches Danny Kaye in a moment of serious conversation with author Robbin Coons.

Even Thurston Hall laughs at Danny in this scene from "The Secret Life of Walter Mitty."

"I've heard better music" says Harry James. Danny tries out a trumpet during a CBS show.

Much of Danny's success has been credited to his writer-wife, brilliant Sylvia Fine.

★ Danny Kaye was sunning himself outside his sound stage. A car drove by, at the snail's pace dictated by congested studio streets, and halted briefly while the traffic ahead cleared. In the front seat sat a beautiful blonde, actress Hillary Brooke.

· Fingernails Only -
Remember its Technicolor

At the instant Miss Brooke happened to glance Danny's way, he impishly stuck out his tongue at her. She laughed, just as you would. Danny strolled over.

"You're from Brooklyn, aren't you?" he asked.

"Why, yes," she said. "How did you know?"

"I just knew," he said as the car pulled away. "I just knew there was an 'impathy' between us."

There is also an "impathy"—Danny's coined word for "impish sympathy"—between Kaye, the lean, lithe six-footer with the blond mop-top, and a whole tired world. Between Kaye and an audience of one, or an audience of millions.

This "impathy" is sparked by a lightning-swift mind and a hingeless tongue, a phenomenal sense of comedy and pathos—and a brilliant small woman named Sylvia. The combination of these has produced the entertainment dynamo that is Danny Kaye, the kid from Brooklyn.

It is hard to imagine a man who would be more miserable if marooned on a desert island.

How about Errol Flynn?

In such a plight it is highly probable that before too long Danny would take effective steps against frustration. The rescue party, granted one eventually arrived, would find the island's population of monkeys, macaws and parakeets packed into a Kaye-built theater and rolling in the sandy isles.

Fantastic? So is Danny Kaye.

Many actors are amenable to personal appearances at benefits, and some are even eager to perform. One of the great annual shows in this vicinity is sponsored by the Los Angeles police force. Danny, of course, appeared this year with the usual knockout results.

I'm no fool

"But that Kaye," as another actor remarked, "isn't satisfied. No. He goes back two more nights, of his own accord, and gives like a kid at his first audition."

You could call this "hammy"—but only if you didn't understand Danny. Kaye is a professional man. He is the consummate entertainer, the quintessence of showmanship. Kaye gives, and the audience gives back, drawing more from Kaye, which draws more from the audience—an endless "chain reaction." Call it "impathy."

Danny misses it when he is making movies. That impersonal lens short-circuits the electric current that runs between Kaye and a live audience.

This explains why a Kaye set is never closed and in fact usually welcomes visitors. Danny

One of them might
have a house to rent

(*Continued on page* 100)

Eye-opener for Signe Hasso each morning is a quick cup of coffee brewed Swedish-style.

What it's like to be a BACHELOR GIRL in Hollywood

By Inga Arvad

Signe limbers up in this fashion daily; note her boys' flannel pajamas, size 10!

Signe Hasso's life is typical of bachelor girls everywhere—with a dash more of glamor!

★Signe Hasso is a bachelor girl by choice. In the midst of Hollywood's glamor, its merry whirl of parties, its endless romances, its premieres, Miss Hasso — one of filmdom's most promising and prettiest foreign importations—leads a starkly quiet life, following a routine that would frighten most career girls right out of their white collars.

In her massive, Spanish-style house built on the side of a hill, Signe lives and works hard, seldom entertaining, seldom dating. She has made six pictures within the last year which explains pretty much why she hasn't time for outside activities. One of the most conscientious people in the world, she throws herself into each new role with inten-

Signe indulges in a typical bachelor-girl custom: dines on left-overs right from refrigerator shelves.

A charming hostess, Miss Hasso prefers candlelight when she serves her excellent Smorgasbord dinners.

Living alone means doing one's own work, but even when it's car trouble, Signe doesn't mind.

BACHELOR GIRL

(CONTINUED)

sity, shutting off all other ideas and plans. Not for nothing did she train at the Royal Dramatic School of Arts in Stockholm where discipline is great. Acting for Signe is an all-consuming career but she doesn't begrudge it a minute of her time. Her daily pattern of life is so rigid that it makes being a bachelor girl in Hollywood sound very taxing, but Signe loves it!

Signe's up every morning at five o'clock; she exercises and breakfasts and cleans around the house a bit. Sometimes she takes a quick bicycle trip around the neighborhood, or she'll hike a bit in the hills around her lovely home. Then she's off to the studio (Signe freelances—she's just finished "Scandal in Paris," and her present assignment is "Where There's Hope" with Bob Hope). Home again in the late afternoon, she gardens or works around her house again, polishing the dozens of brass lamps and candlesticks she has everywhere in her peasant-style rooms. She goes to bed by 10 o'clock every night, except on Saturday evenings when friends may drop in for some of her delicious Smorgasbord. Incidentally, her best friends are Ingrid (*Continued on page* 68)

"Talent unlimited" is the term for Signe. Next to acting she likes to paint; she is also quite a talented poetess.

Beside her grandmother's spinning wheel which she brought from Stockholm, Signe Hasso plays a bedtime song to herself.

Handsome Bill Carter is soft-spoken and slow-acting but besides being in movies, he successfully operates three business ventures.

By LEN SIMPSON

Bright WILLIAM CARTER

Bill and Catherine are an unforgettable

Stardom requires personality, talent and determination: William Carter has all three

★ There's a big, handsome, lazy-looking, soft-spoken guy out Hollywood way who in his own quiet manner during the past few months has taken the town by storm. He's known in some circles as one of the most successful real estate operators around Beverly Hills. Others recognize him as one of the owners of a classy haberdashery. Feminine followers recently have been throwing their patronage to his cosmetics business.

On the side—believe it or not—he's half of what Producer-Director Frank Borzage decrees to be the hottest romantic team in (*Continued on page* 96)

By FREDDA DUDLEY

Forecast for CATHERINE McLEOD

romantic team in "I've Always Loved You."

Catherine McLeod read motion picture fan magazines for rules to succeed as an actress, won a screen contract by following them.

She's been starry-eyed about the movies for years— now Catherine's a star herself

★ If you have seen Frank Borzage's superb production, "I've Always Loved You," you are undoubtedly burning with curiosity about the piano-playing heroine of the picture.

Her name is Catherine McLeod, and her surname is pronounced as if she floated in the sky and were spelled "McCloud." She was born in Santa Monica, California, which is just thisaway from Hollywood, and she grew up in Alhambra, California, which is just thataway from Hollywood. Then, for her senior year in high school, she went to Dallas, Texas, where she remained for four *(Continued on page* 98)

Paulette loves to travel by plane but depends on her jaunty little bantam car to get to airports.

Off for London and Paris! Paulette's cautious secretary checks reservations just to be sure.

Keeping up with

In Germany, 15,000 U. S. soldiers cheered glamor visitor Goddard, asked for poses like this one.

Miss Goddard whirls off
to London and Paris and stops to
see "our boys" in Germany

Paulette

In her big bonnet, Miss Goddard was a pretty picture as she pedaled through Paris streets.

By CHARLOTTE KAY

Although Army officers escorted Paulette on her tour of Germany, she devoted her time to G-I's.

★ Paulette Goddard has been at it again, which should surprise no one.

In the same casual fashion you or I might drive a couple of hundred miles to visit Aunt Maud over the week-end, Paulette recently popped across an ocean for a quick trip to Paris and London. She was gone exactly one month.

What happened to her in that month, however, would not happen to you or me in a lifetime. Nor did it all happen to her just because she is an important movie star; it happened basically because Paulette is Paulette with that energetic quality so peculiarly hers alone.

The unexpected jaunt into Germany was pure Goddard. Certain business matters, among them the signing of a contract to star in Alexander Korda's production of "The True Story of Carmen" next year, occupied much of Paulette's time and attention in London. But she had planned that the second half of her holiday was to be devoted solely to fun—five days of shows, shindigs and shopping in Paris, and five days of rest and relaxation at Monte Carlo. She had earned the fun after the rigorous work of making "Kitty" and "Suddenly It's Spring," and she needed the rest before starting the C. B. DeMille picture, "The Unconquered" with Gary Cooper immediately upon her return to Hollywood.

If you know Paulette well (or even slightly) you soon learn that anything scheduled is as inviolable with her as her solemn word or a railroad timetable. It was nothing less than a miracle, therefore, when she suddenly bluepenciled the entire section marked "Monte Carlo" on her self-made schedule, and headed for Germany instead. There had to be a reason, and a darned good one.

There was.

On the fifth day of her stay in Paris she learned by accident that no entertainer had visited the American occupation troops in Germany since the end of the war. Whereupon she volunteered her services as an entertainer for the remaining 5 days of her holiday.

"Delighted!" the word came back to Paulette. "But you will have to pay your own expenses."

"Okay by me," Paulette answered. "Just tell me where to (*Continued on page 74*)

the kiss of temptation

1

3

Egypt provides exotic setting for flaming love scenes between Charles Korvin and Merle Oberon

★ Torrid is the word for the love scenes between sloe-eyed Merle Oberon and handsome Charles Korvin in International's new picture "Temptation." The four scenes on this page give a hint of the tempestuous wooing that goes on when Korvin, playing the role of Mahmoud Baroudi, a gentleman blackmailer, meets up with Merle Oberon as Ruby, a bored wife.

Ruby's husband, Nigel Armine, (George Brent) spends most of his time trying to exhume a Pharaoh's tomb. While he's away, Ruby goes to Baroudi's house to relieve him of a friend's love letters. In the battle of wits that follows, Ruby and Baroudi are fascinated by one another. The friend's love letters go into Baroudi's fireplace, and Ruby goes into his arms.

2

4

GUY LOVES

COFFEE COUNTER
COUNTER

uy's practicing up on being a helpful husband. Here he lends Gail a hand with the marketing.

A quiet evening at home is fun for Gail and Guy. Here they enjoy a

GAIL

By MARCIA DAUGHTREY

"That's not the way they're peeled in the Navy," smiles Guy. But he doesn't care. Anything Gail does suits him to a "T."

snack and listen to their favorite albums of music.

There is a gay sound of wedding bells to the romance of Gail Russell and Guy Madison

★ This is a love story—the most perfect possible love story. The chief protagonists in our love lyric are Gail Russell and Guy Madison, who by the time you read this will probably be Mr. and Mrs.

The Russell-Madison romance began approximately a year ago when they were introduced by Lester Luther, drama coach at Paramount. All things considered, it was quite a prosaic meeting. Mr. Luther and Guy were entering the studio as Gail was leaving, after having spent the day working on "Our Hearts Were Growing Up." After having made the introductions, Mr. Luther, accompanied by Guy, took Gail to her car.

Gail had seen Guy in *(Continued on page* 84)

Hollywood

By KAY PROCTOR

Off to a fresh start, Peggy Cummins will be seen in "The Late George Apley," with Charles Russell.

Screen make-up isn't new to Peggy. She was a British movie actress before coming to the U. S.

Peggy's not a social butterfly but enjoys evenings at home when she can catch up on reading.

Peggy, Richard Ney and (left) director Joe Mankiewicz talk over a scene before the cameras start rolling again.

Three disappointments might discourage another actress, but Peggy Cummins is determined to succeed!

For the first time, Peggy Cummins reveals how she felt about losing the "Forever Amber" role

Heartbreak

★ Tiny Peggy Cummins may look as fragile as a fine Dresden figurine, but she has the kind of rugged courage which the entire movie world salutes.

Witness, in proof, how she has taken as devastating a blow to heart and pride as Hollywood has dealt any innocent victim in many a moon. Though her private world and fondest dreams crashed headlong around her overnight, inescapably exposing her to gossip, humiliation and loss of face, Peggy came up smiling and unembittered. Genuinely she bears no grudge toward Hollywood or the caprice of fate which brought it about. Instead of griping and howling "I wuz robbed!" as might well have been expected, she almost seems to say "Thank you!" by her gracious manner for the outright kick in the face.

I'm speaking, of course, about the "Forever Amber" deal and the summary cost to her of seemingly being booted out of the leading role after the highly touted picture of the famous novel had been in production several weeks. That cost is best epitomized perhaps in the quick switch from her erstwhile sobriquets of "Angel Child" and "Lovely Devil" (bestowed on her in tribute to her mutable appearance) to her current name of "Heartbreak Girl."

Breaking hearts is nothing new for Hollywood. It has happened before and will happen again. The exigencies of making movies, coupled with the imperatives of publicity and the human factor, make it as inevitable as it is regrettable. But seldom has the job been done in such a spectacular fashion as happened to elfin Peggy. Comparable only in scope of shock would have been a last minute yanking of Vivien Leigh as (*Continued on page* 92)

Crooner Perry Como tries out a new tune on one of his severest critics, his little six-year-old son, Ronnie.

Between shows at New York's Paramount theater, where she broke attendance records, Dinah Shore took time off to make some new records for Columbia

WORDS OF MUSIC

By JILL WARREN

The latest news about your disc favorites, as rounded up by *Movieland's* gal-about-music

★ Well, my Hollywood summer is behind me, and I'm back in the big apple, New York, where I've been snooping around for musical news for you. There's lots of it this month.

United Artists is making a super-special picture called "Carnegie Hall," which will trace the history of the famous auditorium. The producers have lined up a tremendous cast of all-time great names in music. On the longhair side they have signed Lily Pons, Artur Rubinstein, Jascha Heifitz, Rise Stevens, Bruno Walter, Leopold Stokowski, Walter Damrosch, Ezio Pinza and Jan Peerce, to say nothing of the New York Philharmonic Orchestra, the Boston Symphony and the Vatican choir.

The popular music chores will be handled by Benny Goodman, Vaughn Monroe, Paul Whiteman, Harry James, Woody Herman and their orchestras, with the probability that more swing names will be added, especially those who have done jazz concerts, etc., in Carnegie Hall. The producers plan to use the actual stage of the famous hall, where the acoustics are considered to be perfect.

The Glenn Miller movie is definitely off the production schedule, at least for the time being. It seems there were too many difficulties in regards to getting studio space and finding a suitable actor to play the Miller role. (*Continued on page* 76)

"Be Lovelier Tonight!"

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Note special design of Meds applicators. Firm, smooth, easy to use, completely disposable.

BACHELOR GIRL

(Continued from page 55)

Bergman and her husband, Dr. Peter Lindstrom. She knew them both in Sweden before they came to this country.

Dates? Thirty-one year old Signe could have them by the score. Invitations clutter her mailbox, but she turns most of them down. Producer David Lewis is her most frequent dinner date but she absolutely refuses to commit herself on the subject of romance. (Signe was married in Sweden to Henry Hasso, an engineer but was divorced from him in 1940 after she had come to this country.)

Born in Stockholm August 15, 1915, Signe received an early opportunity to enter the world of dramatics. One day the phone rang in Signe's home and the manager of the Royal Dramatic School and Theater asked for the girl who wanted to act. Signe's mother said there must be some mistake; she had two daughters but neither of them had expressed a desire to go on the stage. The manager insisted that he had the right number so Signe and her sister flipped a coin to see which one of them would go for an interview. Twelve-year old Signe won and thereby began a career. Her outstanding success came at the age of 19 when she played the title role in Schiller's "Mary, Queen of Scots." She was then the youngest actress in Sweden ever to interpret the role.

In Europe Signe made so many silent films that she can't remember them all. Some of them were produced in Sweden, some in Norway, Austria and Finland. She speaks Swedish, German, Norwegian and some French. She learned to speak English by reading Louella Parsons aloud to her companion and intimate friend, Jane Cavendish, over breakfast coffee.

Signe was brought to the United States by RKO. Under contract there a year, she made no pictures. After a year of waiting she was signed by MGM, made her first picture in this country for them—"Assignment in Brittany."

Most of Hollywood's bachelor girls are notoriously beautiful and Signe is no exception. She has hazel eyes, red hair, a flawless complexion and about 108 pounds worth of boundless vitality. She can't bear to be still for a moment. If she isn't acting, she's decorating her house, or painting. An excellent artist, she is bashful about showing her work to friends. The first picture she ever made started out to be a replica of her grandmother's old spinning wheel but it got so involved that it ended up as the figure of a buxom negro woman. In the right mood, Signe can turn out beautiful poetry, a talent she inherited from her writer-painter mother.

Bachelor girl though she is, and well able to take care of herself, Signe is able to look and behave with such helpless, feminine charm that every man she meets wants to protect her. Some of them should see her diving into the engine of her car when the motor starts missing!

Although she has twice won Sweden's equivalent of America's Academy Award, Signe Hasso is one of the least self-centered actresses in existence. Many times she will happen into a group of friends who are hot in an amateur discussion about Ibsen's plays. Signe, who has played almost every one of Ibsen's leading ladies, will sit by and listen intently to everything that is said as though she were learning something for the first time. She has a sunny disposition and seldom leaves a party or gathering without having made some one a little happier with a kind remark or a flash of her beautiful smile.

What advantages does Signe have by being a bachelor girl in Hollywood? Well, she can get up when she wants; go where she feels like; choose her own friends, give parties when she thinks it suitable. She runs her home to please herself and can lock the front door and take the phone off the hook whenever the mood to be all by herself strikes her.

When Signe bought her house a year and a half ago, friends shook their heads and asked: "What does she want with that big, old-fashioned tomb?" Today, the same critics bow in admiration. Signe has a knack for interior decoration.

All the walls are mustard green, matched with mustard green rugs and drapes. She loves primary colors and so there's plenty of vivid red and blue about. Her furniture was made by a Czechoslovakian woodcarver and is "elegant peasant style," she says. Old-fashioned oil lamps and candles provide light for the house and there are pieces of brass everywhere. She made curtains herself from material which cost 35 cents a yard and a lot of the furniture she collected in antique shops and painted up and furbished herself.

Although she has a housekeeper, Signe insists on doing a great part of the work and almost all of the cooking herself.

"Ooh, how I love to cook," she says. She likes to eat, too. Breakfast is usually the time when she splurges—she'll have cheese, toast with plenty of sweet butter if she can get it, two large cups of coffee and any leftovers she can find in the refrigerator, whether it's salmon salad, tomato aspic or cold canapes.

One of Hollywood's best-dressed young stars, Signe seldom wears anything but black. She is also apt to be dressed to the hilt in high fashion clothes, or in slacks. Witty, she has a gay little way of cracking jokes. Her English has only the faintest accent, although she never had a lesson in it.

If Signe had her own way, she says she would play nothing except the part of a tart or a saint. This, better than anything else, typifies Hasso who knows no middletones. Everything is very wonderful or very dreadful with her. She can do nothing in a small way . . . even when she takes a bubble bath, she uses eight times the prescribed amount, almost disappears in the white froth that results!

Maybe that is why Signe is a Hollywood bachelor girl. It's such a relief to make up your own mind about what you want and then do it!

The End

Coming Next Month

Ruth Warrick, soon to be seen in "Swell Guy," tells the *Problems of a Hollywood Divorcee.*

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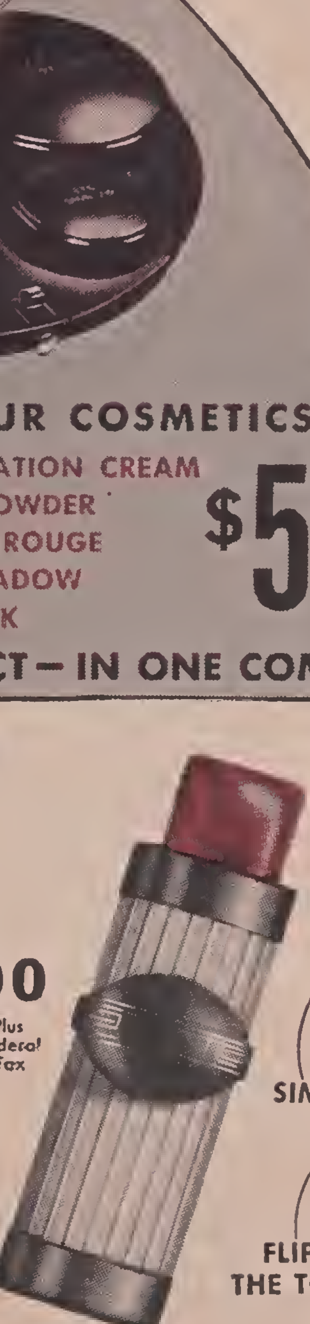

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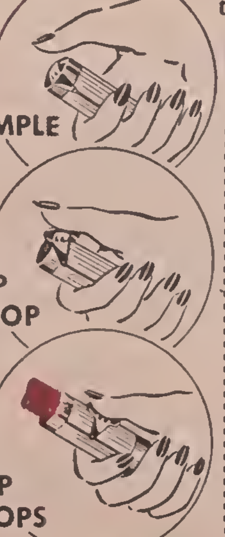

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THE TRUTH ABOUT DANE CLARK

(Continued from page 45)

important to him; he likes his friends around.

He can be "sent" by the boogie-woogie piano of Count Basie, at the same time collecting classical piano recordings like a true long-hair or he will rush savagely to the defense of "the greatest living pianist," Vladimir Horowitz.

His collection of records looks like the side wall at the local music shop. These cherished possessions, he happily admits, are the gifts of a favorite fan who, having read somewhere of his passion for piano (his wife, the former Margot Yoder, was a concert pianist), has been bombarding him with choice albums for months.

He looks like an easy-going young man, yet he worries incessantly over the most routine matters. He is a firm believer in "easy does it," yet he has always had to fight hard for everything he wanted out of life.

He set his heart on law school but almost ruined his health first with an overdose of professional football, baseball and boxing to earn the tuition. He was overpoweringly proud of his law degree until his graduation when the depression put him out of business before he started.

He took up acting—a profession he thought little of and knew nothing about—on a dare. He struggled like a wildman to make good. When the stage finally recognized him he turned his talents to radio. Radio turned its head the other way. To get even he stowed his greasepaint, pulled out his typewriter and became a writer. He turned out a series of good, hair-raising whodunits, into each one of which he planted a substantial character tailored to fit Dane Clark. The scripts sold with the proviso that he play the parts. Once on the air he didn't want to get off. But Hollywood pastures looked greener.

Cracking a studio offered obstacles, too, and by the time he'd finally scribbled his name onto a Warner Bros. contract, he was an old hand with hurdles. Good steeplechase material.

An intelligent guy who laughs at superstition, he nevertheless drove his old Ford for good luck until the axles came off for the umpteenth and last time. Although he's a non-sentimentalist, he offered to let his wife plant the car with ivy as a lawn decoration, "just to keep it around for old-time's sake."

He's the one guy who proves, in reverse, the fallacy of axioms like "You can take the boy out of the country, but you can't take the country out of the boy." Brooklyn-born, as citified as an elevated, he is today one of the landed gentry who talks in terms of acreage, and who, but for the gnarled walking stick, might well be an English squire.

This role obviously does not fit him, but he wears it well. He is quick to admit the part was thrust upon him by a churlish Fate who, not content with evicting most of his friends, hurled Margot and him out of their former manse, just for good measure. Convinced of the hopelessness of finding another rentable house, Dane traipsed the country around Hollywood until he found a couple of acres atop a knoll overlooking some new ranches, the extremities of Sunset Boulevard, and ultimately the Pacific Ocean.

Taking over, Dane and Margot moved into a small stone shelter in the middle of the property, intent on converting it into the guest wing of their house-to-be. They moved in while men and bulldozers worked around them clearing the scrub from the place.

Other men came in and made a portion of the stone rooms livable. Carpenters arrived to map out plans for expansion of the midget unit, knocked out doors and windows, and left Margot with a case of perpetual goose bumps during last winter's stormiest period. They ripped off the roof as a parting gesture.

Their shelter is fine as temporary housing—better than a park bench—but Dane isn't mooning over the day they'll be able to put up the rest of the house—he's **working** and planning for that day.

Not a sentimentalist, Dane nevertheless will sit down and talk about his fans by the hour. He likes them. He's as interested in them as they are in him.

Dane's no softy, yet he'll spend a good hour telling you about what happened during his recent New York personal appearance. "The nicest thing that ever happened to me," he says. "One of the high points in my life."

The usual gang of kid-fans gathered at the Strand stage door to see him. They brought him gifts and shrieked for his autograph. He gave them the usual business—the smile, the wave, the word of greeting. Then he went inside to his dressing room. He could still hear them calling him. He was a little annoyed, but he thought he'd better see them—after all, they'd been waiting around for hours. He invited them backstage for a coke party. He talked with them, answered their questions.

They came back the next day, and the next. He got really friendly with them. The morning of his last show they showed up at nine. It was pouring rain. There weren't enough umbrellas or coats or galoshes to go around. They were really getting soggy by the time Dane tried to break it up, to make them go home. But they kept hanging around, and finally they started singing to him. One hundred and fifty piping voices swinging out the latest tunes. Then they sang personal lyrics, lyrics about Dane and his career and his personal life. He thought they'd gone nuts. He laughed at them. "They're crazy!" he told himself. But they kept hanging around. Finally it dawned on him—crazy or not, those kids were his friends paying sincere tribute to him. He sang with them. Finally, around ten that night, when they were still standing around in the rain waiting for a last look at him, he sat down and bawled.

"So I'm a jerk," he says. "But those kids were paying me the greatest compliment of my life. I don't care if the same thing **has** happened to other people—Van Johnson, Sinatra, and those guys—don't care **who** else it happened to—it happened to **me**, that's what counts!"

As far as his friends are concerned, labels be hanged—Dane Clark's a real guy—and **that's** what counts!

The End

Can You Answer
"What Hollywood Wants to Know?"
Turn to page 6 for this unusual *Movieland* quiz.

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what do you want to know about *Van Johnson?*

That wry grin and plaid shirt are part of Van's tremendous appeal. His next pic: "High Barbaree."

Here's your chance to ask Van Johnson a **direct** question and get a **personal** answer. Hollywood's most popular male star is going to be interviewed for a MOVIELAND story made up from questions submitted by you.

Write down the question you'd like to have Van answer, then send your query on to MOVIELAND. We'll select an assorted twenty-four questions from all inquiries and send them on to Van who has promised to answer them **if** the questions are suitable for answering.

MOVIELAND will pay one dollar ($1) for each question accepted for publication. Each contestant should ask ONE question only.

1. Direct your question (preferably printed or typewritten) to the MOVIELAND QUESTION BOX. Naturally we'll eliminate such obvious, easy things as questions concerning his height, his weight, the color of his eyes, etc. Such statistical information will be contributed by the editor, and published with each set of questions and answers.
2. Selection of the 24 best questions will be made by the QUESTION BOX judges, and with a view to contributing interesting or important information about the star who's being question-interviewed. Alternates will be offered Van, however, if there are questions submitted which he would prefer not to answer.
3. Each question submitted by a reader must be accompanied by the QUESTION BOX coupon giving name and address.
4. If you've a candidate in mind for the next 24 DOLLAR QUESTIONS "witness," signify your nomination in the space provided on the coupon.
5. Official closing date for the Van Johnson QUESTION BOX will be midnight, October 10, 1946. Entries received with a postmark later than October 10 will not qualify. All questions submitted will become the property of Movieland.

MOVIELAND'S QUESTION BOX

Movieland,
9126 Sunset Blvd.,
Hollywood 46, Calif.

Name..

Address..

City..

Next Witness..

ADVICE FOR BAD SKIN

Stop Worrying Now About Pimples, Blackheads And Other Externally Caused Skin Troubles

JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born *just like you* with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life — dates, romance, popularity, social and business success — only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—take my word for it! — no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become infected and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, *un*beautiful skin that makes you want to hide your face.

A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment it needs and watch those skin blemishes go away.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an antiseptic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too — *in fact, your money will be refunded if it doesn't.* Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. M23, New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it! — the treatment must work for *you*, or it doesn't cost you a cent.

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Susan Sanford's new "Cotton Charmer" brings Florida's glamour right into your home. You'll be fetchingly feminine in this slenderizing, button-front style—so easy to get into—easy to launder. Opens flat for ironing. Cheerful, color-fast flower print crisply edged with white lace.

Think of your saving, too, when you order direct from Florida Fashions. Save even more . . . order two dresses—any two sizes or colors—for five dollars.

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Full satisfaction or money back

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SANFORD 2, FLORIDA

Please send C.O.D........................"Cotton Charmers" at $2.60 (2 for $5.00) plus postage. I may return purchase within ten days for full refund if not satisfied. *(If you enclose purchase price, we'll pay the postage—same refund privilege.)*

Circle color: RED FLORAL
BLUE FLORAL

Circle size: 14, 16, 18, 20, 40, 42

Name ....

Address..

City.................................. Zone.........

State..

KEEPING UP WITH PAULETTE

(Continued from page 59)

go and how to get there."

The "where" proved to be Occupation Headquarters at Frankfort and a plane was recommended as the fastest way of reaching them. Paulette packed her duds and caught the first plane.

'I didn't have a regular show prepared, of course, so the only thing I could do in the way of entertaining the troops was to eat with them, dance with them, and wear my prettiest clothes," she explained. "It was better that way, actually; when I made that USO tour through the Pacific theater of war just before Japan's surrender there was sort of a wall between us. Being up on a stage made the appearance an impersonal one at best, and I never could explain to the men (who never could understand it) why we had to dash away on a split-second schedule to make another appearance at another camp hundreds of miles away."

Paulette made it a point to look her glamorous best at every appearance. She took fifteen changes with her—all her new Paris clothes, plus the slickest numbers from her Valentina wardrobe which had startled Paris into "ohs" and "ahs" of envy—and wore a different hip-smooth, decolleté evening gown every night. Maybe you think those homesick American guys didn't love those clothes and Paulette in them!

Characteristically, Paulette insisted upon another point at the very outset of her visit to the troops. Because of her limited time, she wanted to be 100% a G.I. guest, which meant no hobnobbing, dining or cocktailing with the brass hats. What's more, she made it stick! With the exception of one introductory cocktail party given by an officer, Paulette spent every moment of her time with G.I. Joe and his pals.

It was a rugged grind. With Frankfort as her base she motored each day to 5 different towns within a radius of 200 miles, and visited some 15,000 men and women in their messhalls, recreation quarters, and hospitals. Hour after hour she laughed, kidded, listened to confidences, and answered questions. She was a gay breath from home—and she wowed 'em!

Paulette brought back this painting by Picasso from Paris to add to her collection.

"They wowed me a lot more," Paulette said. "We've been hearing and reading a lot about the 'bad behavior' of our troops in Germany these days, but I want to tell you I didn't see or meet a single one who wasn't charming, sweet, and beautifully behaved."

Personal headquarters for her was one of the 20 guest rooms at Victory House in Königstein, formerly a Rothschild summer palace but now used as a temporary V.I.P. (Very Important People) residence for visiting generals and such.

One unexpected pleasure was meeting her ex-stepson, Sidney Chaplin, who is with the army occupation forces. Glad to grant her request to see him, the commanding officer dispatched a jeep to fetch Sidney from his post 200 miles away, and goggle-eyed indeed were young Chaplin's G.I. buddies when the order "Paulette Goddard wants to see you" was announced. Sidney accompanied Paulette on two days of her tour and was glad to call it quits for the comparatively easier life of a soldier! As he said, a soldier at least gets **some** sleep.

Paulette made a date with the G.I.'s to return for 3 weeks next spring when she goes to London to make the Korda picture. Knowing Paulette, she'll be there, and so will the pretty starlets she promised to bring with her.

It was on Sunday, May 12, Paulette left New York for England by clipper. Arrived in London in time for Monday lunch, she started arranging her forthcoming schedule in typical fashion by engaging a tutor and having her daily French lesson by nightfall. Lessons and self improvement are a mania with her, and of late she has been concentrating on French.

"I had the last laugh on those friends in Hollywood who used to kid me about my daily French lessons however," Paulette revealed. "When I got to Paris I gave all my interviews and did several broadcasts in French. No one seemed to think it any accomplishment at all; it was taken for granted that everyone in Hollywood spoke good French."

It was Paulette's first visit to England, and she said it was like walking through the pages of a favorite historical novel to see all the mentally-familiar scenes and places. Since she likes to walk, and twilight lasts well past 10 p.m. in London, she managed to cover a lot of ground daily in old fashioned sightseeing. She also visited art galleries at the drop of a hat (her own collection of moderns is impressive), spent a little time in the British movie studios, saw several London shows, and visited the House of Lords as the guest of the Lord Chancellor's wife, Lady Jowett.

For purely personal reasons, the highlight of Paulette's London stay was an evening at the little French Club, a favorite gathering spot of former war correspondents. It was her wedding anniversary (May 21, 1944 was the date she married Burgess Meredih) and Burgess had telephoned her about the way he hoped she would celebrate the occasion. In the French Club, he said, was a magnum of champagne on which he had written his name a year ago with the promise of his return to drink it. Would Paulette please open that bottle and drink a toast to their happiness?

Paulette would—and did. The evening proved to be more than she bargained for, however, when three hundred of Burgess'

Paulette shows one of the many Paris gowns she bought during her recent trip to Europe.

most "intimate friends" unexpectedly turned up to help her celebrate!

It was quite true, Paulette said, that she quipped "Hi, taxi, take me to Paris!" when she engaged a taxi plane to fly her to Paris 1 hr. and 40 min. away. It was NOT true, however, that she wore bright red shoes and stockings on Parisian boulevards as was reported; the French reporters, agog over the dashing red outfit Valentina whipped up for her in New York, simply thought it made a better story that way.

"Just like homefolks," Paulette explained with a gay little laugh.

Paris was fun. She shopped. She saw some new revues. She bought a new Picasso (a chocolate pitcher in browns and whites which was her anniversary present from Burgess), and stood in line with thousands of Frenchmen (2500 of them in line at one time) to see the collection at the Tuilleries of the famous jewels and paintings which had been looted from private homes by the Germans. She saw the new offerings of the famous fashion designers, and discovered they were as impressed with her American clothes as she was intrigued by the French creations. She noticed too that most of the French working girls had adopted the no-hat and long full bob of the American bobby-soxers. "They've been peeking in the movie magazines," she explained. And she got a little weary of Paris In The Spring; it rained all day every day, a good wet rain.

After Paris came the jaunt into Germany and thence home, via the Constellation, with a quick stop for midnight "breakfast" in Shannon, Ireland. There a newspaper man recognized her and proudly reported he recently had seen one of her movies. It turned out to be "The Cat and the Canary," the first picture she made for Paramount back in 1941.

Peoples and countries naturally differ in languages and little customs, but in retrospect the people of England, France and America in 1946 seem surprisingly the same to Paulette, now that she is home again. Looking back, she remembers only one sharp difference.

"In New York people stand in line to see a movie," she said. "In Paris they stand in line to see an art exhibit. In London they stand patiently in line for hours just to get something to eat."

The End

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Made specially for babies—ready-to-serve, rich in added iron and B complex vitamins

Back in Grandma's time, a popular food for babies was a gruel made from just plain barley.

Now, after three years experimental work in laboratories and infant clinics, Gerber's brings you this new Barley Cereal with all the improvements that modern nutritional research brings to raising happy, healthy babies. 1. Low in crude fibre, mixes creamy smooth for easy digestion. 2. Rich in added iron and B complex vitamins needed by most babies. 3. Made to taste extra good. 4. Pre-cooked and ready to serve—mix right in baby's dish by adding milk or formula.

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Now that Barley Cereal has joined Gerber's Cereal Food and Gerber's Strained Oatmeal, you can offer your baby *more* variety. For many mothers will tell you that serving these cereals turnabout has a good effect on baby's appetite. The new Gerber's Barley Cereal comes in the half-pound yellow package with "America's Best-Known Baby" on the label.

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19 kinds of Strained Foods, 9 kinds of Chopped Foods, 3 special Baby Cereals.

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My baby is now..........months old; please send me samples of Gerber's Cereal Food, Gerber's Strained Oatmeal and Gerber's Barley Cereal.

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WORDS OF MUSIC

(Continued from page 66)

On the other hand, "The Fabulous Dorseys," the film on Tommy's and Jimmy's careers, is coming right along. However, rumor has it that there is a little trouble behind the scenes. It seems that Tommy wanted Bing Crosby to appear in the picture and Bing refused, so Tommy retaliated by saying he would play no songs which were published by the music firm in which Crosby is a partner. Tommy also wanted Frank Sinatra for a spot in the picture, but Frank said no (shades of his old feud with T. D.?), so now Tommy has boycotted any songs from Frank's music publishing firm. On the brighter side, however, is the announcement that Bob Eberly and Helen O'Connell will appear in the picture, singing their famous "Green Eyes" duet, which they used to do with Jimmy Dorsey's band.

Andy Russell's option was picked up by the "Hit Parade" program and he will do his numbers each Saturday night from Hollywood, which will cost the sponsors a few thousand dollars extra because of line charges. Incidentally, Andy may nab the romantic singing lead in the "Copacabana" picture, opposite Jane Powell.

WHAT'S BRISK ON THE DISC:
COLUMBIA:

The sensational new Elliot Lawrence band makes another jump up the popularity ladder with their record. It's "You Broke The Only Heart That Ever Loved You" and "Five O'Clock Shadow." On the first side Elliot features his vocalists, Jack Hunter and Rosaline Patton, and of course his fine piano. The "Shadow" thing is a good jump instrumental, composed by Lawrence.

Frank Sinatra has a new coupling in "The Things We Did Last Summer," a sentimental ballad, and the rhythm novelty, "The Coffee Song." Not so many strings as usual on the ballad, and the "Coffee" tune is done in an up tempo.

"Everybody Loves My Baby, My Baby" and "Just The Other Day" are given the Gene Krupa treatment, with Buddy Stewart singing the first tune and Carolyn Grey the second. Charlie Ventura is also in for some good tenor sax work.

Benny Goodman features his fine male vocalist, Art Lund, on his newest release, "Pity The Poor Lobster" and "Love Doesn't Grow On Trees."

Dinah Shore has waxed the oldie, "I May Be Wrong But I Think You're Wonderful," backed up by "Who'll Buy My Violets?" This is an adaptation of an old French song called "La Violetera," and Dinah sings part of it in French.

Buddy Clark is the newest crooner to be signed by Columbia and he does a good job on his first record, "I Knew I'd Fall In Love Tonight" and "All By Myself." Orchestral accompaniment is by Mitchell Ayres.

"On The Boardwalk" and "You Make Me Feel So Young" are done in the smooth style of The Charioteers. The trumpet solos are by Buck Clayton.

Les Brown and the Band of Renown give us "My Serenade," a romantic ballad sung by Jack Haskell, and "The Best Man," a rhythm ditty done excellently by Butch Stone.

Harry James, the Music Makers and Buddy Di Vito join talents for the love song, "Why Does It Get So Late So Early" and on the reverse side the boys really break out instrumentally on "The Beaumont Ride." The title of this one was taken from Harry's home town, Beaumont, Texas.

DECCA:

Bing Crosby has a new partner on wax, this time none other than Jascha Heifitz. With Victor Young's orchestra they have recorded "Lullaby," from the opera "Jocelyn," and "Where My Caravan Has Rested."

Jimmy Dorsey and his orchestra are present with "If I'm Lucky," from the picture of the same name, sung by Bob Carroll, and "One More Kiss," with a Dee Parker vocal.

Evelyn Knight's smooth singing style is heard to particular advantage on her new platter, "Passe" and "Land Of Dreams." "Passe" is the beautiful French ballad which Jean Sablon introduced in this country.

The Andrews Sisters and Eddie Heywood and his orchestra are a solid combine on "The House of Blue Lights," which they do in the jive manner, and a new novelty, "A Man Is A Brother To A Mule."

From the Twentieth Century-Fox picture "Three Little Girls In Blue," Helen Forrest has chosen "Somewhere In the Night," the hit ballad, and "I Like Mike." She gets good vocal assistance from the Chickadees.

If you're in an educational mood, you'll want these two new albums. First there's "Tales of the Olympian Gods," adaptations of Greek myths, with Ronald Colman as the narrator. Then Ingrid Bergman, in her first appearance on record, tells the story of "The Pied Piper of Hamelin," adapted from the poem by Robert Browning. Victor Young does the musical score for both.

Here's another album, but an entirely different kind. It's Louis Jordan and His Tympany Five, with eight sides of jump stuff. Included are some of his famous hits, "Is You Is Or Is You Ain't My Baby," "I'm Gonna Move to the Outskirts of Town," and "Knock Me a Kiss."

MUSICRAFT:

"There's Nothing the Matter With Me

Jill Warren visits Louis Prima at Meadowbrook, where his band makes with pretty music.

(That a Kiss Can't Cure)" and "If I'm Lucky" are sung by Kitty Kallen, with Sonny Burke's orchestra.

Artie Shaw has waxed the Irving Berlin standard, "How Deep Is the Ocean," with Hal Derwin handling the lyric. On the flipover Artie has an instrumental, "The Hornet," which is definitely on the frantic side.

Orrin Tucker sings and plays the prairie ballad from "Duel In the Sun," "Gotta Get Me Somebody to Love." This is backed up by "It's All Over Now," with Orrin and his vocalist, Scottee Marsh, on the vocal.

Here's "Passe" again, with Phil Brito and Walter Gross' orchestra, which Phil sings with his usual charm. On the other side, Phil swings out with a cute new jump tune, "It's Not I'm Such a Wolf, It's Just You're Such a Lamb," with Sonny Burke's crew.

If you're a little rusty on your rug-cutting, you might be interested in the album, "Arthur Murray Teaches the Fox Trot." There are four records, with four tunes in two—"It's Only a Paper Moon," "Stompin' At the Savoy," "Arthur Murray Taught Me Dancing in a Hurry," and "Between the Devil and the Deep Blue Sea." Dan Seymour is the narrator, and the album also contains complete photos and diagrams.

CAPITOL:

Jo Stafford has two new ballads, with Paul Weston's arrangements and orchestra, as usual—"You Keep Coming Back Like a Song," and "The Things We Did Last Summer."

Andy Russell also does a couple of new ballads, "If You Were There," and "This Is the Night." On this latter tune, Andy uses a beguine rhythm accompaniment.

From the Betty Grable-Dick Haymes picture, "The Shocking Miss Pilgrim" comes the song Margaret Whiting does on her latest release, "For You, For Me, For Evermore." This is combined with "Passe" on the reverse. Jerry Gray did the arrangements and conducted the orchestra.

Peggy Lee and Dave Barbour, that popular husband-wife combination, are together on "Aren't You Kinda Glad," also from the "Miss Pilgrim" movie, and "It's All Over Now."

Johnny Mercer, the Pied Pipers and Paul Weston have joined forces to produce a fine album of eight sides, all old favorites—"Embraceable You," "St. Louis Blues," "I Guess I'll Have to Change My Plans," "Alexander's Rag Time Band," "Should I?" "Minding My Business," "Memphis Blues," and "One For My Baby."

VICTOR:

That popular man, Vaughn Monroe has two new ones which certainly shouldn't hurt his standing with his fans, "Aren't You Kinda Glad We Did," with Vaughn and Betty Norton on the lyrics, and "Changing My Tune," sung by the Moondreamers.

Tex Beneke and the Miller orchestra do the old novelty, "The Woodchuck Song," with the Crew Chiefs handling the musical chucking, and "Passe" with a Lillian Lane vocal.

Betty Hutton's rendition of "Walkin' Away With My Heart" should be a big hit. Betty does it in her usual style, but pulls a switch by doing some "whispering" lyrics on the second chorus. On the flipover she does "What Did You Do With That Kiss?" a tune

(Continued on page 79)

HERE IS THRILLING NEW HOPE...

DO YOU WANT LONGER HAIR?

then TRY THIS PROVEN EASY SYSTEM ON YOUR HAIR...

Helps PREVENT BRITTLE ENDS FROM BREAKING OFF

Here is thrilling new hope if you want your dry, lusterless, unruly, brittle and breaking off hair much lovelier—*longer.* Yes, hair may get longer—the scalp and hair condition being otherwise normal—if the hateful, breaking-off, dry, brittle ends can be retarded. That's why the Juelene SYSTEM is such a proven way to help your hair gain its normal beauty. You see, this wonderful SYSTEM helps relieve hair dryness that is caused by lack of natural oils. It helps soften harsh, brittle ends, thus giving your hair a chance to get longer once the breaking-off and the splitting ends have been curbed. So if your hair is dry, rough and hard to keep neat, try the easy Juelene SYSTEM for just 7 days. See if Juelene's tendency to soften harsh, difficult-to-manage hair can help your hair to become softer, silkier, more lustrous than it has been before—in just one short week! Truly you may win compliments from both men and women who admire and envy your hair in its new lovely beauty. Clip coupon!

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There is very little else that can give you more glamour and appeal than a lovelier, natural looking, curved bustline. Theatrical people and their Hollywood secrets have solved your beauty problems for you.

The new Party Peach foam rubber cups are easily sewed into your bra and give contours to your sweaters, bathing suits, dresses and evening clothes. The latest things out! They are realistic looking and washable. You must be delighted with them!

If you are not completely satisfied your money will be refunded.

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City................................. Zone No.......State........

Mark X next to method of shipping.

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HOLLYWOOD in NEW YORK

By PEG NICHOLS

★ These are exciting days in New York City. There's a promise of snow in the air, and the city that gasped its way through the hot summer months has settled itself down to a brisk fall tempo. The breezes are snappy; the days rich with just the right amount of sunshine; the evenings comfortably cool enough for New Yorkers to walk the Avenue where they can catch a glimpse of the celebrities who also are enjoying the Big Town's best-time-of-the-year.

As usual, the city is sparkling with personalities, and this month it hardly took a turn of the head to see the Jack Bennys at the Stork with society's Mrs. Vincent Astor. . . . Franchot Tone drawing stares and sighs from the diners at the Carnival. . . . Olivia DeHavilland coming out of the Plaza wearing a dreamy hat. . . . John Loder (Hedy's hubby) putting in his evening call to his glamorous missus (Hedy remained in Hollywood with the children). . . . Jeanette MacDonald and Gene Raymond looking like any of the happy couples strolling through Central Park—hand in hand. . . . Diana Lynn and her mamma, a constant twosome, window shopping with a view to trousseau shopping probably. . . . Bill "Hopalong Cassidy" Boyd throwing the customers for a loop when he appeared for dinner dolled up in cowboy suit and 10-gallon chapeau . . . Dinah Shore, in slack suit, rushing from cab to stage door at the Paramount, where she's breaking all attendance records . . . Lucille Ball holding court in the Cub room while a gang of bobby soxers gathers outside the Stork waiting for her to come out. . . .

* * *

There's lots of excitement around old Carnegie Hall where the movie "Carnegie Hall" is being filmed. The crowd that gathers around the outside seems fascinated with all the activity necessary to picture making. And, of course, there's always the chance they'll get to see stars Marsha Hunt, William Prince, Martha O'Driscoll, Felix Bressart and Frank McHugh go through their paces. New York's mayor, Wm. O'Dwyer, saw to it that the picture had the city fathers' blessings and was on hand to direct the first scene of the film. Somebody remembered that even the mayor had to have permission from the Screen Directors Guild before he could perform any directorial activities—but he got the okay and the picture started on schedule.

* * *

Some people save string, others save paper bags, but Vivian Blaine saves paper boxes, of all things—according to her husband Manny Frank. Vivian's not-so-secret weakness was divulged by Manny at 20th's luncheon for their pretty and popular star. Once the information was out, Vivian rushed to her defense by claiming that one never knew when a nice little box would be needed, etc., etc. Her devoted spouse attests, however, that the now-blonde star just can't resist them, and he's reconciled to the fact that it amounts to a physical impossibility for her to discard one. This could be a problem, but Manny has overcome it. In their new Hollywood home, there will be a closet just for Vivian's boxes.

Manny Franks whispers sweet nothings in the ear of pretty wife Vivian Blaine now in New York on a personal appearance tour. Vivian's newest picture is "Three Little Girls In Blue."

(Continued from page 77)

reminiscent of the old "Broken Record" song.

Tommy Dorsey and Stuart Foster give a real western flavor to the ballads, "Gotta Get Me Somebody to Love" and "That's My Home."

The Dardanelle Trio, a new name on the Victor label, do a swell job on "After You Get What You Want You Don't Want It" and "Boogie in Bee." Dardanelle is a talented girl, who also plays fine piano, and she has a King Cole way of phrasing which is terrific.

If you're a Perry Como fan, you'll certainly be thrilled with what Victor is doing for your boy this month. They are reissuing some of his big hits of the past—"Temptation" backed up by "Goodby Sue,"—"Prisoner of Love," "Surrender," "Till the End of Time," and "Hubba Hubba" and you can also buy an empty Como album book, which will hold five records. This way you will be able to have all your favorites together. Perry also has three brand new releases—"If I'm Lucky" and "One More Vote"—both from his new picture, "A Garden In The Rain," and "You Must Have Been A Beautiful Baby" and "Blue Skies" and "Girl Of My Dreams."

JAM NOTES:

Marion Hutton has gone to Hollywood for a few months for a visit with her sister, Betty. She will not sing for a while, because she was quite ill following the birth of her second baby a few weeks ago. . . . Jack Smith has left Majestic Records for a new contract with Capitol. . . . Tommy Dix, who has been playing theaters and clubs since his release from the service, is going back to Metro to resume his picture career. . . .

Vaughn Monroe has purchased a new Bellanca plane, which he has christened "Cantina," after his daughters Candy and Christina. . . . Louis Prima and his wife, Alma, were recently divorced in California. . . . Johnny Desmond is slated for the star spot in a new Saturday Morning teen show over Mutual, to be called "Judy, Jill and Johnny." . . . Joan Edwards signed a long-term deal with Republic Pictures, and her first appearance will be in "The Hit Parade of 1947." . . .

When Jimmy Saunders is on the road with the Charlie Spivak orchestra, he doesn't have to bother to carry a picture of his beautiful wife, Rita Daigle, the model, because Rita is the "Miss Rheingold" girl, and everywhere Jimmy looks he sees her likeness on billboards, posters and in newspapers. . . .

Helen O'Connell and her husband plan to settle in California permanently. . . . Woody Herman bought the Humphrey Bogart house in Beverly Hills. . . . Lucy Ann Polk of the Kay Kyser band is honeymooning with Dick Noel, one of Harry James' trumpeters. . . . Martha Stewart may get a leave from Twentieth Century-Fox to appear in the new Broadway musical comedy, "Park Avenue."

Danny O'Neil's fan clubs in New York threw a big baby shower for Danny's wife, who is expecting a new addition to the family in November.

> That does it for this time, but I'll be seeing you next month. Meanwhile, if you have any little musical questions, drop me a line and I'll do my best to answer you. Enclose a self-addressed **stamped** envelope. Write to Jill Warren, Movieland Magazine, 535 Fifth Ave., New York, N. Y

Are you in the know?

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☐ *Say your feet hurt*
☐ *'Fess up frankly*

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☐ *Apply lemon juice*
☐ *Wear a dotted veil*

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☐ *To the waiter*
☐ *To your escort*
☐ *Let your date choose your dinner*

If you're a menu mumbler—speak up, sis! Choose what appeals to you (without blitzing his allowance), then tell it to your escort; he'll pass it on to the waiter. Be sure of how to order and be safe from embarrassment. That's one for your memory book. It's something to remember, too, when choosing sanitary protection. Choose Kotex, because Kotex has an exclusive *safety center* that gives you *plus* protection, keeps you *extra* safe—and confident!

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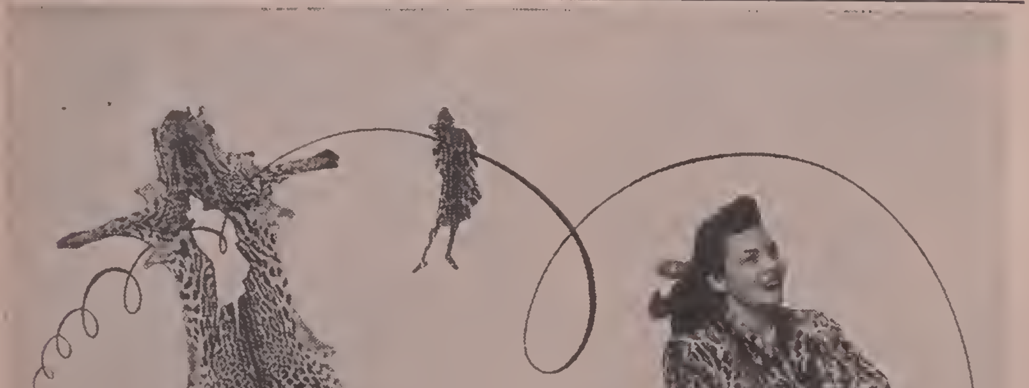

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GOOD FOR GARFIELD!

(Continued from page 29)

may look like Joe or Bill and he might talk like Eddie or Jim on the screen but off-screen he's different. He thinks, he calculates, he plans. He has the charm and suavity of a man of the world.

Right now John is standing on the threshold of the new life he is making for himself. With the completion of "Humoresque"—co-starring with Joan Crawford—he finished a seven-year contract with Warner Brothers and turned down a renewal at a reported $150,000, one-picture-a-year deal with freedom to keep the profits for anything else he might care to do the rest of the time. At the end of the loan-out for "The Postman Always Rings Twice," Metro-Goldwyn-Mayer offered him a straight ten-year contract at a fabulous sum—which he also refused.

Either contract was one the average actor would have regarded as the be-all and end-all of existence. But not John. He preferred the hard way. He chose to free-lance on the open market. And to produce his own pictures. Why?

"Well," he said slowly, consideringly, "a person must do the thing that makes him happy. This venture, this freedom I'm attempting may fail. I may take a terrific belly-flop. I may meet problems I'm not able to solve. But no matter what happens, I'll have made the attempt."

John has formed his own company and will produce under Enterprise Productions. This company is headed by Charles Einfeld, another former Warner Brothers' employee. John has put a large chunk of his own money into the undertaking and he and Einfeld plan an impressive schedule, releasing through the British Arthur Rank and American Universal tie-up.

"Oh, yes, I'm on the other side of the desk now!" John laughed. "And I really have a desk. And an office, too! I've only been there about four times—too embarrassed!—but it's surprising how different the outlook is from there! Before this, I've always had people tell me what to do. Everything was arranged and taken care of. I just learned my lines, went on the set and acted. Now I have to make decisions!"

The story was the first consideration. They chose "The Burning Journey," which is based on the life-story of Barney Ross. The hero, played by Garfield, is a prizefighter who thinks he must always win, but who in defeat finds the victory over himself greater than he ever knew as champion.

"We want the script just **right,**" John told me earnestly. "If this story is completed and it's not just what we want, we'll shelve it temporarily until we get the right script. I may even do a picture on a free-lance deal before we start production in November. And if we're not ready then we'll move the date on until after the first of the year."

Perhaps John learned some of this passion for perfection from Joan Crawford during the making of "Humoresque." They admire each other tremendously as artists and are looking now for another picture to do together.

When the story is ready, the all-important choice of the director comes next. "I'd prefer to give the chance to a younger man, perhaps a newcomer, who would think as I do, rather than to an established director," says John. "I wish I dared direct the picture myself. But that would be foolish. However, I do want to direct—and will someday, when I'm not in the picture myself."

After the choice of the director comes the selection of the leading woman. "I want a big name. I don't want to carry a picture by myself." John was sincerely modest. "But there, perhaps, we may run into some more difficulty. The big studios, the majors, aren't any too enthusiastic about all the little independents like us that are springing up all around the industry. We annoy them, I guess, and it's surprising how many obstacles arise, how many deals and concessions we have to make when we want to borrow a player!"

When you know John, you have to know Robbie, too, for she's Mrs. John. Robbie's in on everything in her quiet, shy, retiring way; listening, watching with gentle, sad, dark eyes. She adores her "Julie"—for John's real name is Jules Garfinkel—and discounts the great credit that is hers for his solid success.

John's reading scripts constantly—but Robbie's not. "I can't visualize scenes," she says with disarming frankness. "Lots of times when I've thought a scene in the script was terrible, it would turn out to be wonderful on the screen. So I just don't read 'em any more!"

But don't think Robbie doesn't know what it's all about. While John's the amazing actor who isn't first in line to see himself on the screen and hasn't seen a single foot of "Humoresque," Robbie has. She smiles and fairly hugs herself at John's performance in the finished picture. And John, incidentally, has actually only seen the first rough-cut without music of "The Postman Always Rings Twice." And Robbie's the girl who beamed and sparkled in a front-row seat opening night of John's production of "Awake and Sing" for the Actors' Laboratory in Hollywood.

John had wanted to go East to play the summer Straw-Hat Circuit just to get the feel of the stage again after seven long years away. He had helped organize the Actors' Laboratory and had already produced two plays there. But he hadn't acted in one before and, as the first big Hollywood player to star for and with the Lab, he hopes it will start a trend.

"And besides, I'm a great believer in the Actors' Lab," he said enthusiastically. "While it started in a small way with a list of contributing sponsors, it's a Federal Project now and a recognized Actors' School where, under the G.I. Bill of Rights, ex-servicemen can receive their training.

"And, though the Lab is subsidized by the Government, it pays for itself almost entirely by the admission-charge for the plays put on. They're doing some fine things—and will continue to do them. I don't believe Laurence Olivier or the Old Vic Company has a monopoly on good acting!"

John's devotion to his family is a lovely thing to see. Of course there's Robbie, looking like a little girl herself in wood-violet plaid gingham; there's handsome, six-years'-young David Patton Garfield, and there's Julie, an eight-months'-old bundle of love blessed with her mother's black eyes and a skin the color of old ivory.

The lease on the big William Haines' house where the Garfields have been living will be up next year. Then they, like so many thousands of others, will be home-hunting.

Robbie looked around at the beautiful rooms that Haines, the master interior decorator, had done originally for his own use. She mentioned how much she hated the thought of leaving them and joining the giddy whirl of domicile-seekers.

"I've learned a lot from this house," she said gently, "and I study all the time so that when we have our own I can do it myself. I'm learning about gardening, too, and it's fun! You see, Julie and I never lived where there was a garden before!"

No, they both lived as children in New York's lower East Side where there aren't any gardens. Though they'd known each other since childhood, both families disapproved the alliance vigorously on the very sound theory that an actor shouldn't marry. However, this actor and his best girl did skip off to City Hall one day twelve years ago and were made man and wife in its businesslike and unromantic atmosphere—and the marriage has worked out very, very well indeed. As a matter of fact, the senior families are just as happy if their original disapproval is never mentioned at all.

John and Robbie had heard of a property high on a hill-top. "But that won't do on account of the kids," objected John, the city-bred. "When we move, it will be into another neighborhood like this, where they'll have playmates all around. It's not so bad for older kids to be in a place like that house on the hill-top, but little kids must learn to know and deal with life's difficulties right away—and daily companionship with other children is the first lesson!"

And so the portrait of alert, busy, extraordinary John Garfield—a truly happy man.

The End

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ON THE TOWN WITH JANIE AND JOE

(Continued from page 41)

appetite for good old meat and potatoes! Ho hum—we quoted to her—that is life!

Shirley was absolutely the prettiest, dewy-eyedest chick in the A. Kent collection that night, although some of the others weren't bad either. We chatted with gems like Dorothy Lamour, Bette Davis, Connie Moore, Lilli Palmer, Peggy Cummins and Eleanor Powell. And those dream-men of all time took up part of my time too, as you can imagine! As usual, I had eyes only for—V-A-N, Rex Harrison, Jimmy Stewart, Bob Stack, Cornel Wilde, and Glenn Ford.

The Sonja Henie party was the choicest gem of the season. The hostess—Sonja, that is—took over the Crillon for the occasion, hired herself a band, popped a mess of champagne corks and had glamor dripping from every corner of the room. The guest list had me reeling even before Joe and I got to the place, and by the time we'd wedged ourselves into the room, along with all of Hollywood's brightest, I was absolutely overcome with pure awe. Of course, I'd left my autograph book at home, like a goop. But the blow of the evening came when Tyrone Power and Cesar Romero arrived stag—together. Imagine all that wasted manpower! Stewart Barthelmess and Van both danced attendance on Sonja, which even you have to admit is too much attention for one gal.

Gary Cooper and his elegant wife were there, and also Sir Charles and Lady Mendl. Jean Pierre (Heartbeat) Aumont and Maria Montez, the Danny Kayes. Ann Sothern and Bob Sterling were swapping divinely funny lines with the Jack Bennys. Hoagy Carmichael and the Rex Harrisons were chummy, too. Other gems were that adorable Ida Lupino, the Reggie Gardiners, Greer Garson and Richard Ney, William Powell and that little bug wife of his, Diana (isn't she the cutest gal in town, though?), Constance Bennett and her new husband, Claudette Colbert and Norma Shearer.

Joan Crawford, who arrived with Greg Bautzer, absolutely stole the whole show with her dapper get-up. She wore a wonderful gown (as usual) in black and white, with the white part made of eyelet embroidery. The neckline was sort of square and outlined with eyelet posies. The cap sleeves were, too. The blouse was made entirely of white, the skirt was black, but the white kind of slithered down one side to encase one of the shapely Crawford hips. The skirt was so narrow it was almost like a hobble skirt, but there was a wicked center slit that zoomed almost up to those bee-yootiful knees and showed off Joanie's black ankle strap slippers. Joan was hung—but hung—with her famous jewels. Diamonds and star sapphires glittered from **both** wrists, her ears, **and** her fingers! Her hair was all swished around to one side, so it was sleek here and fluffy over there. It gave her a wonderful new fresh look. She gave us that dazzling smile when she spotted us and said, "Hi, Janie!" Joe held me up while I said, "Hi."

The dream boy and I put on our fanciest finery and looked like a couple of really dapper drips for the premiere of "Anna and the King of Siam." What a turnout! The fans (hmmmph! Imagine people being really impressed with all this Hollywood stuff!) were jammed practically from La Brea to High-

Cesar Romero, Ann Sothern and Bob Sterling were among the crowd at Sonja Henie's party.

Pretty Gloria DeHaven and John Payne sign autographs at Grauman's Chinese Theater.

Almost grown up Elizabeth Taylor signs an autograph for fan at "King of Siam" premiere.

Suzi Crandall and Rory Calhoun pause on their way to see showing of "Night and Day."

land on Hollywood Boulevard, and the poor Chinese theater was almost flattened by the mob. Biggest cheers of the evening went to that very nice guy Mark Stevens, who is a doll to look at, wonderful to talk to, and inspiring to watch on the screen. Joe didn't join in the cheers, really, because I was so busy beating on his back for sheer joy. Gosh, when Van Johnson came by he was careful to stay out of reach of all those groping fan-hands. He says he loses more jackets that way! Anyhow, he was there with Keenan and Evie Wynn. We saw the Rex Harrisons with the Douglas Fairbankses, Jeanne Craine and Paul Brinkman (the cutest couple), Nancy and Frank (sigh) Sinatra, Eleanor Powell and Glenn Ford, Rory Calhoun (he's so tall you have to get a crick in your neck to see his face, but once you get a good look at it you realize it was really worth the effort). Irene Dunne was absolutely sensational looking, and she rated a wonderful ovation as she breezed into the forecourt with a man on either arm! One escort was Loretta Young's Tom Lewis, the other was Rosalind Russell's Freddie Brisson.

The opening of "Night and Day," with you-know-what dreamy actor, was another big event. Joe and I crawled painfully over to Warner Bros. Theatre (we were but exhausted what with all our carrying on at the other premieres and the parties and everything). This opening was close to the twentieth anniversary of talking pictures, and it was all very impressive. Sue and Alan Ladd got a big hand and there was that dapper Rory Calhoun again, this time with Suzi Crandall. Martha Vickers and Fred de Cordova were together, as usual, and honestly they're the most sensational couple. Janis Paige stole the show with a gem of a black taffeta off-the-shoulder gown and a dazzling white fox stole. Her hair was piled high on her head and she wore a tremendous corsage of roses. Alexis Smith sported a new hairdo—and was it ever a dream? It was just a page boy affair which would look pretty ordinary on me or a similar party, but on Alexis it was out of this world. She was just as statuesque and gorgeous as ever. Ditto her husband Craig Stevens. He's not bad either, I keep telling Joe-boy. Jane Wyman and Ronnie Reagan showed up, too, and Jane Powell, in a darling checked taffeta bustle gown, came with Johnny Sands. Then along swung Bob Hutton with an unusual looking bronze-haired young thing. Nobody had the vaguest idea who she was. But Bob nudged me and said, "Sure—it's Lana!" So I knew it was Lana, with her new dark locks. Jeepers! What a change!

Here are some laggard notes from my not-too-white cuff: Joe was up in the bleachers with his best girl (meaning me) at Hollywood Park when Fred Astaire's "Triplicate" won the Gold Cup. He had to run all the way down from the top of the clubhouse to the track for a picture, and when he staggered back I had to prop up both Joe-Joe and the flicker box, they were that bushed . . . We helped dip into the cake frosting at the party Alfred Hitchcock threw for his daughter Pat's 18th birthday. Present were the Joe Cottens, the Bill Bendixes, Celeste Holm, Pappy Boyington (wow) and his bride, and you-know-what-two-willing-but-werry-weary reporters.

Yours for more sleep,

Janie

The End

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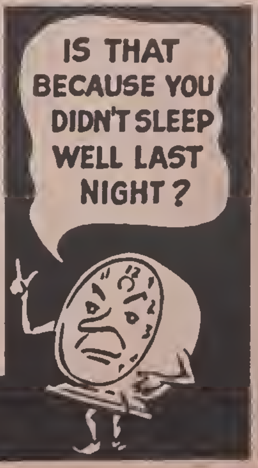
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GUY LOVES GAIL

(Continued from page 63)

"Since You Went Away," and had wondered what sort of person he was off screen; Guy had seen Gail in "The Uninvited" and was pleased to discover that in private life she did not appear to be a fugitive from a ghost. It required several meetings before he discovered that even when she wasn't dodging the supernatural, she had a pair of invisible, but most positive, pixies perched on each shoulder.

Gail and Guy met for the second time at Henry Willson's delightful Beverly Hills home. Henry was giving one of his justly celebrated parties, during the course of which Gail and Guy gravitated to the same corner. "You're having fun, aren't you?" Gail asked Mr. Madison.

"Sure, I always have fun at Henry's parties," said Guy. "Are you enjoying yoursel?"

Gail nodded, then—her impish grin twitching at the corner of her mouth—she said, "I like to hear you laugh. It isn't exactly a laugh, it's a cackle."

This comment startled Guy into a series of astonished but illustrative guffaws.

Their first formal date was a masterpiece of informality. Gail and Diana Lynn had been invited out to dinner by two servicemen, who took the girls to Mocambo. The time slipped by so rapidly that eleven o'clock and the need for the servicemen to return to base was upon them before they realized it.

Being the sensible type and utterly without chi-chi, the girls assured their two uniformed escorts that it would be quite all right for the boys to abandon them at Mocambo, to summon a taxi and rush to the station to catch the last available train to the base.

It was all very comradely and patriotic, and the boys appreciated the gesture. By a colossal coincidence, Henry Willson and Guy happened to be seated at a nearby Mocambo table. Gallantly, upon noting the plight of two lovely and unescorted girls, they hastened over to offer themselves as dancing partners for the rest of the evening.

When the orchestra started a rhumba, Diana and Henry went into their most stun'ning South American routine. Gail and Guy exchanged baffled glances, and Guy said, "If Willson can do it, I can do it. I've had four workouts to his one."

What they lacked in technique, Guy and Gail supplied in enthusiasm, which would have been fine, except for the fact that their rhumba steps didn't match. When Gail's glide was aimed at Rio, Guy was doing a box-step toward Havana. Because the dance square at Mocambo is more crowded than a nylon counter and not much larger than a bandana, any person out of touch with pure rhythm becomes a candidate for assault and battery.

Casting an envious glance at Diana and Henry, who might have been Cariocas, Gail murmured, "Let's rest until they play the waltzes, shall we?"

Guy's expression, as he ushered Gail to their table, was one that Miss Russell has since learned to study carefully. It indicates that the Madison mind is hot on the trail of a new idea.

Several weeks later the foursome went dine-dancing at Ciro's. When the maracas began to rattle the beat of a rhumba, Guy arose with alacrity and gestured Gail into his arms.

He was sensational. With his firm guidance, Gail began to think of herself as "Miss Spook Rhumba of 1946."

"Where did you accumulate the technique?" she asked, as they snooted a goggle-eyed Henry and Diana.

"Six lessons from Madame LaZonga or, if not actually Madame LaZonga, at least six lessons!" grinned Guy.

After that, Gail and Guy began to date one another exclusively. One of the nicest things about their romance is the fact that both Gail and Guy go for gags. One of Guy's best arose as a result of Gail's nervousness.

A fragile, high-strung, sensitive girl, Gail has been a constant patient of a doctor, who insists that she must relax. This is similar to advising the motor of a B-29, installed by accident in a primary trainer, not to tear the plane apart. Gail is just too high-powered and full of vitality for her own good.

As a result, she is ordered periodically to observe a fantastic set of rules. She is prohibited from smoking, from drinking coffee, and from remaining up after nine in the evening. She is supposed to drink gallons of water, and before each meal she must swallow a relaxing pill.

Gail has no opportunity to forget this routine, because Guy jogs her memory. When he orders dinner, she is not allowed coffee, nor will he light a cigarette for her. He watches with medical eye while she takes her relaxing pill, and if her glass of water isn't emptied regularly, he empties it himself.

One morning on the set of "Our Hearts Were Growing Up," Gail received a huge messenger-delivered box sans identifying card, which would have been superfluous under the circumstances.

Inside the box was a large square bottle, filled with a colorless fluid. Its label read, "H_2O." Tucked into a corner were three brightly colored matching boxes, bearing the legends, "Before Breakfast," "Before Luncheon," and "Before Dinner." Their aroma was eloquent of their identity: mothballs. In another corner was a canvas bag filled with coffee beans, to which a label was attached, reading "Ixnay." There were also several packages of chocolate cigarettes, each marked "Verboten."

Gail began to rack her brain and to confer with trusted associates on a return gag. Careful thought persuaded her that this was a stunt that couldn't be topped, so she decided to thank him with sentiment, instead of a return prank.

For months Guy had made friends with every leashed pup he met on the streets, and Gail had noticed that his especial enthusiasm was reserved for spaniels. Whenever it was possible between shots, she rushed to the telephone and called local kennels in search of a taffy-colored cocker spaniel. Eventually, late in the afternoon, she located a litter at a valley kennel. The owner promised to send one of the puppies over at once. This young gentleman arrived shortly after Gail had received a telephone call from Guy saying that he wouldn't be able to have a date with her that night, because he was working.

So Gail took the new puppy home, played

with it all evening, attended to its various needs, and fell head over heels in love with it. She took it to the studio with her the following morning, knowing that it would be impossible for her to give up this ingratiating new comrade to Guy. So, the moment she reached the set, she telephoned the kennel and asked them to deliver a second puppy to the studio that day. At the moment, there is considerable controversy between Guy and Gail as to which spaniel is the most, (1), beautiful; (2), intelligent; (3), devoted to its master; and, (4), likely to live to a ripe old age.

When Gail knew that the time was approaching for a sneak preview of Guy's first co-starring picture, "Till the End of Time," opposite Dorothy McGuire, she tapped the Hollywood pipe-line to find out exactly where and when the screening would be. Then, without a word to Guy, she and Diana slipped down to the theater to catch the preshowing.

Of course, Guy was deeply interested in the impression his performance would make on the general public. An actor is always dynamically concerned in the welfare of the picture in which he has just appeared, and Guy's interest was even deeper than usual, because this film meant so much to his future.

Consequently, when Gail said casually at the dinner table the following evening, "Diana and I enjoyed 'Till the End of Time' very much. You did a good job, and there are some excellent scenes," Guy almost went through the roof.

But Guy is not a man to let such mockery pass unrevenged. He, too, had access to a Hollywood pipe-line, so was able to learn in advance of the sneak preview of Gail's picture "Our Heart's Were Growing Up" so he had the last laugh, after all.

When Mrs. Loehr announced Diana Lynn's engagement to Henry Willson, everyone promptly besieged Guy and Gail with the question, "Now that Diana and Henry are getting married, how soon are you two going to take the step?"

Gail, looking more terrified than a startled fawn, promptly denied any possibility, present or future, of a big wedding. The assumption of shyness is usually a trivial Hollywood conceit, but in the case of Gail, timidity is as intrinsic a part of her personality as it is that of a baby rabbit.

Gail was prevailed upon to act as Diana's bridesmaid, a fact which provoked Diana to say, "There's no chance on earth of my being a flustered bride. I'll be keeping an eye on Gail for fear she'll go to pieces. Far from having people cluster around me, worried over my composure, I know I'll be patting Gail's hand, supplying her with a drink of ice water, and insisting in soothing tones, 'Don't worry about a thing, darling. Just settle down. Everything is going to be all right.' Not until I get her started down the aisle will I be able to straighten **my** cap, smooth **my** gown, collect **my** bouquet, draw a deep breath, and proceed to the altar, thankful that Gail's ordeal is over."

Bearing in mind her nervous tizzy at the thought of Diana's wedding, Guy discussed their plans with Gail and agreed that the only sensible thing for them to do would be to elope. And so they will and, as all happy stories should end, they shall live happily ever after.

The End

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RITA HAYWORTH

(Continued from page 39)

she isn't growing disinterested."

While she poses, Rita constantly hums, no tune in particular but rather a sort of chant. Once Bob had a portable victrola brought into the picture gallery and had some soft music played. But it was a fatal move. The minute Rita hears music, she just has to dance, so there was little work accomplished that day. Now Bob lets her hum to herself and be happy.

Rita and Bob make a good working team because both have a common meeting ground. Both achieved success the hard way and have an enormous respect for each other's ability.

Even at the tender age of eleven Bob had a burning desire to be a photographer and he spent all his allowance buying equipment from mail order houses throughout the United States. This was a little rough on his family as the house was constantly filled with hypo fumes and they were always stumbling over a piece of equipment. But, in spite of their protests, Bob pursued his hobby doggedly.

A few years later when his father (a Montana rancher and cattleman) moved the family to Helena, Bob's photographic activities really had a chance to progress, for ranch life afforded some wonderful subjects. It was not unusual for him to leave at dawn with his camera tied to his saddle for a long trek into the Montana hills. And his accumulation of pictures in albums became something to cope with as far as house space was concerned.

By a stroke of luck a Hollywood Picture Company rented his father's ranch for location work. Bob got a job playing a juvenile cowboy in the picture. His object, however, was not to be an actor but to be around the cameramen. He watched, listened and learned. Later when his family moved to Hollywood, Bob renewed his acquaintance with these cameramen. They got him an opportunity as a photographer and he became the youngest lens artist in the motion picture business.

Between picture assignments as a photographer he would become an actor again and play bits in Westerns. This experience he has always been grateful for as it has helped him in shooting action pictures. It also gave him a knowledge of actors' problems which has made it easier for him to work with them. This desire to understand the subjects he photographed, his enthusiasm and obvious talent, caused him to forge ahead with rapid speed.

Samuel Goldwyn, Cecil B. DeMille, Alexander Korda, Sam Wood, Harry Cohn and other outstanding producers have used and praised Coburn's services. It was during the making of "Cover Girl" for Harry Cohn that a singular honor became his. He was the first portrait photographer to ever receive screen credit for his work.

During the shooting of portraits, Bob is director as well as photographer. He usually outlines to Rita the action he wants to catch with the camera and sometimes even acts it out for her. Before each shooting, he makes a careful study of the motion picture script and plans the poses that he thinks will advertise the film to best advantage.

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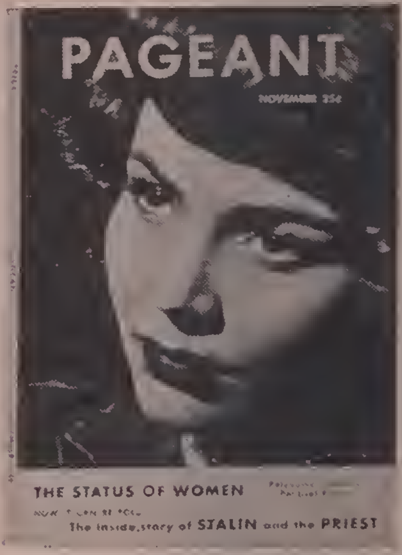

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Rita emotes for Bob just as she would on the movie set. He recalls the occasion when he and Rita made nineteen magazine covers in color in two days. Each cover not only called for a complete change of costume but an entirely different mood. Bob had Rita running a wide variety of emotions those two days, but she didn't fail him once.

Rita's one pet luxury that occasionally threatens to hold up work is her long fingernails. Come what may, she'll not risk breaking one. So if her maid isn't on the spot, Bob is often called on to zip up a dress!

In spite of the fact that Rita Hayworth is one of Hollywood's outstanding glamor girls, the keynote of everything about her is simplicity. Her face is so beautiful, that Coburn feels everything else should be subdued in order not to detract from it. She wears her hair very simply about her shoulders, keeping it as a soft frame for her face. In "Gilda," for example, she wore the same hairdress during the entire picture. Some actresses wear their hair a different way with every change of costume.

The Hayworth gowns are always elegant but completely unadorned and dependent usually upon smart lines for their appeal. This line of procedure helps dramatize Rita's face, in keeping with the Coburn desire.

Bob says Rita is as picture-conscious as he is. She instinctively knows what will make a good picture. She's always ready with a suggestion when it's needed. Once when the wardrobe woman was delayed with Rita's costumes, Bob started to fidget because time was a-wastin'. Rita grabbed a piece of material ordinarily used for background and took it into the dressing room. A few minutes later she emerged with the cloth wound cleverly around her and work began right away!

On another occasion, an elaborately carved table had been requisitioned as background. Bob and his helpers fussed and posed and tried all sorts of positions with the table but it looked hopeless. Finally Bob said: "Take it away." As the prop men started to move it out, they turned it upside down. Rita immediately leaped in it and struck a pose. "That's it!" Bob yelled. "Hold it!" To this day, the pair have a good chuckle over that picture which turned out to be a much-talked-about magazine cover.

When Rita went to Mexico, she brought back a native costume given to her by a group of Jalala Indians. Returning to Hollywood, she sought out Bob and pleaded, "Please! Let's take some color pictues with it."

The only time Bob can recall that Rita was impatient during a sitting was when her hairdresser, Rhoda, had a baby boy. Rita could hardly wait to finish posing, so anxious she was to get to the hospital. But then, babies are always a delight to Rita. Whenever Bob has time, he takes pictures of Rita's daughter, Rebecca. While he's taking them, Rita goes through all sorts of antics to get the baby to laugh.

At Columbia, nobody has to look at a schedule to know when Bob Coburn is photographing Rita Hayworth. You can count on it whenever there's a steady trek of the younger photogs towards the gallery. Their reason for goggling is two-fold: not a one of them but wants to watch the Coburn technique first hand, and they all have a secret desire some day to have as their model the cameraman's dream girl—Rita Hayworth.

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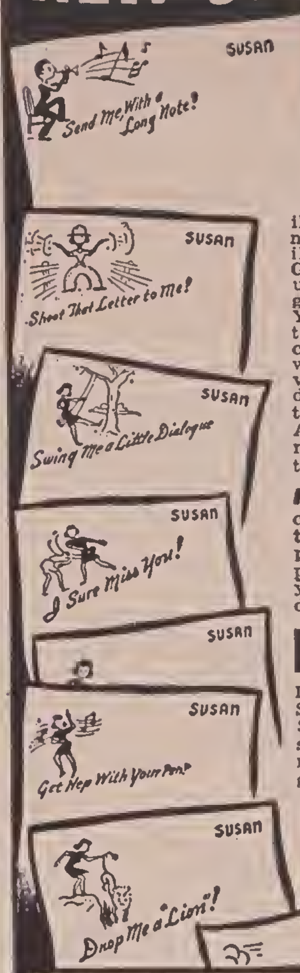
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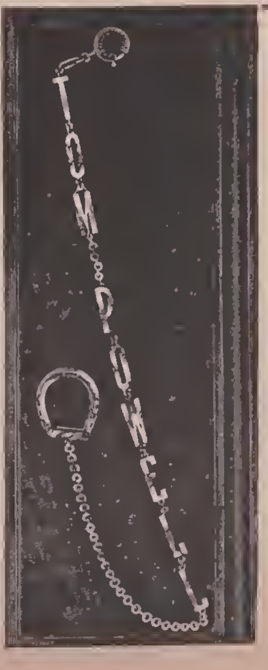

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SUGAR 'N' SPICE

(Continued from page 31)

last year, Atlanta's drama class members are allowed to compete for parts in the senior class play, which is an Atlanta occasion and is given in a real theater. The year Evelyn graduated the play chosen was "Little Women." She wanted to play **Amy.** For days, she ate, slept, thought and talked **Amy** and the March family. She re-read the book, looked up the author, and studied **Amy's** lines. And after all that, she didn't make it!

Yearning for learning as she did, Evelyn wanted to go to college. Anyway, half of her did. The other half felt that time was a-wastin'. Four years of academic life seemed an eternity to seventeen. Imagine trying to begin an acting career when you're an old woman of twenty-one!

Evelyn's brother and sister were out in California when Evelyn was graduated from high school, and their mother agreed that she might visit them and try her luck in the film city. A friend of her brother took one look at the glowing little beauty and came up with: "You ought to be in pictures!"

"That's what I'm here for," confessed Evelyn, in her Southern drawl.

"Wouldn't you like to visit a set?" he went on, no doubt feeling that the chance to see more of the delectable Evelyn was worth all the bother of getting her past the studio gateman.

"I could come tomorrow," offered the radiant Evelyn.

Next day found her at 20th Century-Fox Studios, being guided around the lot, visiting sets that were even more exciting than she had dreamed. She was enchanted.

As she stood back of the cameras, among yards of insulated cord, sharp-edged boxes and canvas-backed chairs watching a glamor girl emote, a talent scout noticed her. It could be difficult not to notice Evelyn.

"You ought to be in pictures," he told her with no attempt at originality.

"That's what I'm here for," drawled the little girl from Georgia.

"Have you any pictures?"—and when he found she hadn't, he made an immediate appointment for her with his pet photographer. Armed with the resulting art, they went to see Cecil B. DeMille.

"You'll have to lose that Southern accent," observed the producer. "You must learn to speak what I call 'general American,' if you're to be a screen success."

Completely mystified then, Evelyn later found out that "general American" means that you have no sectional accent. In spite of her slurred r's, her slightly flatted a's and her pretty drawl, Mr. DeMille signed her to a contract without a screen test.

Oliver Hinsdell was then conducting a school of expression on the Paramount lot, and Evelyn was enrolled to take diction, voice and the other Hinsdell courses. She played roles in school plays and bits in current Paramount pictures. On the side, she attended summer school at the University.

Having licked the accent, her only two roles in **A** pictures—in "Buccaneer" and "Gone With the Wind"—called for her to assume it again. It was good to be connected with so important a production as "Gone With the Wind," and Evelyn liked her role of

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Suellen. The frequent mention of her name in "The Wind's" celebrated cast attracted the attention of the producers of "Mice and Men." They called her in to test for the girl's role.

"I put everything I had into it," remembered Evelyn, "but I didn't make the grade. They thought I wasn't tough or hard enough to be believable. I was horribly disappointed. But see what happened?" Her lips curved upward and her brown eyes caught the smile. "Columbia saw my test and signed me to a contract!"

Again she played many roles, all varied, —and then came "1001 Nights." The "genie" was just what she'd been praying for. It was the first time Evelyn had ever been in a "magic" picture, and she was deeply interested in each shot. Even if she wasn't in a scene, she was on the set watching.

Evelyn thoroughly enjoyed her "genie" role. Those who saw her do it enjoyed it just as thoroughly. "Gee!" sighed a sailor, speaking of it, "when Cornel Wilde rubbed that lamp and got Evelyn Keyes, he should have been satisfied. What else could a guy want?"

When Evelyn was dreaming of a career back in Atlanta, she took up tap dancing for a while, but it was just kid stuff. She didn't give it another thought until "The Jolson Story" came along, and she was cast in the role of a Broadway star of the '20's. After that she put in four months, daily from nine to six, learning a series of complicated dance routines from a wide selection of popular musicals of the day. It was hard but it was fun. She was learning something new, and, to Evelyn, that is Heaven.

Her big break came recently when she got her role in "The Jolson Story." She had helped Larry Parks try out for Jolson, then took a test herself and won the coveted part.

During her Columbia career Evelyn met and was married to director Charles Vidor, but when the honeymoon haze vanished, however, the Vidors saw that they had made a mistake. The marriage wasn't right for either one, and wouldn't work out. They ended it, without recriminations.

Romance stepped into the life of busy Miss Keyes again recently, last July. The 26-year-old blonde star married John Huston, 39, film writer and director, and former major in the Signal Corps. The pair surprised even their closest friends by flying by private plane to Las Vegas, Nevada, for an unexpected wedding before a justice of the peace.

But romance or no, lively little Evelyn is determined that she will do her best in the career she has dreamed of since childhood days.

"I get up every morning at six o'clock," she confides. "I should be used to it now, but I still think it's brutal. I never get home before seven o'clock at night. Then I must have my bath and my dinner and by that time I am so tired I'd rather stay home and read than go out.

"I like to swim and I enjoy playing tennis. I used to have fun dancing, but when you spend your days at it in the studio, a ballroom floor looks like exertion instead of excitement. This will kill you," she dimples with laughter, "but the thing I like most is to read. I'm happiest when I have a book I'm crazy about waiting for me at home."

But even the best book can't be a serious rival to a certain Mr. John Huston. When he's nearby, Evelyn puts the book aside!

The End

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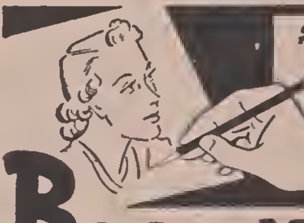
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REVIEWER'S BOX

(Continued from page 24)

STEP BY STEP (RKO)................◆ ◆

Hollywood's bad boy, Lawrence Tierney, investigates post-war Nazi activities in the U. S. and gets himself involved in a mess of intrigue. There's romance in the nice form of Anne Jeffreys, and lots of suspense is provided by the underhand maneuverings of Lowell Gilmore, George Cleveland and Jason Robards. This is strictly a hi-spy plot, but the family won't mind it a bit.

LADY LUCK (RKO).................◆ ◆½

When your grandfather is a poker sharp and your husband holds honors as a big time gambler, it's sort of a difficult problem to teach them the evils of gambling. That's what Barbara Hale tries to do until fate turns the gambling tables on her. Robert Young, Barbara, and Frank Morgan romp through this lilting comedy and manage to put across the moral of the story in time for the final clinch. The picture marks Barbara Hale's first starring role for RKO, and the pretty little actress does right well for herself.

SWELL GUY (Universal).............◆ ◆½

This is a "different" movie story, and honors for the handling of it go to producer Mark Hellinger and director Frank Tuttle. "Swell Guy" is a misnomer for a lying cheating "hero" war correspondent who returns to his home and almost wrecks the lives of his family group. Sonny Tufts gets away from his run-of-the-mill movie characterizations and does a good job with the role. You won't like him very well, but there's no doubt that "Swell Guy" is a sharp character study of a really nasty personality. Sonny gets able assistance from Ann Blyth, Ruth Warwick, William Gargan and the rest of a good cast.

THE PLAINSMAN AND THE LADY (Rep.) ◆ ◆

A better than average western. In the first place it has a plot not entirely confined to cowboy-Indian shootings; and secondly, the characters seem almost believable.

Bill Elliott plays Sam Cotton—two fisted, gun-totin' westerner who is in charge of establishing a route for the Pony Express. This wouldn't be a real western movie if there weren't an opposing faction determined to see that the route won't go through, but Bill handles the situation with determined jaw and trusty six-shooters. The purpose of his job gets a little vague with the entrance of heroine Vera Ralston—but he's capable of handling both job and lady without great difficulty. There's underhand plotting by Gail Patrick, Joseph Schildkraut and others, and some exciting fight-to-the finish sequences.

WIFE WANTED (Monogram)..............◆

Kay Francis movies have a habit of exposing rackets—remember her previous drama, "Allotment Brides," etc. This time she gives movie fans the lowdown on matrimonial bureaus. She's the partner of a phony real estate broker whose sideline is defrauding lonely people. Newspaper reporter Robert Shayne cracks the case and rescues Kay and her fellow lonely hearts from the clutches of the racketeers. Paul Cavanaugh, Veda Ann Borg and Robert Shayne head the cast.

CRIME DOCTOR'S MANHUNT (Col.)...◆½

When crime doctor Robert Ordway analyzes the mental gymnastics of his patients he discovers murder. There's lots of suspense to this story for the murderer is a bit of a psychiatrist too, and manages to keep everyone guessing right up to the last reel. Warner Baxter, Ellen Drew, William Frawley and Frank Sulley keep things humming in this mystery.

BLONDIE KNOWS BEST (Col.)..........◆ ◆

Like old man river, the "Blondie" series keeps rolling along. This time, Dagwood is the guinea pig for scientific research on a Truth Serum. The result is something like having the proverbial worm turn. Dagwood fans will have a field day as their hero discards his Milquetoast personality and tells off his long suffering employer and others who have managed to ruffle the Bumpstead serenity from picture to picture. Penny Singleton, Arthur Lake, Larry Sims and Marjorie Kent continue in their roles of the comic strip

Romance at the Mardi Gras is the theme for the PRC production of "Her Sister's Secret." The stars are Felix Bressart, Phillip Reed and pretty Nancy Coleman.

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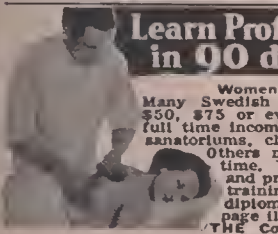

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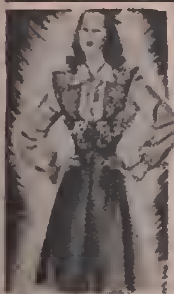

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characters. Steven Geray, Shemp Howard and Jerome Cowan are on hand to see that movie life for Blondie and Dagwood continues to be eventful.

TWO SMART PEOPLE (MGM)..........◆½

Heavy swindling with a light touch is the theme of this movie. John Hodiak is the handsome crook, and Lucille Ball the beautiful lady who is out to swindle the swindler. Neither one gets away with anything because detective Lloyd Nolan's around to keep things at an even keel. There's a certain amount of intrigue, the comedy is pleasant, and Lucille's beautiful gowns are guaranteed to give the ladies something to talk about for a while.

HER SISTER'S SECRET (Monogram).....◆◆

When Toni confesses to her married sister that she's to have a child, the girls switch identities until the birth of the child, then Toni gives up the baby with the stipulation that she'll never try to get him back. But Toni's mother instinct isn't a thing to be treated lightly, and the ensuing years make her realize that she must have the child. There's a dramatic climax that would call for the decision of a Solomon—but it all ends well. Nancy Coleman and Phillip Reed share starring honors, with Margaret Lindsay, Regis Toomey and Felix Bressart heading an adequate cast.

DANGEROUS MONEY (Monogram)......◆½

Charles Chan is with us again. This time he investigates the transfer of stolen currency and art from the Philippines. The adequate number of people are killed and the proper number of suspects tried and eliminated by Charlie before the real murderer is found. Sidney Toler, who has made the Chinese detective one of the most popular screen characters, continues to be the focal point of interest in the series. Gloria Warren, Victor Sen Young, Rick Vallen are part of the large cast of this mystery tale.

ROLL ON TEXAS MOON (Rep.)........◆◆

Peace reigns over Texas, but not until Roy Rogers, Trigger, the Sons of The Pioneers and Gabby Hayes take part in a war between the cattlemen and the sheepmen. Dale Evans supplies the romantic interest. You can see the plot doesn't vary much from regular Rogers routine, but if you're a fan, you can take it.

THE BACHELORS DAUGHTERS (UA)...◆◆

This movie tells the story of four sisters who are determined to pull themselves out of the poverty rut by meeting and marrying men with money. (A popular theme these days.) This shouldn't be too much of a problem when the girls are Gail Russell, Claire Trevor, Ann Dvorak and Jane Wyman. The sisters invest their money in a beautiful mansion strategically located next door to a stage producer, who by now is fated to discover talented singer-sister Ann Dvorak. To complicate matters more, the girls hire Billy Burke and Adolphe Menjou to pose as their devoted parents. Enter heroes—and matrimonial timber—John Whitney, Damian O'Flynn, Russell Hicks and Eugene List—and you have the rest of the story. This film marks the debut of concert pianist Eugene List who rocketed to fame and fortune after his G.I. piano playing pleased the ears of another piano enthusiast, Harry Truman, at a Big Four conference.

The End

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HOLLYWOOD HEARTBREAK

(Continued from page 65)

Scarlett O'Hara from the cast of "Gone With the Wind."

Seldom either has there been so much confusion, mystery and hush-hush—or so many lame and evasive explanations—about the sudden halting of a super-production and the demise of most of the cast. Even those most closely associated with the picture seemed completely in the dark about the whys and wherefores. As a result speculation ran rife, and all sorts of weird and fantastic theories were blatently proclaimed as the real "low-down" on the celebrated situation.

Through it all Peggy kept her ears open and her mouth shut, not because she was abjured to silence by her bosses at 20th Century-Fox, but because she was confused about the issue herself. She honestly did not know what had happened, or why. As a newcomer to Hollywood, totally unfamiliar with its ways and people, she was more at a loss for the answer than anyone. Therefore she wisely decided to sit tight and await developments.

The developments came thick and fast, but unfortunately they only added to her confusion, and instead of lessening her personal hurt at the sudden shutdown of "Forever Amber," they served to increase it. Sick at heart, baffled at every turn, and fast losing all faith in herself, she was ready to call it quits and return to the security whence she had come.

"Complete defeat was absorbing me," she described it.

Finally the break for which she waited so patiently came. Once again the skies are clear for her. And so, for the first time, Peggy now reveals the details of the painful initiation which won for her the name of Hollywood's Heartbreak Girl.

The story really starts back in England in the summer of 1945 when Peggy was signed to her present contract at 20th-Fox. Although only 19 at the time (she will be 21 next December 18th), she already had achieved a brilliant record as an actress. Starting with the Gate Theater and the famed Abbey Players in her native Ireland when she was a mere 9 years old, she had won virtual stardom and an enviable reputation on the English stage, screen and radio by her 13th birthday. Later she went on to new triumphs including 1000 performances as Fuffy in "Junior Miss," and wide acclaim in the stellar role in "Alice In Wonderland."

Informed in England that her Hollywood debut was set for the role of **Betty Cream**, the society girl second lead in "Cluny Brown," Peggy was rushed to America by plane. Immediately upon her arrival in September, 1945, she was plunged into the necessary hair, makeup and wardrobe tests for the role. The verdict on the tests was a unanimous "Terrific!"—but Helen Walker was given the part to play.

"Naturally I was taken aback and confused," Peggy said. "Being such a newcomer, however, I accepted it without question."

Shortly thereafter she was asked to make a simple costume test in a billowing skirt affair of the Restoration period. No information other than the time and the place of the test was vouchsafed.

"Everyone was so vague and secretive about it, I honestly did not know then it was a costume test for the prize role of 'Amber'," Peggy continued. "No mention ever had been made to me, in fact, of any possibility of my playing that famous part. Later, of course, when I made many more tests, I knew what the role was. Nothing definite was ever promised me, however, and the first I actually knew I was to play 'Amber' was when I read it one morning in the newspapers! Quite naturally I was thrilled and grateful beyond words that such a signal honor and opportunity was being given to me, a newcomer and an unknown quantity in Hollywood."

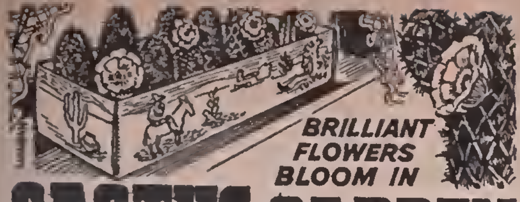
Once the news was out, the studio publicity department really went to town, sounding the trumpets with such thorough and colorful fanfare that every hamlet in the country was aware of the casting within a week. Overnight the names of Peggy and Amber became synonymous, as inalienable in the public's mind as ham and eggs: in the ensuing weeks interest in Peggy as Amber reached a fever pitch. All told it was a bang-up job of making a comparatively unknown girl famous and her name an American by-word.

But there was the rub. When the ax fell, it was a spectacular execution. The repercussions were in exact ratio to the build-up which had preceded it, and Peggy was left holding a very large and very empty sack. She also was left with a giant-sized heartache and an overwhelming sense of personal failure.

Exactly what happened still is obscure. It has been said that Peggy was sensational in the earlier scenes in the picture, but that her lovely face could not be made to look old enough photographically for the late scenes where "Amber" is a pretty worldly wench. It has been said, too, that Director John Stahl's request to be released from directing the picture was entirely responsible for the decision to halt further production at the time. Other explanations, some absurd, some plausible, were advanced on every side. All Peggy **knows** to this day is that suddenly, after 36 expensive days of intensive shooting, orders came through to cease further work until future notice.

"The front office told me only that the picture had been called off for the present, and that I would be advised later of future plans," Peggy said. "Naturally it was a terrific shock. I recalled the vague rumors of director-cast friction I had heard, but since I never had witnessed any of the so-called trouble, I was sure the fault and failure must be mine alone. Still the impression prevailed with most of us that the same cast would continue with a new director when shooting was resumed.

"I wasn't well at the time—I'd had a bad case of flu—and so for the next month I stayed home, resting as much as I could under the circumstances. I was worried sick, of course, and the flood of gossip and speculation in the papers and conversations around town did little for my state of mind. I'd read this, hear the other, and try my best to figure out the answer. But always I came up with the same zero and a few more self-doubts.



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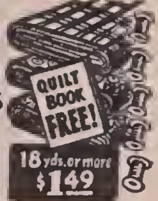

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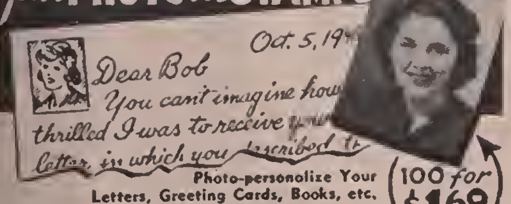

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"Finally my agent broke the news to me: the picture, as far as it had gone, had not come up to Mr. Zanuck's expectations, and that it would be some time before there was any final decision on plans for resumed production. Meantime I was to start work in a new picture."

Her new role, Peggy was told, would be the ingenue daughter who has a suggestion of young romance with Lon McCallister in "Bob, Son of Battle," the classic story of a Scotch sheep dog! It was a decided comedown after the furore over the sultry Amber and placed pretty Peggy on a spot which was awkward and embarrassing to say the least. Gamely she held her head high, kept her own counsel, and conscientiously made the necessary tests as ordered.

Three days later it was decided that adolescent Peggy Ann Garner would play the ingenue in "Bob, Son of Battle."

How many pictures did you have to be **out** of, Miss Cummins began to wonder, before you got **in** one in Hollywood? First "Cluny Brown," next "Forever Amber," and then "Bob, Son of Battle" had seen her exit from the cast. Laughingly she quipped she was reaching the goal of nowhere in a sensational hurry, but deep down it hurt and hurt plenty. One thing alone dissuaded her from defaulting Hollywood in favor of a return to England at that point: she **would not** be remembered as a failure in Hollywood if it was within her power to prevent it. One chance to succeed was all she asked.

Now, happily, she has been given that chance and baring the wholely unlikely prospect of lightning striking twice in the same spot, she should more than prove herself in her new role. It is the juicy and exciting part of Ronald Colman's independent daughter, Eleanor, in the picture version of the stage hit, "The Late George Apley."

"I'm not pretending to be a Pollyanna about the 'Amber' mix-up," Peggy said frankly. "I'll admit it was the biggest heartbreak and the greatest disappointment I've ever had to face. It won't hurt me, however, to learn this young to take the tough blows along with the good things in life. I truthfully don't begrudge the role of 'Amber' to the actress who finally won it. I would be less than human if didn't envy her of course, and I expect I shall. But I am much too grateful for the wonderful friendship and generosity Hollywood has shown me to cavil at anyone's similar good fortune.

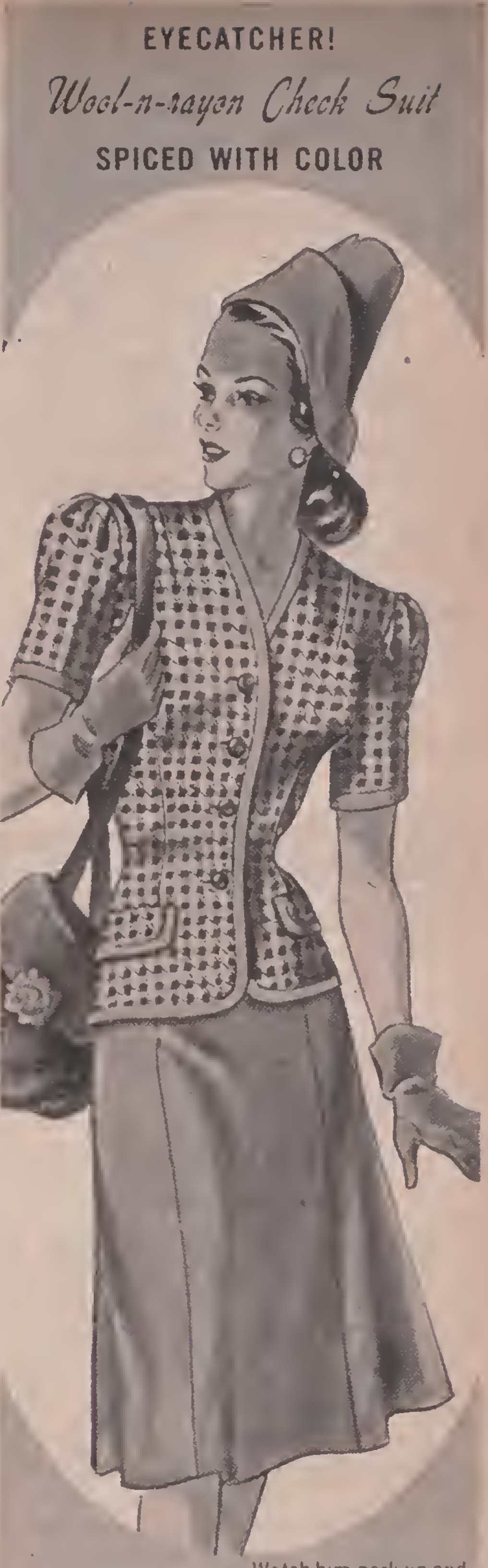
"Besides, I'm pretty much of a fatalist at heart. I believe you **will** do what you're **meant** to do and that whatever happens is for the ultimate good. For every success there must be some kind of a set-back and conversely, for every disappointment there is a compensating gain somewhere along the line. When you live for years with bombs bursting all around you day and night, you soon learn to believe that what will be, will be."

"That is the way I really feel about the role of 'Amber.' If some other actress is more experienced, more capable, more right for the role, she will play it, and she should!"

In spite of Peggy's heartaches over Amber, her future as a movie star is secure, for it stands to reason, that no studio would be so stupid as to toss aside or sabotage star material it had spent great time, effort and money on building.

And Amber or no—Peggy Cummins is still a gilt-edge personality!

The End



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AFTER

FIRST YEAR (SHIRLEY TEMPLE)

(Continued from page 48)

picture objectively, there is one obvious conclusion to be drawn: it must be nice to be Shirley Temple. Resembling nothing so much as a nice, normal, extremely pretty teen-ager, little Miss Marker has really made her mark, yet she shows no signs of quitting or even slowing down her pace to a smart gallop. Besides being one of the most famous and long-lived of Hollywood's stars, with a string of films in her success stable long enough to make the most adult and well-seasoned performer look slothful by comparison, Shirley is also a rich little rich girl (by dint of her own hard work and papa Temple's sound monetary machinations). She's hilariously happy and, to top off the whole thing, crazy about her in-laws! Not only that, but her in-laws like their son's in-laws, which couldn't be cozier.

Wise as well as winsome, Shirley realized right off the bat that her marriage had to be a real marriage, and not the motion picture version of that sometimes not-so-happy estate. To fit herself for her new role of wife, she promptly scudded off to a culinary establishment—the Hillcliff Cooking School—promptly after plighting her troth to the handsome young non-com she fell in love with.

"It was a wonderful school," Shirley beams. "I ought to know for I had to learn how to cook from the egg up. I discovered I was a whizz at pancakes (which Jack loves) and had a natural bent for baking. I tackled a seven-layer chocolate cake which turned out so well that repeated successes helped put twenty pounds on Jack in the first six months of our marriage."

As a surprise Shirley whipped up the seven-tiered creation for Jack's birthday, and found herself with a black mark at school when she spent two days practicing script with a pastry tube all over the classroom work tables before attacking the cake itself with such homely sentiment as "Happy Birthday, Jack." This warm-up really turned the trick, because even Jack could read the finished product. But it took weeks for her spouse to stop ribbing her about scribbling all over the kitchen, "this is the best sample of my tubemanship at this time."

One thing is certain: Shirley didn't have to read a book of verse to bone up on how to make a house a home. If practice makes perfect, then she was a cinch to make her new Brentwood house the homiest little cottage west of the Mississippi. She had no trouble at all turning her young man into the streamlined 1946 version of the slipper-and-pipe type of husband, because the young Agars were steeped in actual experience after hanging their shingle over the doors of at least eight different residences before settling down in their own private castle.

They spent their wedding night in the bridal suite of Los Angeles' swank Town House, and honeymooned at The Samarkand in Santa Barbara. They spent weeks in a hotel in Salt Lake City, just thirty miles from Jack's base. Here Shirley rested up from a particularly hectic production schedule, and first read the lines of her new role discussing domestic chores and problems with laundresses, cleaners, maids, and other people who should know. Time was spent trotting to movies with her uniformed husband, dancing in the hotel's supper room, and waiting for her man to march "home" from camp whenever possible. On Jack's furlough the couple made the Agar seniors' Beverly Hills home their headquarters. Until eight months ago, when Jack received his H.D. from the Army, they had camped out in the Beverly Wilshire Hotel, the Bel-Air Hotel, the Temples' Brentwood manse, and a tiny guest house on a friend's estate. Then came the big day when they finally unpacked their trunks for the last time—in their own home.

It was fun while it lasted—the domestic dream, that is. Shirley spurned professional assistance and pitched in herself, with ample help in the form of some good, old-fashioned elbow grease from Jack. Because she had been involved in picture production since moving into her new home, Shirley had to forego elaborate meals. She did her shopping en route from the studio, and turned out the kind of simple, hearty fare that Jack prefers. While she washed the bridal china, Jack tried out the trousseau dish towels. While Shirley dusted, able Mr. Agar plied the 1946-model vacuum.

This worked out dandy for a while, until both eager beavers realized they were spending more time at the studio (Jack had been signed by David O. Selznick) and on housemaid's knee than in getting fun out of their new-found partnership. When this fact finally infiltrated his heart-happy head, Jack promptly hired a housekeeper and took Shirley out for a swim.

But despite a capable house manager (whom she taught to make Jack's favorite pancakes), Shirley retains the marketing concession—from choice. She invariably will escape an intimate **scene d'amour** with Guy Madison and pick up the nearest phone to put her butcher through the housewifely third degree. "This," she announces solemnly, "is Shirley Temple Agar. Have you any meat? What kind? How much is it? How much does it weigh? Is it grade A?"

Her solemn efficiency is a little startling in view of the fact that she still possesses the bland look of the 1930-era Temple who

There's fun on set when Shirley Temple makes up for role in "Bachelor and the Bobby Soxer."

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pranced happily through pictures like "Little Miss Marker" and chortled out the successfully saccharine words of "The Good Ship Lollipop." Even while she is involved in knitting 1, purling 2 on a new pair of golf socks for Jack, she innocently is baiting her vest-pocket hairdresser with the synthetic but apropos nickname "Termite." This great streak of tease in Shirley is an honest barometer of her true feelings about a co-worker. Anybody who gets the bride's rib is definitely "in."

"Termite" caused a furore on the set recently, when a sullen nag of the same name offered to perform briefly at Hollywood Park. The coincidence was too much for the crew of Shirley's then current picture, and everybody on the set bet heavily on the unknown entry. They lost heavily, too, we might add, when the horse stopped running somewhere short of the far turn and finished the race at a languid trot. Shirley had the good grace to grin when she confessed she hadn't put a penny on the nag.

With youth's perpetual enthusiasm, Shirley admits finding marriage an ecstatic state. "It's truly wonderful," she says. "I love every minute of it. But I don't like to give advice to other young married people, although I'm forever being asked to do just that. The secret of a happy marriage, though, seems kind of simple to me. As far as I can tell it's just love, love, love. I do think—and Jack agrees with me—that each marriage partner must do his or her share in all the things that have made marriage successful since Adam and Eve. For me, that means becoming a good home-maker. I cook, plan house decorations, and shop, remembering always to get something special for Jack. We're a share-and-share couple: share the work and share the happiness. And I think that each person in a marriage should try to contribute as much as possible.

"As far as my career is concerned, it doesn't interfere with my marriage at all—except for keeping Jack and me apart—but I don't think it demands any more of our time than any other type of work would. I think it's very comforting to have my husband a partner in my professional as well as my **real** life. And I would honestly like to play opposite him some day. I think it would make love-making so much easier.

"Another thing, too," she says, "is that marriage has given me a wonderful mental maturity that has helped me step from childhood to young womanhood on the screen. It seems to me that the screen is tempted to keep you working in one groove—child or adolescent roles—when you are really far beyond them. My marriage has helped convince producers that I am equipped to do adult roles. Jack and I have agreed that I will continue with my screen career, just as he will develop his. And secretly I hope I can go on into elderly character roles."

Shirley hopes to become a mother some day and raise a real family, but that's the future. Meanwhile, gazing into her monogrammed crystal ball, Shirley says she sees a very happy existence for herself busy with professional work, but between times taking trips all over the country in her new 1946 Chrysler, enjoying family get-togethers, and in general having lots of fun swimming, riding, tennis and golf with that personable young man John Agar. Yup, as we said before, it must be nice to be Shirley Temple, first fiscal year notwithstanding.

The End

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BRIGHT FORECAST FOR WILLIAM CARTER

(Continued from page 56)

motion pictures since Charles Farrell and Janet Gaynor started pitching woo way back in the twenties.

The gent in question is William Carter (Bill to everybody in town except his bosses at Republic where they feel that William looks better on a marquee). He's been kicking around Hollywood for the past three years; has been "discovered" more times than he cares to mention. This time, however, it looks like he's in for keeps. Studio officials right now are shouting the praises of their new leading man. Bill gets star billing along with Philip Dorn and Catherine McLeod in Borzage's tremendous Technicolor tribute to classical music, "I've Always Loved You."

I got acquainted with Bill some three years ago shortly after he was signed by Columbia to emote with Marguerite Chapman in a thing called "My Kingdom for a Cook." Charley Coburn, plus a set of whiskers and a typical Monte Woolley role, stole the picture. Bill was cast as an American flier. Miss Chapman was Coburn's daughter—an English girl. The main difficulty was that Carter still had a trace of the English accent that he was born with in Liverpool. Miss Chapman, meanwhile, was typically upstate New York. It didn't work out too well.

After a brief sojourn at Columbia, Bill was placed under contract by Twentieth Century-Fox. He got to act, all right. In five or six pictures he got to walk on and off again. In addition to being a glorified extra, he was used in a series of Little Theater plays which were being sponsored in Santa Monica by the studio as "talent developers." Meanwhile, Bill and I were working nights. The kid had been through seven different kinds of hell as an American Field Service ambulance driver in North Africa. A smashed chest and a severe knee injury suffered at the fall of Tobruk had put him back into civilian clothes. He had a story to tell.

Anyhow, we were batting away almost every night on a book of Bill's North African experiences. We thought we really had something on our hands, but apparently we sandwiched in too many gin rummy games during the course of production. At least a couple of Bill's former buddies beat us to the punch and told their stories first. With other books covering the subject already on the stands, we tossed in the sponge just as we were about ready to proposition the publishers. So much for Carter the author.

Then came what Bill claims were the longest five months in his life. He wasn't getting to first base at Twentieth and finally the studio dropped his option. Trouble was ahead. Nobody, it seemed, wanted to gamble on Bill Carter. Charlie Feldman, Bill's agent, tried to peddle the guy to every studio in town without success. Then, one fine day Feldman took a test of Carter to Frank Borzage who at that time was scouring Hollywood for a new leading man to take over the romantic reins in his forthcoming "I've Always Loved You" at Republic. He had tested some 25 of the local male glamorists without success before he strolled into the screening room one day and got a glimpse of Bill.

"There's my boy," he told Associate Producer Lew Borzage and Cameraman Tony Gaudio. He must have been right. He and Bill both still swear by one another.

During the five months he was out of screen work, Bill had managed to keep busy. His first venture was real estate. Along with a friend, Frank Archer, he went into the real estate business and made it pay. Then came cosmetics. With Bob Castain, he founded the Cartain of Hollywood Cosmetics Company. Castain had a formula for an eye makeup which he felt would revolutionize the appearance of Hollywood lovelies. Working in a garage, he and Bill perfected the preparation. It is on the market now, and will be out in larger quantities when packaging restrictions are lifted.

Then came the haberdashery venture. Along with John Van Druten, Merle Oberon and Bill's pal, Actor Barry Sullivan, he bought into the Harvey Knox, Ltd., haberdashery chain. It's doing a thriving business.

With all these interests, Bill had found time for plenty of swimming and tennis, so when he went in for his initial interview Borzage and Cameraman Gaudio screamed.

"You're too tan," boomed Gaudio. "This picture's in Technicolor. Go fade yourself out."

"I haven't got the part yet," replied Bill.

"You'll get it," Gaudio retorted.

Bill faded.

But he came back to give such a performance that Borzage has predicted a long career of stardom will follow.

"Bill has all that charm and personality so necessary for stardom," says Borzage. "In addition he possesses a deep and sincere attitude concerning his work. I've discovered that hard work is essential to screen success. This boy has the ability and spares no effort to make the most of it."

That's a heck of a lot more than most directors are willing to give forth with about their leading men.

Perhaps Bill's business acumen dates back to his pre-war days. Those were the days when he decided to make some money and started a series of tours to the various steamships in dock in New York harbor. He even had cards printed advertising same, but the business didn't hold together long. He and his co-workers ate up the profits at the corner soda fountain.

Although a native of England, Bill came to America with his mother at an early age, and spent quite a few years thereafter commuting back and forth across the Atlantic.

By the time he was old enough for college, however, he was firmly settled with his mother in this country and was enrolled at Roanoke. A physical education major, he was a collegiate swimming champ and finally wound up in Billy Rose's Aquacade. He was going great guns as a speed swimmer when he and a group of friends tossed it all overboard to join the American Field Service as ambulance drivers. He pounded the sands of North Africa, Syria and Palestine for a year, was surrounded by the Germans on a dozen occasions, took a personal battering during the fall of Tobruk, and finally was discharged and sent home.

Much of the credit for his return to health goes to the gal in his life. Nancy Deere Wiman, daughter of show producer Dwight Deere Wiman, was well on her way to

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stage stardom. The only trouble: she had a yen for a big lug named Bill Carter. On his return from overseas she decided to make it a full time job. They were married and came to Hollywood. A friend, Frances Manson, well-known screen story editor, got Bill a test at Columbia. That's how it all began.

Trink (that's what everybody calls Nancy) never has doubted what the outcome would be. She has extreme faith in Bill's ability to succeed in whatever he sets out to do.

They live in a hilltop home high above Hollywood. That's their life—that and their two-year-old curlytop, Dwight Deere Carter. And then, of course, there's The Genius. The Genius is a pedigreed boxer with an official name as long as your arm. But in the Carter household he's just The Genius. They spend a lot of time at home. Their friends from all walks of life drop in. An evening with the Carters is really something.

Trink and Bill have a hobby they don't talk about much. They like to give people a lift. If they see a young fellow with talent they make a point of seeing that the right people are around to "discover" him.

"Just giving nature a hand," says Bill.

For example, the other night a young fellow was pounding out some terrific new melodies on the Carter piano. I had never heard any of them until he swung into a ditty called "Rip Van Winkle" which currently is bouncing all over the coast-to-coast platter parades. The piano playing composer, George Handy, is a discovery of Bill's. His stuff is hot as a firecracker in jive circles these days and Producer Wiman is all set to use some Handy tunes in his next show.

Since he first came to Hollywood, Bill has spent all his spare time hanging around the various film technicians learning the business from every angle.

A big thrill for Bill came recently when his uncle in England cabled that he had seen a preview of "I've Always Loved You" and liked it. The picture was being shown in England, and Bill's uncle was invited to a special preview of his now famous nephew's acting talents.

In case you haven't guessed. Bill doesn't care about being the world's greatest actor. He isn't particularly interested in real estate. He'll be able to get along without being a cosmetics tycoon. And probably he doesn't hold much brief for haberdashery except where his own back is concerned.

To be a producer! That's what he wants, and ten to one he'll get it.

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BRIGHT FORECAST FOR CATHERINE McLEOD

(Continued from page 57)

years without acquiring a southern accent, accomplishment enough in itself to make her notable.

She had decided to be an actress at about the time she learned to distinguish between **Gary** Grant, and **Cary** Cooper. This was a difficult hurdle, because she felt that good theatrical practice should have given one man the initials CC and the other GG.

There was one name that gave her no trouble at all: Clark Gable. While she was a High School student she wrote to her idol, requesting a photograph. Mr. Gable complied, inditing the picture as follows: "To Catherine from Clark."

This increased her enthusiasm for things Gable-esque. During her stay in Dallas, she worked as a cashier in several theatres, a profession allowing her to see "Gone With the Wind"—every day for six weeks! Currently, Catherine can recite entire scenes from the picture, exchanging dialogue with herself.

Don't forget Mr. Gable. He comes back into this story somewhat later.

Meanwhile, let us follow Miss McLeod's adventures in Dallas. During her senior high school year she decided to do something about her acting career. She tried out first for the French Class play; deliberately she selected the part of an aged woman, believing that most of the budding thespians would select the part of the ingenue. She was mistaken in her appraisal of the situation: about half of the contestants—the resourceful half, as it turned out—had followed the McLeod reasoning and had gone in for the heavy dramatic role. McLeod lost out. Next, she tried out for the Journalism play. This time she reversed her field and tried for the ingenue role. Others did precisely the same. McLeod lost out. Finally, telling herself that the third time was charmed, Catherine tried out, for the Senior Play. When the results of the controversy were published, lo, the name of McLeod had evaporated.

This daunted Catherine not one particle. "The time just isn't right for me yet. I'll win sometime. I'll prove that I can act," she told herself.

One way to learn how to act, she concluded, was to watch carefully the tricks of those who already knew the business. Upon being graduated from high school, she took a job as a theatre cashier and began to see a movie a day, or the same movie for several successive days.

After three years of this, Catherine, her mother and her father returned to Los Angeles hoping to benefit the father's health. Sadly they realized after a few months that there was to be no improvement and shortly thereafter, he died.

During this final period of her father's illness, Catherine had been working as a bookkeeper and studying drama at night. The period of grief through which she tried to maintain this schedule was too trying for her eyes; she was told by her dramatic coach that she must give up her daytime employment or her hope for a theatrical career.

This advice brought to light Catherine's rules (self-manufactured) for building a success in pictures and eventually on the stage. She had been working on them for a long time, and she had gleaned them from motion picture fan magazines. All the rules were there, published for the benefit of a girl smart enough to take advantage of them. Bette Davis had printed her advice; Claudette Colbert had given her opinions; Rosalind Russell, Ingrid Bergman, Joan Fontaine, Joan Crawford and many others of Filmdom's winners had been generous and explicit enough to draft a blueprint of the architecture of success.

Most girls, Catherine opined, didn't take advantage of such rich material. But she was going to be different. For instance, one thing was stressed by each successful woman: to make a start, a girl should have enough money in the bank to finance herself for an entire year without one additional penny of income.

Another rule was: get experience in a stock company or a Little Theater. So Catherine went to the Geller Workshop, and then to Bliss-Hayden.

Another rule was: select a vigorous agent who has been successful in placing girls in roles of the type you covet. Catherine discovered that Louis Shurr appeared to be particularly successful in guiding the destinies of young dramatic actresses, so Catherine made arrangements to be represented by him.

And while she was at Bliss-Hayden, she was spotted by several talent scouts, but chose to sign with Metro because Leo's scout, Mr. Bill Brady, was precise and immediate in his dealings. And at Metro, Catherine was under contract for fourteen months.

Which brings Mr. Gable back into the story. Catherine saw him in the Commissary every day for months after he returned, a major, from the Air Corps. Not having courage enough to ask someone to introduce her, she told herself repeatedly that a kindly fate would arrange it somehow. But her wish never came true.

When Catherine learned that Mr. Gable was to make "Adventure," she fled to the casting office and begged, begged with all the forensic zeal at her command, to be allowed one small bit part in the picture. Not a fifth lead, not a fourth lead, most assuredly not even a third lead . . . just a meagre, fractional bit part.

"There is to be but one woman in the picture," said the casting office. (Later this was amended; Miss Garson was given the lead, and Joan Blondell was awarded second lead.)

"Well, if there's to be but one woman," sighed Catherine, "can't I be an extra in a street scene? Surely you'll have some crowd sequences."

No, said the casting office; nothing could be done. To date, that refusal constitutes the greatest disappointment in Catherine's professional life. When she left Metro, she had never met Mr. Gable.

The instant that news about Catherine's leaving Metro filtered through Hollywood, half a dozen studios wanted to test her, but Republic wanted only to sign her and to sign her quickly for Frank Borzage's great picture. Luckily, she had studied piano for eight years so that she was capable of being convincing as the pianist.

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The actual piano scores were recorded by Artur Rubenstein, who spent a good deal of time coaching Catherine on technique and concert tricks.

In case you don't understand how this works, may we be technical? First, a sound track is made by a master, Rubenstein in this case. Then the actor or actress actually learns how to play the same music. A piano with a dummy keyboard is photographed and this is played, in synchronization with the original sound track broadcast by playback, as the action is shot. In other words, if you will disconnect your own piano keyboard from the strings so that your thumping makes no noise, then if you will play a concerto on your phonograph, go through all the motions of playing that music yourself—you have captured the routine. This sort of thing is exactly as difficult to do as it would be for you to duplicate your finest recordings of Hoffman or Rachmaninoff!

The first physical fact that one notices about Catherine, upon meeting her personally, is that she is **not** just a pretty chick. It would be impossible to lose her in a chorus of pretty girls, simply because **she** is distinctive. Her almost-black hair is very heavy, worn in a long bob with a lazy kind of curl in the way it hangs. Her cheek bones are high and wide; her mouth is lovely, her teeth are beautiful, and there is a furtive dimple at each side of the curve of her lips. But her great power and beauty reside in her eyes, fringed by what may be the longest and thickest lashes in town.

The next thing of which an acquaintance becomes aware is that Catherine McLeod is as intelligent as she is lovely. People don't believe in this combination; there is a public superstition that beauty and brains are never packaged together. Miss McLeod proves that it can happen here.

To Catherine, the letter V is one of the most dynamic in the alphabet, and its color is purple. She insists that most of our English v words have strong meanings and to prove her point she will cite virtue and vice, virile, vigorous, vim and vitality as opposed to vacuum, vacuous and vacant. Victory and vanquished are more positive words, she will argue, than their synonyms triumph and defeated.

In addition to perfecting this colorful method of delineating one's friends and surroundings Catherine has another accomplishment. She writes. At present her agent has a novel by Catherine McLeod entitled "Plain Girl." Some portions of it may have to be expanded because Catherine, a terse workman, has sketched in a few sentences a scene that some of her readers (relatives with whom she discussed portions of the novel) feel could well stand expansion over several pages. Only one real difficulty presents itself: how is Catherine going to find enough time to do the necessary extension? Republic has several important roles in mind for her, and Frank Borzage is active in her behalf. Not long ago Mr. Borzage gave columnists permission to quote him when he said, "I consider Catherine McLeod the most important new talent to come to my attention in ten years."

Living up to this praise is going to be a monumental task. Those who know her haven't the slightest doubt about Catherine's being able to do it, with energy to spare. Only . . . she **does** wish she had a V in her name.

The End

Before After

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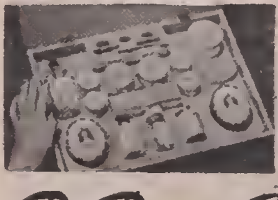

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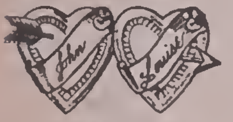

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BLUE RIBBON INTERVIEW WITH DANNY KAYE

(Continued from page 51)

can play to them and forget the camera. This, for a director, is not an unmixed blessing. Between scenes, Danny is likely to strike up a conversation with someone, become very interested, and wander off the set to complete the chat. Although he is conscientious about his film work, it inspires him with no more sense of urgency than a stage dress rehearsal.

Danny can agonize and sweat in his dressing room before a stage opening night but a dress rehearsal fails to excite him. Before the dress rehearsal of "Let's Face It," his first starring show on Broadway, they found him outside just before curtain time, casually arguing with a taxi-driver about the relative merits of the Brooklyn Dodgers and the St. Louis Cards.

Hardly a Casual Matter

An audience always gives Danny's quick mind and his incredibly fast tongue an ample work-out. Whether it's a jam-packed mob of GI's in Tokyo's Hibiya Park or an equally enthusiastic crowd in a theater, it always howls for more—and Danny gives, long after his prepared material is exhausted. Last spring at New York's Paramount, at the last show of his three-week engagement, they kept him on stage one hour and one minute after his scheduled half-hour performance. And Danny Kaye was equal to it.

"I had a wonderful time," he says.

There are many "scat" singers in the country. Danny is merely the fastest and the best, with the added advantage of giving the gibberish the semblance of sense by his energetic pantomime. His blue eyes are practically vocal as they roll in his pink, unlined, mobile-as-rubber face, and his hands are as expressive as Zasu Pitts'. When Kaye does it, the "da reep, da roop, da git gat gittle" stuff is almost as clear as today's headlines.

As what wouldn't be?

His memory is an awesome thing. He learned the Tschaikowsky song—with its names of 49 Russian composers—in an afternoon. He spouted it, night after night in "Lady in the Dark," in a 40-second stream.

As if by instinct, he seems to sense when he is in danger of stubbing his toe on that hazard all comics run, overdoing. You can watch him, time after time, approach the danger line and suddenly, sharply, veer away on a new tack. He will let himself go and mug fantastically—but to a point on the safe side of excess. In pathos, the acid test of a true comedian, the same instinct guides him. Fans who wrote him after his first picture, "Up in Arms," almost invariably singled out the one scene of pathos he had, the scene in which he knew he had lost the girl.

But all the qualities he had inborn, all the tricks, skills and talents he developed in his dozen years of trouping—on the "borscht circuit" of summer camps, in tank towns all over America and the Orient, and in London—apparently needed something else before they could hoist him to the pinnacle. The "something else" was Sylvia Fine.

You can shout that from the housetops, Brother!

They had grown up on the same street in Brooklyn. Danny had even worked briefly for Sylvia's father, a dentist, before deciding to try the stage. But they discovered these things, and much else in common, only after they discovered each other in the theater world in 1939.

Danny was 26, making a living but getting nowhere much, and was discouraged enough to have set a deadline on himself. Four years more, he said, and he would try another line of work.

Dark-haired, brown-eyed little Sylvia, struck with the personality and talents of this world-wandering Brooklynite, helped him beat the deadline. Her witty, satirical lyrics, superbly adapted to Danny's "scat" style and pantomimic gifts gave him the final stepping stone in his long journey to what some have called "overnight" success. Danny in turn inspired Sylvia. There is "impathy" here too.

Sylvia is quieter, less exuberant and energetic than Danny, but her sense of humor is as keen. They complement each other, have fun together, work beautifully as a team. They were married a month before Danny's first sensational hit in La Martinique club in New York in 1940.

The big excitement in their lives now, of course, has nothing to do with show business. Married seven years, they're expecting their first child in December. Says Danny: "Boy or girl, I'll be happy. I'll be happy when the doctor says, 'Congratulations, Mr. Kaye, you're a father!'"

The Kayes keep a 12-room apartment in New York and rent a house in Hollywood—"between evictions," as Danny cracks.

Mostly Hallways

Danny's best performances, his friends say, are given at home, spontaneous products of his antic mind. Watching him, Sylvia draws some of her better inspirations. He loves practical jokes, especially on the telephone where he pretends, with his mastery of dialects, to be several other people. One day he called Bob Stephanoff, studio make-up head, and gave him a thorough dressing-down—in the voice of his own make-up man, Walter Herman.

He is fascinated by make-up, especially beards, and has been known to rig himself out as some outlandish character and go ringing doorbells. Though he seldom drinks more than a beer or two himself, he enjoys impersonating "drunks."

Frenzied and volatile as he can be in his own work and horse-play, however, Danny can relax. He likes to read, though not avidly, and he likes to talk—theater, pictures, politics, sports, the world's ills. Well-rounded, he likes ballet, music and opera—the latter partly because he delights in mimicking coloratura sopranos.

He takes his golf game seriously and is trying to crack 80. To keep in practice when

80 will probably
crack me first

working, he has a makeshift driving range set up on a sound stage, with a doormat for teeing off and a net to catch the balls. His other sporting love is baseball, expressed personally by playing "catch" at every opportunity, and otherwise by his fanatic affection for the Dodgers and their manager, Leo (the Lip) Durocher.

The Lip is his best friend in the East. During the war they toured service camps together and at war's end were engaged in a Pacific tour which took them to Japan.

Danny, who once wanted to be a doctor and still is a medical fan, is keen for watching operations done by his many surgical friends. His medical interest makes him health-conscious. Periodically he goes on vitamin binges, and always—this side of hypochondria—is cautious about his health.

He has little interest in ordinary food but his eyes light up over Chinese, French and Italian dishes. He has a new passion—for roasted sunflower seeds, which he chews constantly.

He is fascinated by make-up and has been known to rig himself out as some outlandish character and go ringing doorbells!

After the lean years, he dotes on tailor-made suits and monogrammed shirts. He will make about half a million dollars this year—from pictures, stage and radio—but

Mostly for the benefit
of the U.S. Treasury

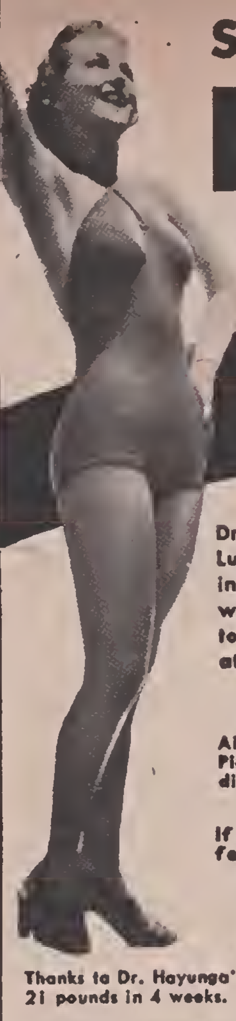
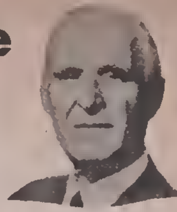
he never sees a paycheck. He has an allowance of $50 a week for spending money. His pet extravagance is golf paraphernalia and his pet economy is saving his allowance checks—and sending bills to his lawyer for payment.

In his fourth picture for Goldwyn, James Thurber's "The Secret Life of Walter Mitty," Danny plays six or seven characters—maybe more, depending on the cutting room. They're the heroes of the milktoast hero's dreams. He also sings his first straight dramatic ballad, "Molly Malone."

This is a first step toward that change of pace both he and Sylvia want. They do not envision him as Hamlet, but they want to try something new, away from "scat." A real change probably will come with the musical version of "The Royal Family," now projected for him on Broadway. It would be a "semi-straight romantic" role.

"It's the ham in me," says Danny cheerfully. "I want to show off my great profile."

The End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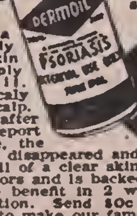

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CORNEL WILDE

(Continued from page 33)

waiting. On the stage, you can try radio, television, little theater while you wait. Today, of course, I have almost more than I can do, but I'm afraid I still don't subscribe to the What-is-mine-will-come-to-me school of thought.

How do you feel about female movie fans? (Shirley Betterman, Dorchester, Mass.)

The same way I feel about male movie fans. I appreciate their interest and hope to retain it.

Do you approve of Sloppy Joe sweaters for young girls' wear? (Daphne Harrison, Broken Bow, Okla.)

I think it's a mistake for any girl deliberately to put on something unattractive.

What experience do you remember most vividly from the past? (Christine Raber, New York City, N. Y.)

Seeing my wife for the first time. It was in New York. She was walking toward me on Seventh Avenue. The sight of her thrilled me as it does now.

Why did you take up fencing as a hobby? (Albert B. Manski, Boston, Mass.)

My father was an expert fencer. He had a scar on his head from a duel he had fought, and it always intrigued me. I'd read the stories about King Arthur's Knights of the Round Table, and I liked the idea of chivalry, knighthood and swords. I first took up fencing at the Townsend Harris Hall High School. Later I held the inter-collegiate fencing title, and was selected for the United States Olympic squad in 1936. My stage work prevented my competing for the team.

Did you have any specfic reason for naming your daughter "Wendy" and which one of you decided on the name? (Mrs. Frank Malone, Harrisburg, Penn.)

My wife named the baby. Pat had always loved Barrie's "Peter Pan," and she liked the the little girl in the play—so Wendy!

How old were you when you decided to become an actor, and why? (Miss R. L. Paster, Los Angeles, California.)

I hovered between medicine and acting for years. After I'd been to dramatic school and appeared in one play, I decided to go to City College to take a medical course. I finished the three-year course in two years—but then I joined a stock company! I suppose I was undecided between my two ambitions from the time I was sixteen until I was twenty. In the end, I chose acting, perhaps because it suits my special temperament.

What qualities must a girl have to attract and hold your interest? (M. Kathleen Haley, Millville, New Jersey.)

The qualities my wife has: enthusiasm about life and people. She's always interested and alive. She's kind-hearted, oh, she's very kind! Beauty and intelligence are hers, too. But I think her vividness and sweetness attracted me first.

What is your pet peeve where women are concerned? (Barbara Perchment, Dayton, Ohio.)

Their being late. I suppose women are always late, or maybe wives are always late. I know Pat never fails to keep me waiting. At first I fumed about it, but now I realize that she isn't likely to change and after all, what is one fault among so many virtues? . . . So now I take something to read or some paper to write on and occupy myself until she appears.

What one decision radically changed your life? (Pat Carter, Cincinnati, Ohio.)

The decision to become an actor.

Are you interested in politics? (Florence Lutteman, Sibley, Iowa.)

Yes. I think every citizen should be interested.

What's the nicest thing anyone ever did for you? (Kathryn Fortner, Atlanta, Ga.)

Pat's marrying me.

How and where did you meet your wife? (Jo Cochran, Rossville, Ga.)

After the first sight of Pat, on Seventh Avenue, New York, I followed her, saw her go into a building but was too late to get into the elevator with her. I waited outside for an hour. When she came out, I spoke to her, saying something about hadn't we met before. She replied: "Certainly not!" . . . A few days later, I saw her again. This time we were in a building where I was being considered for a test for Columbia Studios. I told her they were interested in new faces in that office and wouldn't she like to be introduced and try her luck? That went over better. We had dinner together that night. Ten months later she married me.

When you play love scenes, do you find yourself liking the leading lady a little? (Ann Clark, Roslindale, Mass.)

If I like my leading lady a little, it isn't because I am playing love scenes with her. Love scenes have no bearing on liking.

Were you ever very close to death? (Theresa Rosalie Silva, Volta, California).

Yes, twice.

Once, on the Danube River in Budapest, a friend and I watched an old man send his retriever into the water for a swim. The old man had no legs, so he sat on a float by a boathouse and urged the dog to do his exercising for him, until it was worn out. At length, the poor animal was swept beneath the float and caught in the current. The Danube is a very swift river and he couldn't get out. My friend and I went in after the dog, and ourselves got caught under the boathouse, where the dog had been carried. For a time it seemed as if we'd never get out; then he managed to catch hold of a post under the boathouse, I grabbed his arm, and then seized the dog by his collar. Between us,

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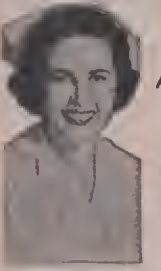

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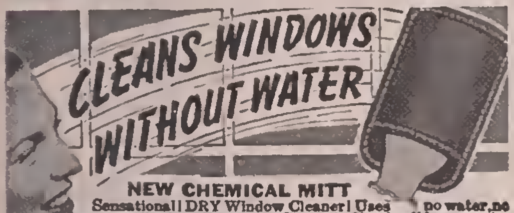

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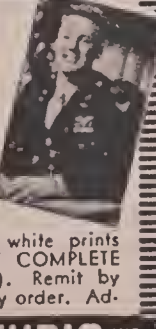

all three of us escaped, completely exhausted.

The other time I narrowly escaped death, a boy I knew asked me to go canoeing on the Hudson River at Christmas time. He took his canoe out, then ran back home for sandwiches. I was left alone with the canoe. It was the first time I'd ever been in one, and I couldn't resist trying it out. I hopped in, pushed off among the ice cakes, and found myself heading the wrong way. I didn't know how to handle the thing, so I dug down with the paddle, instead of using it lightly, and the canoe turned over and spilled me into the river. The water was frightfully cold and I had on my winter overcoat to drag me down. It was like being in a cold drink, with all those ice cubes. I don't know how I swam to shore, but I did. Then I had to run four blocks to the other boy's home, with icicles forming all over me as I dripped. The family put me into a hot tub, poured a hot drink down me, and I came through without even a cold. But I had to go home in the subway wearing some of the other boy's clothes, which were too small. I remember he lent me tennis shoes with the toes cut out to admit my feet, trousers that reached above my ankles and a coat with sleeves to my elbows. You can just picture what a sight I was by this time!

Are you pleased or annoyed when fans ask you for autographs? (Joseph Hoeflich, Harrisburg, Penn.)

I am never annoyed. I am pleased in varying degrees, according to the time and the place.

Are any of the playlets you wrote for Theater Guild in published form? (F. Stobaught, Pacific Grove, California).

No. I translated, adapted and wrote fifteen one-act plays, and many were produced, but they were not published.

Do you follow sudden hunches? (Aida Abaroa, Los Angeles, California).

Yes. If a horse called "Byron" should run at the racetrack I'd bet on him. I've just finished writing a play about Byron in collaboration with Robert Turney. I hope it turns out to be a big success. It was lots of fun working on it.

How broke have you ever been? (Edith Sullivan, Waco, Texas).

Flat. Once, during a bad period, my wife and I lived at the St. James Hotel, on Times Square. The owner, Perry Belmont Frank, kept us "on the cuff" for $230 while I looked for work. When I got a call to Hollywood, he advanced money for incidental expenses. I'll never forget Mr. Frank.

What person has influenced you most? (Lorraine Hudacek, Chicago, Ill.)

Pat.

What do you do on a date wth your wife? (Vernon Cooper, Portsmouth, Va.)

Different things. Last night, we went out to dinner, then to see a play at the Actors' Lab. It was "Awake And Sing" by Clifford Odets, and we enjoyed it very much. Then we stoped for ice-cream at a drive-in, and went home.

Do you think all women are wolves? (Lucy Scarino, Bronx, New York City).

Most certainly not!

Do you like your wife to visit you on sets? (Johnita Paxton, Los Angeles, California).

I like her to visit me anywhere, any time!

How did you develop such wonderful muscles? (Gaylon Lahr, St. Paul, Minn.)

By exercise. Fencing, tennis, elastic pulleys, badminton, all kinds of sports, swimming, riding, rowing—everything!

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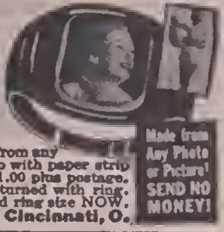

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CAN I HELP YOU?

(Continued from page 22)

to Los Angeles regardless will be glad to hear, however, that there's still a rather heavy demand for typists and stenographers in various Los Angeles industrial outfits.

A good stenographer can land a job in Hollywood today quite easily, but she stands practically no chance of finding an apartment or a house—unless, of course, she happens to marry the boss. And that happens pretty frequently out here.

HOPEFUL ACTRESS

Dear Mr. Henreid:

As many others have dreamed, I also have dreamed of becoming a movie actress. I definitely realize the weary work and the endless effort involved, but I'm willing to go through all that and even more to become a success.

I am only 16 and my parents think I'll outgrow this foolish notion, but in my heart, Mr. Henreid, I know I won't. I'm going off to Ohio State University in a few months and I'd be terribly grateful if you'd drop me a crumb of advice.

Anna A.
Muncie, Ind.

You sound determined all right, and I hope your determination doesn't fade. After you take the required courses at college in your freshman year, join the dramatic society, take courses in playwriting. Learn as much about acting as you possibly can, and the best way, of course, is to act. If you get a chance to join a summer stock company, by all means join it. You are young and ambitious and with your determination, you have a superb chance of success. Keep in touch with me from time to time and let me hear of your progress. Hollywood will always be able to use new faces.

STRANGE LOVE

Dear Mr. Henreid:

I'm 19 years old and working in one of our local banks.

Like most girls I have a problem in the love department which I feel sure you or your wife may be able to help me with. I've known a young man for a long time, and yet I've never been out with him. He's a teller in the bank, and never a day passes but what we don't chat or joke or exchange a few gags. He's terribly polite and kind and also grateful for the many letters I wrote him while he was in the Marine Corps. Yet, he's never asked me for a date.

I think I love him. I'm not sure, and he cares for me, I know; but he's shy and self-conscious and won't do anything about it. What can I do to bring him out?

Georgette K.
Lewiston, Maine

My wife tells me you are deluding yourself and that the best thing you can do is to forget about this young man in a hurry. I agree with her. Despite what you think or how you feel towards him, he doesn't feel the same towards you. This is a one-sided attraction. It may hurt your vanity to admit it, but self-admission now is better than constant heartache in the future. There are plenty of other men around. Drop this one and concentrate on some other appreciative teller.

HOW TO CHANGE WOLVES

Dear Mr. Henreid:

I'll get straight to the point without any preliminaries. How does a girl handle wolfish boys? To be a little more explicit, I'll tell you what happened to me a few nights ago. I went to Greenville with a boy named Bob to see you in "Of Human Bondage." Result: Bob makes a pass at me. I brush him off. A night later, I go to a dance with another friend. He takes me outside to show me his new car and makes a pass at me. I brush *him* off. Last night, a third friend named Carl takes me out to dinner at a roadhouse and suggests a drive. I agree. Result: another pass.

Frankly, I'm getting tired of brushing these boys off. I don't know why they act the way they do. I'm not beautiful although my figure doesn't look like a potato sack, and I don't lead them on. What is it and what shall I do?

Jean H.
Easley, S. C.

It's apparent from your letter that your boyfriends find you physically attractive. To you, this should be flattering. If their attentions annoy you, however, you have several recourses. You can refuse to go out with boys like these. You can become an interesting conversationalist and get the young men talking about themselves. Most young fellows will talk a blue streak on the subject of "I," or you can wear glasses, since as Dorothy Parker so aptly put it "Men seldom make passes at girls who wear glasses." My advice would be to cultivate the art of interesting conversation. As regards women, this art consists of being able to listen to any man attentively.

OLD MAID AT 18

Dear Mr. Henreid:

I live within a block of a huge Army Air Base and since I've worked there for about a year, I've met many interesting and extremely nice men.

All my girlfriends who live near me have married men from the base and have settled down. They call me an old maid and ask me why I don't get married. I am only 18 years of age, and although the average age for a southern girl to get married is around that, I just don't feel like getting married.

To date, I've had five proposals (Please don't think I'm bragging) and now I'm beginning to wonder whether or not my girlfriends are correct and I should accept one of them. What do you think?

Patsy H.
Piedmont, S. C.

Don't let yourself get stampeded into marriage. Merely because your friends want you to join them in matrimony is certainly no good reason for you to give up your independence. There is only one honest reason for getting married and that is to love your mate and bring children into the world. You sound a bit emotionally immature and just from your letter I'd say you're at least a good two years off from marriage.

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YOUR MUTUAL STATION

INSIDE HOLLYWOOD

(Continued from page 14)

Investigation disclosed that this was true but worthy of explanation. Seems that Dick Powell gave June the bracelet one morning—not to celebrate any particular holiday, but simply to express a viewpoint. June wore it triumphantly to the studio where it was spied by director Robert Z. Leonard. "Exactly what we need," he jubilated. "We'll use it on the next sequence." As a result, in "The Secret Heart" you will be treated to the sight of Walter Pidgeon giving June a bracelet already given to her by her husband.

* * *

PAPER BOY:

Willard Parker owns a seventeen-acre site on a plateau in the Santa Monica mountains, overlooking Los Angeles, Hollywood, and Honolulu on a clear day. As soon as the Parkers moved into their natural penthouse home, Willard subscribed to a daily newspaper. Late the following afternoon the paper was delivered by a portly, pleasant man of dignified mien. Although he and Willard exchanged small talk, Willard criticized himself afterward for not having found out more about this unusual delivery boy. Parker did say, however, "It isn't necessary to bring the paper all the way up to the porch each evening. Just leave it in the post-box down at the gate."

Several days later Willard was chatting with a neighbor, when the man, waving cordially from the highway, put the paper in the mail-box as usual.

"You know who that is, don't you?" the neighbor said.

"Sure, he's the guy who has this paper route," Parker explained.

Somewhat later, when the neighbor had been restored to consciousness, he told Willard, "Your 'paper boy' is your neighbor down the hill. He's been getting the newspaper by mistake and delivering it to you out of the kindness of his heart. His name is John Charles Thomas."

* * *

WAX FRUIT:

One of the technical staff working with Glenn Ford in Columbia's "Gallant Journey" was invited to be Glenn and Ellie's guest for dinner one night. Coffee in the living room was followed by a session of record playing. Glenn's collection numbers more than 7,000 recordings, all strictly long-hair. The friend finally asked Glenn, "Don't you own even one hot disc?"

"Yeah, I bought my first one just the other day. Selected it entirely on the merits of its title. Want to hear it?"

The recording is "I Like Bananas Because Bananas Ain't Got No Bones."

* * *

STRETCH A POINT:

In "Time Of Your Life," the new Bud Abbott & Lou Costello picture, one scene calls for Bud to be arrested and handcuffed. Anticipating this portion of the script, Bud hastened to the prop department several days in advance, had his wrists measured and gave instructions for the manufacture of a pair of rubber handcuffs. Bitterly he observed, "The last time I had to do a handcuff scene, somebody 'lost' the key, and the company went to lunch while I sat, manacled, and nearly starved to death!"

The End

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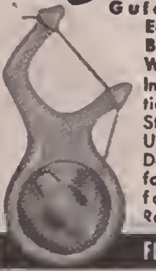

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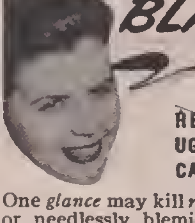

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Of Tired Kidneys

If backache and leg pains are making you miserable, don't just complain and do nothing about them. Nature may be warning you that your kidneys need attention.

The kidneys are Nature's chief way of taking excess acids and poisonous waste out of the blood. They help most people pass about 3 pints a day.

If the 15 miles of kidney tubes and filters don't work well, poisonous waste matter stays in the blood. These poisons may start nagging backaches, rheumatic pains, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes, headaches and dizziness. Frequent or scanty passages with smarting and burning sometimes shows there is something wrong with your kidneys or bladder.

Don't wait! Ask your druggist for Doan's Pills, a stimulant diuretic, used successfully by millions for over 40 years. Doan's give happy relief and will help the 15 miles of kidney tubes flush out poisonous waste from the blood. Get Doan's Pills.

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Sincerely Yours

Box Office Finance

Dear Editor:

I am writing to ask your help on a very important problem. You see, in our neighborhood we all get one dollar a week to spend on shows, ice cream, magazines, etc. I think a dollar a week is enough but how are we supposed to get all the things we need and go to the show, too? The shows are just too high. It costs 35 cents to see a neighborhood movie and 60 cents in town. We aren't really adults and no one thinks we are. On the other hand, we are willing to pay over 12 cents. Now don't you think a special teen-age price could be made? What can we do to have this done?

Eleanor Bale

Houston, Texas

Richly Deserved

Dear Editor:

Anyone, who has seen "Kitty" will have undoubtedly admired the fine performance of Sara Allgood as the old cockney-woman. I think it is about time, that this forgotten lady of the screen, who made uncounted movie-goers laugh and weep as the mother in "How Green Was My Valley" and who once played on the Abbey-theater stage with the now famous and beloved Barry Fitzgerald, should get the appreciation and the parts, which she so richly deserves. Having read hundreds of movie-magazines, I most certainly have never come upon an article concerning this great actress, who, through unforgettable performances in the past, has, in my humble opinion, first priority on mother-roles in Hollywood. Why not give Sara Allgood credit for her achievement in this film by giving her some decent parts today? Why not give us the dope on this grand lady?

Hans Bochner

San Francisco, Calif.

Vote For Vaughn

To the Editor:

If Doris Dunham can get a letter published for just repeating "I think Glenn Ford is wonderful" seven times (not that I don't agree with her!) why can't I let a few people know that I'm mad about a certain band-leader known as Vaughn Monroe? If Hollywood can use Charlie Spivak and Harry James in movies, why don't they give Vaughn a chance to act—not that he'd have to. Two to one, he'd be a second Van Johnson! C'mon, Hollywood, give him a chance.

Nancy Wilkoff

Youngstown, Ohio

Music to Our Ears

Dear Editor:

We are crazy about films and stars here and we see every film that arrives here from the U. S. My classmates and I are fond of collecting pictures of stars and paste them in our albums, especially colored portraits from your magazine. I always get Movieland because of its latest news about the stars and the beautiful pictures it contains.

Ophelia U. Navarro

Manila, Philippines

Dear Editor:

I've been a reader of your magazine for some time now and like the way in which you recognize rising young actors with promise. Recently one has come along who I think is worthy of praise—Johnny Coy. He's a fine actor and wonderful dancer. Give him a break, and us, too. We want more pictures and articles about Johnny.

Beverly Ralph

New York City

Dear Editor:

In my opinion, of all the fan publications, MOVIELAND most sincerely presents the celebrities as they really are. Being engaged in newspaper and magazine writing in Cincinnati, I have interviewed almost every professional who has visited our city. The celebrities are colorful, glamorous people, but they have their warm-hearted, human natures, too. That's why it's such a treat to read about the stars in MOVIELAND. Your publication turns the spotlight on both the glamor and the humanity. Keep up the grand work.

June Streibig

Cincinnati, Ohio

C. O. D.?

Dear Editor:

WHADAYAKNOW. I'm the girl for Van! Kindly ship him, special delivery, by return mail.

Pat J. Pearce

Victoria, B. C.

Ed. Note: After reading "Are You the Girl for Van?" in our September issue, dozens of girls decided they were—wrote in and asked us to send him to them.

Address all communications to Editor, Movieland,

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HILLMAN PUBLICATION

Van Johnson

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OCT 28 1946

ERROL FLYNN, VICTIM OF SLANDER

THE INSIDE STORY OF LANA TURNER — By the man who knows her best

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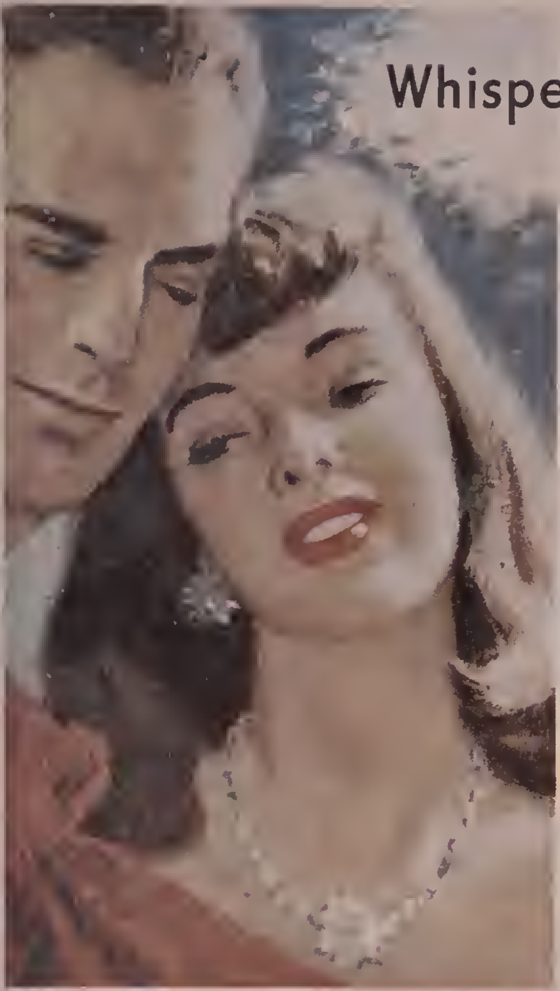

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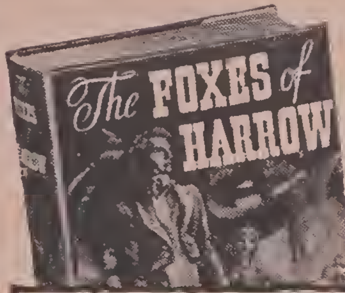
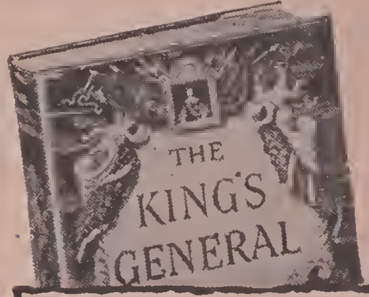
The Strange Woman



Before the Sun Goes Down



The STRANGE WOMAN

Angel or Devil . . . Which WAS She?

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The METRO-GOLDWYN-MAYER'S
LION'S ROAR

Published in this space every month

The greatest star of the screen!

From Lexington, Kentucky, comes a romantic tid-bit . . .

* * * *

The whole town's in love with a horse!

* * * *

So are Detroit and Toledo, Pittsburgh and Wheeling, Buffalo and Binghamton. So are more than 30 other cities that she's visited in her palatial trailer.

They're all in love with "Bess," the gleaming chestnut steed that won Hollywood's heart and is now making countless friends across the country.

* * * *

They call her "The Horse With The Human Mind."

* * * *

No wonder they give her the keys to the city (which she accepts personally), clamor for her autograph (she never says nay), and wine and dine her at hunt clubs!

* * * *

Of course, "Bess" can't visit every town in the land, but you can see her in M-G-M's thrilling adventure story, "Gallant Bess," soon to be screened at your local theatre.

* * * *

You'll see "Bess" as she really is, for Harry Rapf has produced "Gallant Bess" in glowing natural color by the Cinecolor process.

* * * *

There's a crisp, authentic flavor to Jeanne Bartlett's story. She got its true-to-life feeling from an incident narrated by Lt. Marvin Park, USNR.

Keep your eye on Marshall Thompson, who is best friend to "Bess", in the picture. As a star, he's mounting. You can see he loved his role; gave it power, conviction. With him, you'll see George Tobias and Clem Bevans—stalwart, two-fisted pals who thrive on rough going.

* * * *

Altogether, the picture is a credit to Andrew Marton's expert direction.

* * * *

So here's our Stranger-Than-Fiction Fact For Fall: You're going to fall in love with a horse, when you see M-G-M's "Gallant Bess" in action color.

—*Leo*

Vol. 4
December, 1946
No. 11

ON THE COVER
Photograph of Van Johnson taken especially for MOVIELAND by Clarence Bull.

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Conrad Wienk, Art Director
Art Carter, Staff Photographer

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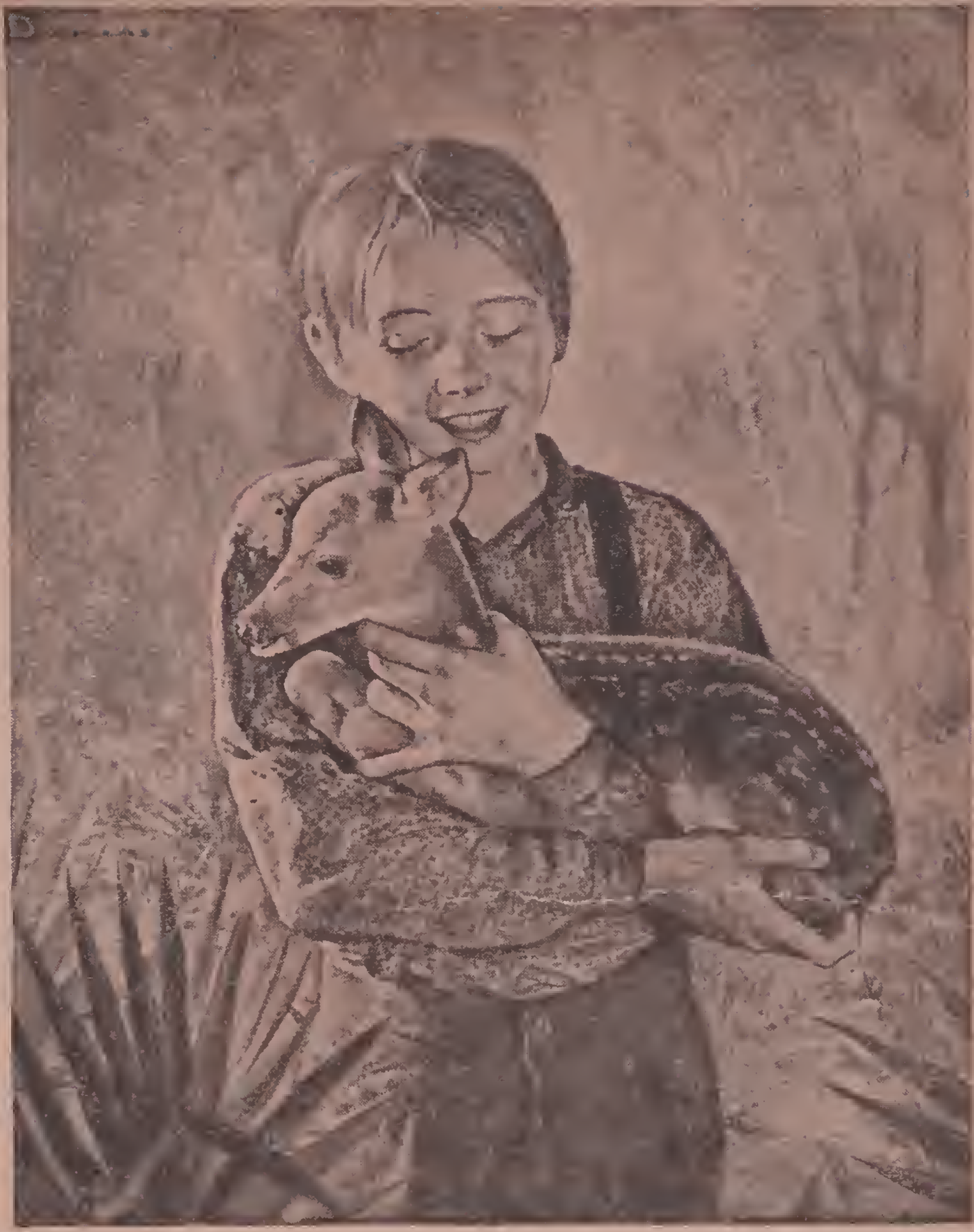
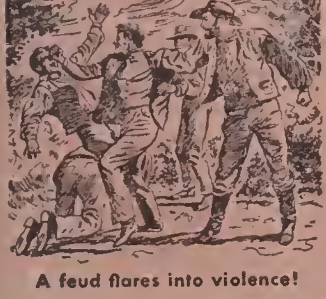
This is the year of "The Yearling"

...AND IT'S WORTH WAITING FOR!



Love conquers a wilderness!



A feud flares into violence!

M.G.M. presents in Technicolor

THE YEARLING

starring

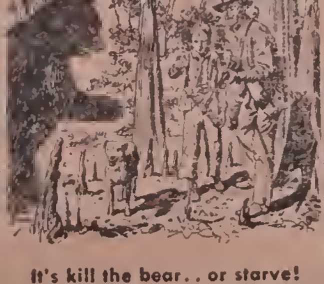
GREGORY PECK • JANE WYMAN

A CLARENCE BROWN PRODUCTION

CLAUDE JARMAN, JR. as "Jody" • Clem Bevans • Margaret Wycherly • Forrest Tucker • Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings • Directed by Clarence Brown • Produced by SIDNEY FRANKLIN

A METRO-GOLDWYN-MAYER PICTURE

Peck's finest performance!



It's kill the bear.. or starve!

THE YEARLING

A great book comes to life!

FREE! A beautiful 8" x 10" four-color reproduction of the painting by Douglass Crockwell shown above. It portrays Claude Jarman, Jr. as "Jody" in M-G-M's Technicolor production "The Yearling" and comes autographed, suitable for framing.

"THE YEARLING", c/o Box F, 333 East 44th St., New York 17, N.Y.

Please send me, free, the full-color reproduction as advertised. I enclose 15¢ to cover cost of postage and handling.

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HOLLYWOOD WANTS TO know

This little fan isn't quite sure whether she wants Cary Grant's autograph or not. Do you agree with Cary about out-of-hand fans?

Here is your big chance to tell film producers your preferences regarding moving pictures and stars

Have you ever walked out of a theatre, saying to yourself: "I wish I had been around when that movie was made; I'd have told them a much better ending for it."

Well, here's your golden opportunity to tell Hollywood all those suggestions you've been keeping to yourself for years. Every month MOVIELAND is conducting a special quiz which enables you to inform the motion picture makers just what you'd like to see on the silver screen and the kind of roles you prefer to see your favorite stars portray. It's easy. Simply check a Yes or No answer to the ten questions of the month, fill in the coupon below and mail in this page to us.

You've heard of Floress, the wonderful new fluorescent lipstick discovery. Floress gives radiant color and remarkable lip allure all in one. You'll love the highlights it gives your lips. By special arrangement with the Floress Company of Chicago, the first 500 readers to send in answers will receive the demonstration size lipstick if only they enclose a stamped (3c) self-addressed envelope.

Hollywood Wants to Know, MOVIELAND, 535 Fifth Ave., New York 17, N.Y.

(Be sure to enclose stamped, self-addressed envelope.)

Name..............................
Address...........................
City.........Zone No.....State.......

	Check one	
	YES	NO
1. Everyone agrees that Larry Parks' characterization of Al in "The Jolson Story" was no less than sensational. Do you think he will live up to his rave notices when he is no longer characterizing a famous figure?		
2. Cary Grant recently made a statement to the effect that autograph seekers are getting out of hand. Do you agree?		
3. Are you interested in reading about the families of your movie favorites?		
4. Do you prefer to see Cornel Wilde in costume pictures rather than modern ones?		
5. Would you like to see Rita Hayworth play opposite Orson Welles in a motion picture?		
6. Do you think that Betty Grable was right in declining to play a straight dramatic part?		
7. Jane Wyman's last two pictures, "The Lost Weekend" and "The Yearling," have given her an opportunity to play dramatic roles. Do you prefer her in this type of picture?		
8. Do the cynical remarks about womankind made by George Sanders keep you away from his pictures?		
9. When choosing a motion picture to attend, does the name of the director influence your choice?		
10. Do you prefer musicals in which the production numbers carry along the plot ("Centennial Summer," for example) to musicals in which the songs have nothing to do with the story ("The Dolly Sisters")?		

Are you anxious to keep handsome Cornel Wilde in the costume roles he does so well?

Jane Wyman is eager to know how fans like her dramatic performance in "The Yearling."

Here George Sanders pulls Ella Raines' pigtails. Do his cynical remarks affect you?

Paramount's
King-Size Musical—
It's The Nearest Thing
To Heaven

Bing Crosby
Fred Astaire
Joan Caulfield
in
Irving Berlin's

"BLUE SKIES"

in Technicolor

with Billy De Wolfe · Olga San Juan

Produced by Sol C. Siegel · Directed by Stuart Heisler

Screen Play by Arthur Sheekman · Adaptation by Allan Scott

32 SONGS
OLD and NEW
by IRVING BERLIN
including

- BLUE SKIES
- A PRETTY GIRL IS LIKE A MELODY
- WHITE CHRISTMAS
- HEAT WAVE
- PUTTIN' ON THE RITZ
- RUSSIAN LULLABY
- THIS IS THE ARMY, MR. JONES
- HOW DEEP IS THE OCEAN
- ALL BY MYSELF
- I'VE GOT MY CAPTAIN WORKING FOR ME NOW
- I'LL SEE YOU IN CUBA
- EVERYBODY STEP
- SOME SUNNY DAY
- YOU'D BE SURPRISED
- A COUPLE OF SONG AND DANCE MEN
- YOU KEEP COMING BACK LIKE A SONG (new)
- GETTING NOWHERE (new)
- A SERENADE TO AN OLD-FASHIONED GIRL (new)

Movieland Applauds

Some outstanding newcomers join with your screen favorites for special handclaps this month!

Alan Young and Jeanne Crain

Barbara Lawrence and Conrad Janis

Lilli Palmer

Lew Ayres and Olivia DeHavilland

MacDonald Carey

. . . **"MARGIE"** for being one of the most poignantly delightful stories ever made in Hollywood. If you've reached the ripe old age of twenty-five, you'll be delighted at the nostalgic memories which a pair of bloomers bring . . . worn, of course, in the picture by lovely Jeanne Crain. Two youngsters make their motion picture debut and they're simply wonderful. Barbara Lawrence and Alan Young are their names. Barbara is only 16, has been at the studio going through the usual dramatic training—school, dancing and singing lessons—for nearly a year now. When she heard that "Margie" was being cast, Barbara, armed with determination, called upon Director Henry King to ask if there might be a part in it for her. "No," said Mr. King firmly, "there is only one part in 'Margie' for a beautiful blonde girl and that blonde girl is going to be June Haver." Barbara, believing that nothing was to be lost but time, got to the pestering stage with little effort. Finally, Mr. King proposed, since she was so anxious to be before a camera, that she play the girl opposite all the males he was testing for various roles. Barbara jumped at this chance to be on film. A few weeks later Mr. Zanuck told Mr. King that Miss Haver was so busy, perhaps it wouldn't do any harm to try Barbara in the role. We think you will agree with us when we say, Barbara tested her way right to stardom. Alan Young, the boy comedian who had Canadian radio audiences rocking on their heels, is the other player who makes the grade in his first screen appearance. He's very funny. Another young man who does all right for himself when you're noticing him instead of his raccoon coat, is Conrad Janis whom you may remember from "Snafu." It's only his second time before the cameras but we're willing to bet the girls will be mobbing him even as Van Johnson a couple of pictures from now. . . .

. . . **LILLI PALMER** as the reason for the screen love-light in Gary Cooper's eyes in "Cloak and Dagger." It's Lilli's (Mrs. Rex Harrison in private life) first American screen appearance, although you probably have loved her already as the girl who breaks her heart over Rex in "Notorious Gentleman," a British-made film. Lilli is here to stay.

. . . **OLIVIA DE HAVILLAND AND LEW AYRES** for their superb performance in "The Dark Mirror." With the years, Olivia, to our mind, has become one of the most accomplished actresses on the screen. Switching from a love-drama as deep and meaningful as "To Each His Own" to a psychological murder mystery in which she plays **twins** is no easy task. Olivia really deserves a hand for her realistic portrayal of two totally different, though physically identical twins. Incidentally, we're happy to report that in **this** psychological drama there is a good character who wins out in the end. Lew Ayres' first screen appearance since the war is notable. His is not a heavy role, but he's better than he was when he left us.

. . . **MacDONALD CAREY**—whom you'll read about in next month's Movieland and whom you'll see in "Suddenly It's Spring" with Paulette Goddard and Fred MacMurray. He, too, has been away at war but his acting hasn't suffered . . . rather it is tops.

you'll
see
her
deceive with all her cunning
so
she
could
love with all her heart

**AGAIN
A DISTINGUISHED
DRAMATIC
ACHIEVEMENT
FROM BETTE DAVIS
AND WARNERS!**

TWENTIETH ANNIVERSARY Warners OF TALKING PICTURES

**BETTE DAVIS
PAUL HENREID
CLAUDE RAINS**

in

"DECEPTION"

THE STAR OF "A STOLEN LIFE" STEALS ANOTHER LIFE!

DIRECTED BY IRVING RAPPER · PRODUCED BY HENRY BLANKE · SCREEN PLAY BY JOHN COLLIER AND JOSEPH THAN · BASED ON A PLAY BY LOUIS VERNEUIL · MUSIC BY ERICH WOLFGANG KORNGOLD

INSIDE HOLLYWOOD

By Fredda Dudley

Calling all movie fans!
Read this column for the last-minute gossip about your screen friends

Pretty June Haver stepped out of her "Three Little Girls in Blue" role and into a smart leopard coat for concert at Hollywood Bowl.

Suzi Crandall stops to chat with Alan Curtis and his wife at the gay party Anita Colby threw for Hollywood visitor Harry Conover.

Mitch Leisen directs Marlene Dietrich in her new film "Golden Earrings" by day, and when evening comes, takes the lady dining.

Now what could Xavier Cugat have said to win that winsome look from "Holiday in Mexico's" cute singing star, Jane Powell?

HUSKY BRACELET:

On the set of "Arch of Triumph," Charles Boyer was admiring Ingrid Bergman's wristwatch band, consisting of a parade of hand-carved ivory sled dogs. The keepsake has an interesting history and is the aftermath of Ingrid's Alaskan wartime entertainment tour.

Shortly after her return, Ingrid received a package from one of the enlisted men based in the Aleutians. His accompanying note said, "Dear Miss Bergman: Your visit here was deeply appreciated. First we had the anticipation of entertaining you, then the pleasure of your presence, and after you were gone, you left a wonderful memory. In my spare time I turned Eskimo to carve this bracelet from walrus tusks. I wanted to let you know how deeply your trip was appreciated."

* * *

KICK:

Viveca Lindfors, Warner Bros.' new Swedish star, hurried in from a dancing lesson to tell her diction teacher, "Ooh, my foots are tired!"

"Feet," corrected the professor.

"My feets are tired," said Miss Lindfors.

"Feet," corrected the professor.

"Each feet is tired," retorted M[illegible]dfors, triumphantly.

* * *

MARTHA'S MAN:

Martha Scott's surprise marriage to Mel Powell has left a lot of Hollywoodites wondering about which branch of the Powells—William, Dick or June—he belongs to. Actually, he is the Powell of the Benny Goodman aggregation.

In the world of jive, the 23-year-old groom is known as a triple-threat man: ace piano player, arranger and composer. "Clarinade" and "My Guy's Come Back" are two of his numbers most frequently requested by fans. Mel is a solid musician, a "Down Beat" poll winner. When he plays piano, his admirers gather round the bandstand and regard him with awe.

In appearance, he has the scholarly look that characterizes so many of today's jazzmen—Benny Goodman, Tommy Dorsey and Kay Kyser, for example. He also wears spectacles. Easily the shyest member of the band, his colleagues are amazed that he got up enough nerve to propose to the lovely Martha Scott.

Immediately after their marriage in Las Vegas, the Powells flew to New York for a brief honeymoon before Martha left for England to play the lead in the RKO production, "So Well Remembered," based on James Hilton's best-selling novel.

* * *

GETTING THE BIRD:

Sonny Tufts had an unscheduled turkey round-up at his Hidden Valley ranch over a recent weekend, when the 300 young turkeys

(Continued on page 12)

ALL OR NOTHING! In gambling... In love!

When a girl who never gambles meets a man who always wins–WHO GIVES IN? See the amazing, amusing answers in this grand romantic comedy, set in that famous city of gaiety — Las Vegas.

RKO PRESENTS

ROBERT YOUNG

BARBARA HALE · FRANK MORGAN

in

Lady Luck

with

JAMES GLEASON · DON RICE · HARRY DAVENPORT

Executive Producer ROBERT FELLOWS • Produced by WARREN DUFF
Directed by EDWIN L. MARIN • Screen Play by LYNN ROOT and FRANK FENTON

RKO RADIO PICTURES

M·G·M Star on the Cover

★ You take 6′ 2″, distribute 185 pounds around them, add a couple of very blue eyes, some red hair and freckles—and you've got Van, that man on the cover!

★ But don't ask us how you get all that super-personality. All we know is that Van Johnson, with his grin and all, drifted into New York's Vanderbilt Theatre one rehearsal day with a member of the cast of "New Faces". It was dark, and Van went on stage with his friend—just for laughs. He danced his way right into a Broadway hit, and then came "Too Many Girls" and "Pal Joey" and an offer from Hollywood followed.

★ His first screen appearance didn't hint at his subsequent sensational success, but M-G-M knew the boy had something and offered him a long-term contract. That was like lighting the fuse to a skyrocket—the kind that goes up and keeps going. After a brief interneship as "Dr. Gillespie's" assistant, Van branched out to become one of Hollywood's most versatile and popular actors.

★ He proved his great dramatic (and romantic) abilities in what sounds like a roster of some of M-G-M's biggest hits: "A Guy Named Joe", "Thirty Seconds Over Tokyo", "Week-end at the Waldorf", "Thrill of a Romance", and "Easy to Wed".

★ Van's current picture, "No Leave, No Love", is a real treat. He and his hilarious clowning mate, Keenan Wynn, are together again, so you know what the reviewers mean when they use the word—terrific! Yessiree! "No Leave, No Love" is one of the lovingest, funniest pictures you'll ever see—and one of the most pleasant you'll ever listen to. Pat Kirkwood, the curvaceous nightingale, fills it with glamour, and Xavier Cugat and Guy Lombardo and their orchestras fill it with music.

★ Those lusty cheers you've been hearing from out Hollywood way are for Van's next screen appearance, in M-G-M's "Till the Clouds Roll By". There's a shining skyful of M-G-M stars in this Technicolor treat—the glorious musical biography of the great Jerome Kern. Van's legions of fans have a great thrill waiting for them when "That Man" performs with Lucille Bremer in the song hit, "I Won't Dance". Van says he won't; but he does—and how!

Watch for his next **M·G·M** *film hit*

☆ **TILL THE CLOUDS ROLL BY** ☆

In Technicolor

INSIDE HOLLYWOOD

(Continued from page 10)

he was raising for Christmas broke through an unlatched gate and fled to the hills. Sonny hopped on a horse and with the help of neighbors, also mounted, rounded up all but three of the birds, which were grabbed by either coyotes or foxes. When he reported to the "Swell Guy" set Monday morning he told Director Robert Siodmak: "Remember that turkey I promised you for Christmas? Well, it got away!"

* * *

SURFS HIM RIGHT:

Dick and Joanne Haymes with their two youngsters, Skipper and Pigeon, spent a recent Sunday at the beach. While the two girls built sand castles, Dick took Skipper for his first dip in the ocean.

Skipper, an analytical four years of age, promptly subjected his father to questioning on natural phenomena. "Where did all the water come from, Daddy?"

Responded Dick in his best Sunday manner, "It was put there by the good Lord so that people could travel across the sea to visit other lands and get to know one another."

"Why does the water keep moving?" Skipper pursued.

Papa explained that the movement of the waves made it possible for boats to go back and forth while keeping afloat—a scientific explanation.

Whereupon, the small economist, thoroughly hep to the way of the world he lives, wanted to know, "What do the boats do on the day that the waves take off?"

"What do you mean 'take off'?" asked Dick.

"I mean the day they loaf like you and our gardener and our cook."

"Let's go swimming," said Dick.

* * *

BIOG BRIEFS:

Alexander Knox and Doris Nolan have a May date with the stork.

Confusion is now complete in Hollywood. Jackie Cooper and Jackie Coogan have spent their joint lives being mistaken for one another, and receiving one another's mail. Not long ago Jackie Cooper and his wife, June

(Continued on page 14)

The happy couple looking like "Suddenly it's Spring" are Fred MacMurray and the Missus.

Delectable hat, delectable girl. Esther Williams now making "This Time for Keeps."

Bet they're talking about baby Liza. Judy Garland and hubby at Academy Award Show.

Alan Curtis, Mrs. C. and Willard Parker make a very intent trio at the Midget Auto Races.

The Book that was talked of in *Whispers*

now comes to shocking, fascinating life on the screen...striking like lightning with the searing story of the strange woman whose beauty was as strong as sin... and twice as deadly!

There was something strange in her that many men sensed . . . and it set them burning . . .

The Strange Woman
The Strange Woman
Ben Ames Williams
...the lips of a strange woman
And her mouth is smoother than oil
Ben Ames Williams

HUNT STROMBERG *presents*

HEDY LAMARR

in

The Strange Woman

co-starring

GEORGE SANDERS · LOUIS HAYWARD

with HILLARY BROOKE · GENE LOCKHART · JUNE STOREY · RHYS WILLIAMS

Produced by JACK CHERTOK · Directed by EDGAR ULMER · Screenplay by HERB MEADOW

Based on the novel "The Strange Woman" by BEN AMES WILLIAMS

A *Hunt Stromberg* production · Released thru United Artists

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Mark 1 and 2 color choice: brown and beige ☐ black and gold ☐ navy and powder ☐

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SENT ON APPROVAL

INSIDE HOLLYWOOD

(Continued from page 12)

Horn, became the parents of a six-pound eight-ounce baby boy who was named John Anthony. Scarcely had the birth certificate been written before the Coopers were informed that the son of the Coogans had also been named John Anthony.

That gasp of amazement you heard recently arose from Hollywood, upon receipt of news that Olivia de Havilland had married Marcus Aurelius Goodrich in Wilton, Connecticut. Until announcement of the nuptials, it had been assumed that Olivia—who was taking instruction preparatory to becoming a Catholic convert—would marry her longtime heart and war hero, Major Joseph McKeon. Even her sister, Joan Fontaine, knew of the plans only a day in advance. The marriage is Olivia's first, her husband's fifth. A former Lieutenant Commander in the Navy, he wrote the celebrated novel, "Delilah." Olivia's wedding day was a busy one; after having become a bride in a white print dress with navy accessories, she donned stage wardrobe to open in a little theater production of "What Every Woman Knows."

Virginia Bruce's wedding to P.F.C. Ali Ipar very nearly became a military objective. Mr. Ipar, stationed in the northwest, arrived in Hollywood by virtue of a series of Army passes which became snarled in red tape, threatening not only the tying of the matrimonial knot but the disciplining of Mr. Ipar before the honeymoon was over.

* * *

WRITTEN THANKS:

Richard Walsh, ex-Marine and an actor regarded at Warner Brothers Studio as "certified star material," was so grateful to Joan Crawford for the help she gave him during the filming of "Humoresque," that he wanted to express his thanks in tangible form. As it is difficult to hit upon a gift for well-gifted Joan, Dick wrote a book for Joan's children entitled "The Little Boy Who Wouldn't." The book has been purchased by a New York publisher and will be released in time for the Christmas trade. A hit is predicted.

Laraine Day and Lucille Ball, two of Hollywood's loveliest caught trading social items.

Charles Drake and Don Defore, in matching ties and smiles, snapped at Beverly Hills.

Bill Powell and his glamorous wife pose pretty for the photog as they drop in at Ciro's.

John Anthony Cooper calls for attention from his parents June Horn, Jackie Cooper.

The JOLSON STORY

is enriched with Technicolor magic... told in melodies you have always loved... attuned to the heartbeat of our time!

CALIFORNIA, HERE I COME

SWANEE

YOU MADE ME LOVE YOU

MAMMY

WAITING FOR THE ROBERT E. LEE

APRIL SHOWERS

I WANT A GIRL

RAINBOW 'ROUND MY SHOULDER

LIZA

ROCKABYE YOUR BABY

BY THE LIGHT OF THE SILV'RY MOON

ABOUT A QUARTER TO NINE

I'M SITTING ON TOP OF THE WORLD

TOOT, TOOT, TOOTSIE

with LARRY PARKS · EVELYN KEYES · William Demarest · Bill Goodwin

Screenplay by Stephen Longstreet · Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN

A COLUMBIA PICTURE

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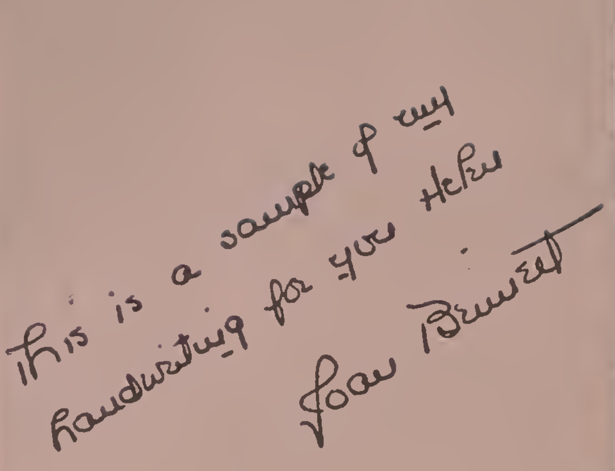
This is a sample of my handwriting for you Helen
Joan Bennett

Joan Bennett, currently in "Short Happy Life of Francis Macomber," always end-prints her handwriting.

By HELEN KING

Do you write like JOAN BENNETT?

★ Did you ever see anything clearer, neater, than this semi-printed style of Joan Bennett's writing? Many affect this style but few achieve it, for few of us have the foresight necessary to produce such a script.

Instead of the large extrovertish-style of writing we've used in the past few months we turn to a semi-printed style, indicating a constructive young woman who plans her activities far in advance. No hit and miss for her. If she wants to meet a person, she plans a campaign accordingly. If she wants to play a specific role, Lady Joan puts on her thinking cap and works out the best possible approach. She is the type who usually gets her own way as a result.

Some people may say she's "lucky," little realizing that clarity of thought is the result of painstaking endeavor.

You can toss away those preconceived notions of movie stars when you think of Joan Bennett. No ostentatious displays to gain your attention; no sugary sentences to hold your interest. She's an independent individual, given to going her own way and expecting everyone else to do the same.

Yes, Joan Bennett is more serious than her cinema-sisters. She abhors wasting time, would be most jittery if kept waiting too long. She expects the other fellow to make good on his promises because she is so positive about her own.

Have you ever seen lopped letters made with lines preceding the letters? Like the loops of the "y" and "g" Joan makes? Originality, a love of the beautiful, a definite desire to attain the finer things.

Have you noticed the combed "Th" of "This?" This gal is logical in connecting the two letters—and intuitive in separating the others! 'Tisn't often we find a woman **both** logical and intuitive. Logic makes a person think consecutively, add up the dinner check twice. The intuitive person knows the answer just as rapidly, and just as accurately.

Do you note the odd "r" in the word "for"? It's almost an "e" and tells of Joan's pride—her driving desire to do a job thoroughly. Nothing slipshod or shabby in her life.

True to the thinkers of the world Joan's signature speaks for itself . . . no flourishes . . . no display. She proves herself to the public, and to her own high standards. She is therefore qualified to rest on her laurels.

This sample of writing, with its wide margins, reveals an artistic nature constantly responding to color and to beauty.

Even if Joan Bennett had not been born into a theatrical family she would have made good herself, the hard way, for she is a go-getter, but in a quiet way.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a personal analysis—no form letters!

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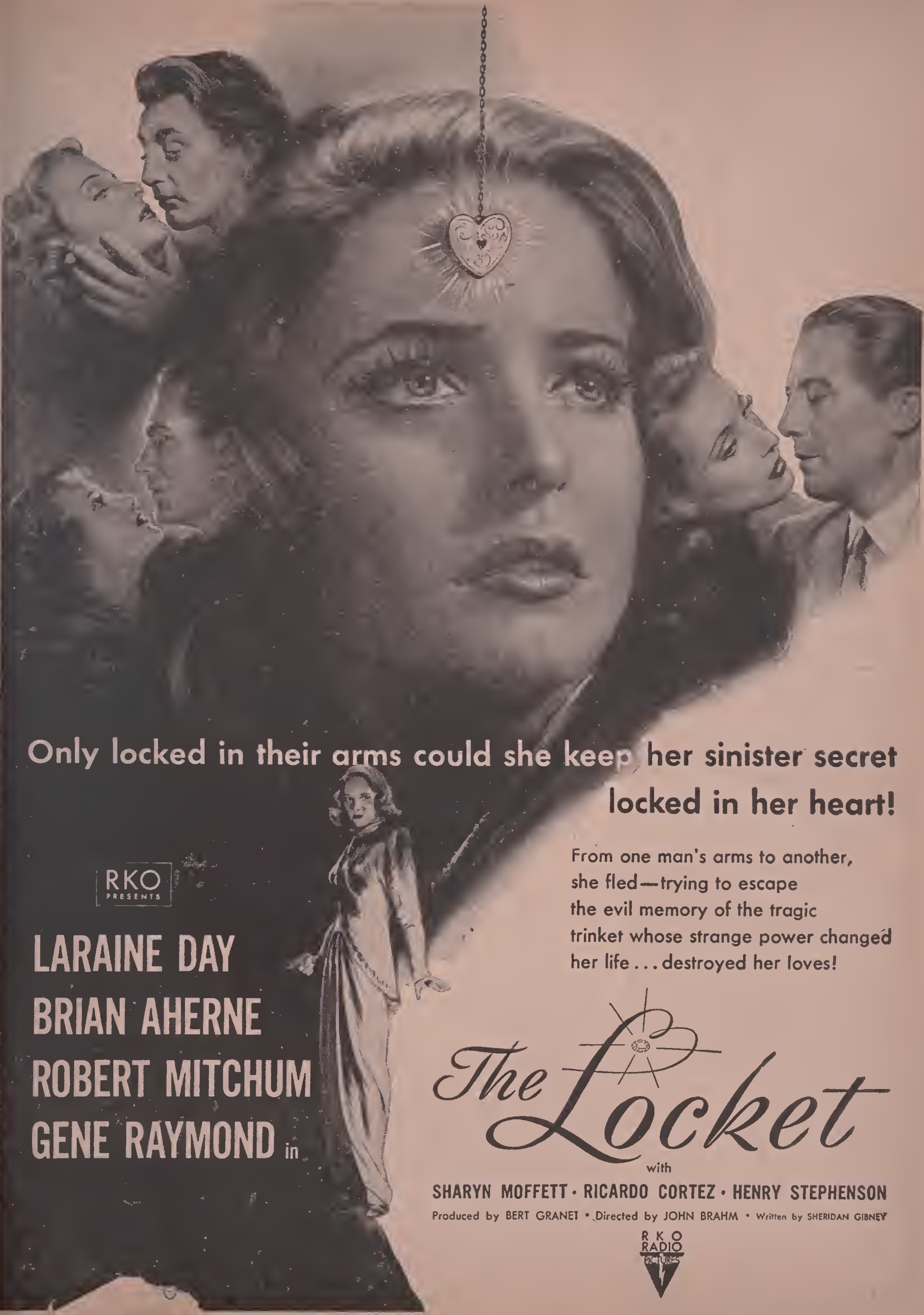

Only locked in their arms could she keep her sinister secret locked in her heart!

From one man's arms to another,
she fled—trying to escape
the evil memory of the tragic
trinket whose strange power changed
her life . . . destroyed her loves!

RKO
PRESENTS

LARAINE DAY
BRIAN AHERNE
ROBERT MITCHUM
GENE RAYMOND in

The Locket

with

SHARYN MOFFETT · RICARDO CORTEZ · HENRY STEPHENSON

Produced by BERT GRANET • Directed by JOHN BRAHM • Written by SHERIDAN GIBNEY

RKO RADIO PICTURES

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AT BETTER JEWELERS EVERYWHERE

WHAT'S SHOOTING

Your reporter brings you intimate glimpses of what goes on 'round new production sets

The month's **MOST IMPRESSIVE SET** is that at Paramount, on which "The Big Haircut" is being filmed. Early last spring Paramount purchased four acres of sprouted wheat and transferred it to their back lot. The wheat is now armpit high and in it much of the action of this picture is filmed. The sequence we watched was set in late evening with Dorothy Lamour as a Kansas farmer girl and Bob Preston. In the background were three combines, one jeep, and a huge truck. As soon as the picture is finished, the four acres of wheat will be harvested by the combines which have figured in the picture, and the grain will be donated to Los Angeles charities.

* * *

UNHAPPIEST ACTOR during the month was Claude Rains, who abhors cats but who was required in "Deception" to work with a disagreeable Siamese cat for three days. There were eloquent indications that the cat thought no more highly of Mr. Rains than he thought of her. The sequence we watched was that taken in Claude Rains' bedroom. Sitting up in the midst of a four-poster bed was Mr. Rains, reading—of all things—Dick Tracy. The Siamese cat was perched on a nearby satin pillow, looking contemptuous. Into the room swirled Bette Davis to engage in a bitter quarrel with Mr. Rains, terminating the controversy by flinging a ten-thousand-dollar mink coat in his face and stamping out. As the scene had to be shot repeatedly (the Siamese ruined a good many takes by yowling), Mr. Rains observed at the end of the day that it was the first time in his life he had ever experienced a complete mink massage.

* * *

CUTEST LOVE SCENE of the month was that shot in Technicolor for "Home Stretch." The episode took place in a simulated hotel bedroom in Buenos Aires. Cornel Wilde was stretched across the bed trying to reach a fugitive collar button and was being aided by his cinematic wife, Maureen O'Hara. Maureen was supposed to get down on her hands and knees to search for the collar button, a neat trick as she had banged up both knees in a fall several days earlier. The action required Cornel to pull Maureen into his arms and bite a strawberry into one shoulder. Because of the difficulty in adjusting lights and certain camera problems presented, th action had to be repeated all day before a satisfactory shot was stowed in the cans. By that time, Cornel Wilde's neck was so stiff that he had to be driven down to the studio, where the masseur gave him a brisk workout. Necking, they call it.

* * *

MOST FASCINATING SEQUENCE of the month was that shot on the set for "Arc of Triumph." The stage was hung wi heavy rose and gold drapes in exa replica of the Scherezade cafe in Paris. Standing on the dais was Ingrid Bergman dressed in black satin and surrounded by four Russian Gipsy musicians. The scrip required her to sing an Italian love song. Miss Bergman's voice is a delight. Instead of dubbing the singing of a professional, a practice frequently followed in motion pictures, Ingrid performs her own songs. Tests indicated that her clear, throaty contralto would be satisfactory for the sequence, so she was given two months' coaching by the studio.

* * *

MOST IMPOSSIBLE SEQUENCE to watch was a luncheon scene on the "Golden Earrings" set. As you probably know, this is the story of a Gipsy who, touring Germany

(Continued on page 20)

Comedian Ed Gardner visits Bing Crosby on Canadian location for "The Emperor Waltz."

Claude Rains ★ ★ ★ ★ ★ ★ ★ apped
just before ene.

IF A MAN CAN'T HAVE ALL OF A WOMAN'S LOVE, HE MIGHT AS WELL HAVE NONE!

Can a woman give her lips to one man and her longing to another? This was the question that tormented her soul...A stirring emotional experience enriched by the magic of music and Technicolor.

FRANK BORZAGE'S
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I'VE ALWAYS
LOVED YOU

A Distinguished Motion Picture in Romantic
TECHNICOLOR
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MME. MARIA OUSPENSKAYA
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Directed by
FRANK BORZAGE

Screen Play by Borden Chase Adapted from his American Magazine Story "Concerto"
Piano Recordings by Artur Rubinstein, World's Greatest Pianist

A REPUBLIC PICTURE

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GLAMOROUS HIGHLIGHTS—rinse dancing highlights into your hair. See how these sparkling highlights make your eyes and your whole face look brighter!

SILKEN SHEEN—He loves hair that's silken-soft, satiny-smooth to touch. Let Nestle Colorinse give your hair this wonderful sheen. *Try it today — after you shampoo!*

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Nestle HAIRLAC

WHAT'S SHOOTING

(Continued from page 18)

during the war, rescues a shot-down British pilot. The sequence we watched—with only intermittent trips to the fresh air—had Miss Dietrich consuming a fish stew. Diving in with dirty fingers, she pulled out a fish head and—er—ate the eyes. She **really** did. A stickler for authenticity, Miss Dietrich refused to be spared the experience. Her co-star, Ray Milland, took three days off—it was too much for him. Also, Miss Dietrich was ill for two days afterward.

* * *

One of the **funniest sequences** of the month was that we saw at RKO on the set of "The Bachelor and the Bobby Soxer." Shirley Temple, as an enterprising teenster, had gone to the apartment of artist Cary Grant to seek his assistance in establishing a career. She persuaded a bellhop to admit her, then, having grown weary from long waiting, she fell asleep. Deep in the night Mr. Grant, accompanied by Shirley's pictorial aunt, Myrna Loy, returned from a concert and there found the slumbering youngster on the lounge. Embarrassed Mr. Grant awakened her by saying, "Please explain all of this to your aunt." Whereupon, Shirley's lines were, "It's so wonderful to be here with you."

* * *

Van Heflin's cheeks were burning when we talked to him on one of **THE MOST LAVISH SETS** in town—"Possessed." Joan Crawford is cast as a nurse in this household, who has fallen for Van. We watched that portion of the story in which Van, having wearied of Joan, is trying to slough her off with as little fuss as possible. At the door, he told her that love was not like a disease. Once the fever had gone down it was done forever, with no relapses into temperature, ending the dialogue with the plea, "Please be reasonable."

At which point Miss Crawford was required to draw back a mighty right and let Mr. Heflin have it where it would create the loudest smack.

Mr. Heflin's screen comment, "Well, that's fairly reasonable." Mr. Heflin's post-sequence comment, "Lady, I'd hate to have you **really** mad at me."

* * *

BATHTUB SEQUENCE NEWS: Mr. Cecil B. De Mille, as you well remember, is the golden bathroom king. However, in "Unconquered," being shot in Technicolor, he has avoided iridescent bubbles and vast marble expanses in favor of a wooden barrel set in the center of a blacksmith's shop. The picture is laid in the early 1500's and Paulette Goddard enacts a role of a London gamin who has been sentenced to fourteen years in America. Gary Cooper, as the master of the ship on which she is transported, decides to take her to a colonial ball honoring the king's birthday.

We watched the sequence during which Miss Goddard was popped into the wooden barrel by Gary Cooper. The washing was so vigorous that Gary got soap in her eyes, which made them bloodshot, which ended the shooting for that day, because bloodshot eyes are just as unbecoming in Technicolor as in real life.

* * *

"Dear Ruth" is in its **FIRST MONTH OF PRODUCTION** at Paramount with Joan Caulfield, as the older sister, William Holden, in his first post-war role as the returned serviceman, Edward Arnold, as the father, Mona Freeman, as the letter-writing younger sister, and Billy deWolfe around strictly for laughs. The day we visited the set Joan Caulfield and Bill Holden were working in a nightclub scene. Without knowing what her younger sister had written to Bill in her name, she was trying to carry on a lucid conversation. Joan had slipped off her heels and under the table was twiddling her toes with nervousness. Billy deWolfe, standing on the sidelines kibitzing the dialogue, kidded Joan by saying, "No wonder you'd never go out with me. It's plain you haven't any use for heels."

* * *

EXPLOITED HOUSE-HUNTERS the country over are likely to interrupt the showing of "Life's for the Loving" when Marie MacDonald tells off a rental agent. In the sequence we watched, Marie was being shown a small bungalow by a rental agent. "This is only seventy-five dollars a month," he announced unctuously.

"I'll take it," said Marie.

Hesitantly, the agent added, "One other thing—the rental for the refrigerator is two hundred fifty dollars a month."

"You can't do that!" squeaked Marie. "It's illegal!"

"There's no ceiling on the rental of refrigerators," announced the man stiffly.

Whereupon, Marie hopped into her car and stepped on the starter. The rental agent, dashing to the side of the car, asked if he might ride back to town with her.

Topped Marie, "Certainly, you may. The ride will be free, but there will be a fifty-dollar charge for the use of the cigarette lighter, and no one is allowed to ride in the car without smoking."

THE END

Johnny Sands tells Myrna Loy a secret on the set of "Bachelor and the Bobby Soxer."

Lizabeth Scott kibitzes while Humphrey Bogart plays chess on "Dead Reckoning" lot.

DAVID O. SELZNICK'S

"DUEL IN THE SUN"

RE-LIVE THE THRILLS OF THE FILM IN MUSIC... IN WORDS... IN PICTURES... WITH THIS NEW RCA VICTOR RECORDRAMA!

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CAN I HELP YOU?

By PAUL HENREID

Inquisitive Monica has spied something of interest elsewhere but proud Mr. and Mrs. Paul Henreid have eyes only for their little girl.

Paul Henreid gives the masculine point of view on the ideal way for a girl to act when she's on a first date and wants a second!

Dear Mr. Henreid:

You're a man who gets around quite a bit, and you undoubtedly know a lot about men and women. I have a problem and like most girls' problems, it concerns the opposite sex.

I've been dating ever since I was 16. I am now 19. Somehow boys never date me more than two or three times. It hurts me to say this, but I might as well tell the truth. I can't for the life of me understand why I'm a one or two-date girl. I have an attractive face and a very good figure. I dress neatly and dance well. I don't let boys get fresh with me, and I was wondering if that might have something to do with my unpopularity, but somehow, I don't think so.

As I said before, you've been around all kinds of women in your life. What do they do to rate another date?

I'd appreciate very deeply any suggestions, as I am really tired of boys taking me home and saying, "I'll be seeing you," and then never showing up again.

Kate S.
Port Jervis, N. Y.

I guess there were at least fifty letters in last month's mail, asking that same general question. It seems that many dates when taking their girls home these evenings, merely mutter a polite "Thank you" instead of an anxious, "When can I see you again?"

Naturally, the girls are worrying. Are they slipping? What's wrong with their date technique? How come so many good dates are slithering through their fingers? What can they do to make their dates ask for a repeat performance? In addition to asking my wife, I asked Joan Crawford, Ingrid Bergman, and Jane Wyman how a girl can rate another date; and this roughly, is a summary of their advice and mine all lumped together.

First off, never keep a date waiting more than ten minutes. It used to be considered the sophisticated thing to do, but most men nowadays resent sitting in a parlor twiddling their thumbs. You'll never get a second date from the man you keep waiting half an hour.

Secondly, let the man run the date from start to finish. Make suggestions if you like, but be sure they're made diplomatically. Don't insist that you want to go to this particular dance or this particular show. Remember, you've put yourself in the gentleman's hands for the evening. Let him carry the ball. Give him all your attention. Sparkle, smile, laugh, be gay, but in a natural manner and not to excess.

Every man likes to impress the girl he's with, and it's a smart female who lets herself be impressed. The best way to do this is to let the male do most of the talking. On first dates, the major trouble usually evolves around the fact that both parties are trying to impress each other. I repeat, a smart girl will let her date do most of the impressing. For example, I know a young actor who dated a starlet the other week. During the whole date, the girl opened her mouth about three times. "She's one of the most understanding young women I've ever met," the actor told me later. All the girl did was listen, but attentively and with a smile. She made the actor feel that this was **his** evening, **his** show.

This doesn't mean, of course, that on a first date a girl has nothing to do. Not at all. Once a girl sizes up her man, she has to lead him on and bring out the best in him. She can't afford to sit back and rely on her looks or her dress.

Another word of advice: be easy on your date's pocketbook, especially if it's the first

(Continued on page 73)

YOU CAN'T RESIST–

"Temptation"!

AN OUTSTANDING MOTION PICTURE

THE MEN IN HER LIFE... SOMETIMES LIVED TO REGRET IT!...

"You treat me like dirt... Maybe that's why I love you so..."

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CHARLES KORVIN · PAUL LUKAS

in

"Temptation"

"I married you because of what you were... and in spite of it!"

with

LENORE ULRIC · ARNOLD MOSS
LUDWIG STOSSEL · Screenplay by Robert Thoeren
From the Novel "Bella Donna" by Robert Hichens and the Play by James Bernard Fagan
Directed by IRVING PICHEL · Produced by EDWARD SMALL

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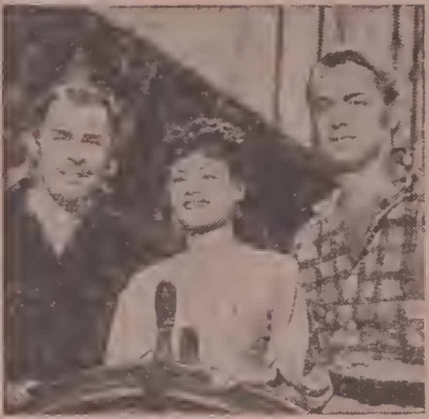
THE *Reviewer's* BOX

◆◆◆ DON'T MISS ◆◆ RECOMMENDED ◆ AT YOUR OWN RISK

The bottle almost separates them.

SMASH-UP (Universal) . . . . ◆◆
Newspapers and magazines have been flooded with anti-alcoholic material lately; the movies broke into the field with "The Lost Weekend"; now pretty Susan Hayward comes along as the female of the species. When Susan suspects her song-plugger husband (Lee Bowman) of being too interested in his secretary, she takes to the bottle. Reconciliation (and reform) are achieved only after a series of spectacular bouts for Susie in which she disintegrates convincingly enough to frighten any and all lady elbow-benders. Marsha Hunt turns in a neat performance as the interloping secretary and that reliable actor Eddie Albert draws lots of laughs.


A nautical trio before the mast.

TWO YEARS BEFORE THE MAST (Paramount) . . . . ◆◆◆
Richard Henry Dana, Jr.'s classic of the early U. S. Merchant Marine service becomes topflight entertainment in this stirring screen treatment. The star-full cast includes Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald and Esther Fernandez, (Esther's present because someone thought the picture needed a feminine touch). Ladd is the playboy son of the owner of "The Pilgrim," mighty brig that plies its way from California round the Horn to Boston. Shanghaied aboard, Ladd for a time is a victim of the brutality existent among the crew. The photography throughout is unforgettable.

He's gazing at a "female typewriter."

SHOCKING MISS PILGRIM (20th) . . . . . ◆◆
Betty Grable in the title role of this pertly amusing film, finds herself as the first "female typewriter" in the Boston of 1874. It's hard work for Betty to convince conservative Bostonians that a lady can work for a living, but she finally wins herself a job, a husband and the undying gratitude of suffragettes who want to show men that "women are capable of something more than sitting on their bustles." Singer Dick Haymes is the man who hires, fires and finally weds Miss Pilgrim. The two sing their way through a galaxy of songs written by the late George Gershwin with lyrics by brother Ira.

Harold and his Spaniel-bob girl.

SIN OF HAROLD DIDDLEBOCK (U.A.) . . . ◆◆
Harold Lloyd has been away from the screen for seven years but to those who "knew and loved him when," this pic will make the absence seem like a half-hour. Diddlebock is "The Freshman" grown up. And "The Freshman" was one of Harold's funniest. The master comedian, who teamed up with director Preston Sturges to make this rib-tickler, is in excellent form and he has excellent assistance in the person of Jimmy Conlin who plays his loyal little pal, "Wormy," a non-man-eating tiger and two leading ladies—Arline Judge and Frances Ramsden. Miss R. who has become known as "the girl with the Spaniel bob," is due to go places.

(Continued on page 25)

NEVER SAY GOODBYE (Warner Bros.)..◆◆

There's a host of complications to unsnarl in this story of two divorced people, still in love with one another. As Phil Gayley, Errol Flynn has a difficult time getting reconciled with his ex-wife Ellen (Eleanor Parker). Both Phil and Ellen try to play up new admirers to arouse jealousy, and it isn't until their little girl runs away that they realize how foolish they have been and take off on a second honeymoon, this time for keeps.

NOCTURNE (RKO) ....◆

It's George Raft's turn to play a hard-boiled detective in this murder mystery. As Lt. Joe Warne, he is fired from the police force for contending that a well-known music composer has been murdered. Joe investigates on his own, finds not one but ten glamor girls as suspects. The most likely suspect is Frances Ransom (Lynn Bari) with whom he falls in love. The happy ending comes at last with the murderer trapped, Joe reinstated and Frances in his arms.

THE VERDICT (Warner Bros.)..........◆◆

This film takes you back to London and its famous Scotland Yard in the 1890's. Sidney Greenstreet as Superintendent George Grodman of the Yard convicts an innocent man to hang. Buckley (George Coulouris), a subordinate who is angling for Grodman's job, goes in search of the real murderer. There's a second killing and it isn't until Grodman makes the startling revelation that involves himself in the crime that the mystery is solved and the audience is asked to furnish the verdict on the guilty one.

SECRET OF THE WHISTLER (Columbia)..◆

The moral of this latest episode in the Whistler series might be that one crime leads to another, so avoid them. Richard Dix, an artist married to a rich and doting wife, becomes infatuated with a model (Leslie Brooks). He plots the murder of his wife; later has to kill the model because she alone knows of his crime. Michael Duane, a newcomer to Hollywood, rates mention for his supporting performance.

ANGEL ON MY SHOULDER (U.A.)....◆◆

Paul Muni returns to the screen in a Charles R. Rogers production that is guaranteed to keep you from dozing off during the run at your local theater. The picture is a fantasy which involves an amusing tussle between Satan and one of his just-arrived subjects in you-know-where. The satanic gentlemen are earth-bent to investigate the diversion of souls from THAT PLACE by a good man named Judge Frederick Parker. We won't say any more, except that Satan's chum and the "good" Judge Parker both bear a striking resemblance to Mr. Paul Muni. Catch on? Claude Rains is excellent as Satan. Oh yes, there's romance too—even the Devil can't stop that! —but who would want to, when Anne Baxter's the girl?

THE INVISIBLE INFORMER (Rep.).......◆

Stop me if you've heard this one before! The once wealthy Baylor family is low in funds and when their famous emerald necklace disappears, naturally the insurance firm is suspicious. Linda Sterling and William Henry are the romantic detecting-duo sent to the scene of the crime to track down the thief. Before they're finished, however, they've found murder! Adele Mara, Gerald Mohr and Peggy Stewart also are involved in this whodunit.

THE CUTICLE VANISHES...

Softol
CUTICLE SET
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CUTICLE SET
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Now you see it — now you don't!
Unlovely cuticle vanishes like magic
with *Softol* . . , the modern woman's way
to a **perfect home manicure.**

Fill plastic fountain-pen-like Shaper with
wonderful Softol Lubricant, release drop on
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Softol VANITY SET-a treasured gift package. Comprises
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INTO
THE WEST
CAME
Clementine

To set it loving — harder . . .
killing — quicker!
For she was everything
the West was . . .
Young, Fiery,
Exciting!

OUT OF
THE WEST
IT COMES!

Darryl F. Zanuck
presents JOHN FORD'S

MY DARLING CLEMENTINE

Starring
HENRY FONDA · LINDA DARNELL · VICTOR MATURE

20th CENTURY-FOX

with
WALTER BRENNAN
TIM HOLT
CATHY DOWNS

Directed by
JOHN FORD
Produced by
SAMUEL G. ENGEL

Screen Play by Samuel G. Engel and Winston Miller · Based on a
Story by Sam Hellman · From a Book by Stuart N. Lake

AND
COMING
SOON!

Darryl F. Zanuck's
production of
W. SOMERSET MAUGHAM'S
The Razor's Edge

YOUR HOLLYWOOD

There's a new Dan Duryea in "White Tie and Tails," a light-hearted, witty fellow who gets involved with romance.

★ You've just finished making motion picture history and we bet you didn't even know it!

For years, you've been coaxed to the theater to see pictures loudly proclaimed to be just what you ordered, but now it's literally true that Hollywood movie-makers are listening to your opinions, even before writers get busy on a script. Hollywood producers are spending millions on public opinion polls which not only tell them whether or not you like the current product but also give them an idea of what you want to see in the future.

For example, one actor's fate was recently decided by you fans: "Shall Dan Duryea remain a heel or will he become a tailor-made hero?" was the question. By your letters, Dan's home studio figured out that you liked Dan as the dastardly gent of the back street but that you'd prefer him if he were dressed, not to kill, but to woo a fair young maid with honeyed words, not sneers.

You've seen "Scarlet Street" and the studio knows you loved Dan in it. Now, you'll see "White Tie and Tails" where Dan is the romantic to end all romantics. We're going to stick our neck out with a prediction—that you are going to demand the return of your "magnificent heel"—but no matter what way it turns out, it will still be **your** choice.

The Editors

Leering across the page at his new self is the old Dan Duryea—the tough, hardboiled heel of "Scarlet Street."

Onetime gold-miner and vagabond seaman, Errol Flynn has had a colorful 37 years.

VICTIM

Dog meets dog on "Escape Me Never" set. Errol introduces his pup "Moody," to leading lady Ida Lupino's favorite, "Duchess."

The name of Errol Flynn has often been a headline sensation—without reason

OF SLANDER

By FREDDA DUDLEY

★ Not long ago a Los Angeles newspaper erupted in black headlines with the news that Mr. Errol Flynn had figured in a divorce suit filed by a husband against his wife. Newsboys crying their wares, yelled an unintelligible sentence beginning with the magic words, "Errol Flynn—yammer, yammer, yammer." It is reasonable to assume that a good many scores of additional newspapers were sold, for such is the magic of the name Flynn.

And such is the imagination of reporters far and wide that the name of a bewildered and vastly harried Mr. Flynn can be used as a headline above even the most innocuous story. A critical reader, analyzing the report of this divorce suit, would have discovered that the erring wife had been invited one Sunday to accompany a friend to the home of Mr. Flynn for a swim. The friend, himself, did not know Mr. Flynn personally, but had an *acquaintance* who did. On the strength of this association thrice removed, the wife and her friend took a fast dip in the Flynn pool. Mr. Flynn had not even been at home on the day his pool was used by his friends; he had never met the woman in whose divorce case he was reluctantly figuring, and

(*Continued on page* 84)

Sailing with Flynn on a scientific marine expedition to Central America are his wife, Nora Eddington Flynn, and artist John Decker.

Mr. and Mrs. Flynn hold hands at the Mocambo. Errol shies from night-clubbing to avoid publicity but likes home parties.

The ladies aren't the only ardent admirers of actor Flynn! Here three sailors ask for (and get) a sample of his handwriting.

THE INSIDE STORY OF

Lana Turner

A doting mother, Lana Turner devotes most of her free time to caring for and playing with three-year-old Cheryl Christine.

Left: Glamorous Lana has come a long way from "sweater girl" days but she's still a happy person with a great love of life.

BY THE MAN WHO KNOWS HER BEST

CAREY WILSON

→

Lana Turner

(Continued)

A revealing story told by the man who helped Lana get her start in movies

★ I have to smile when I think of it now. Mervyn LeRoy asked me to do *him* a favor. He asked me to meet and talk with Lana Turner.

"I think she has something, Carey," he said. "I'd like to see what you think. You're doing the Andy Hardys, and maybe there'd be a spot for her."

Mervyn had brought Lana's contract with him to Metro-Goldwyn-Mayer when he left Warner Bros. There, he had used her in a small role in his memorable "They Won't Forget." Here at MGM for six or seven months, she had been idle. Would I mind (Mervyn asked) meeting her in his office rather than in mine? The youngster was unsure of herself, would feel more at ease in familiar surroundings. I readily agreed.

On the appointed afternoon, going into Mervyn's office, I noticed a rather bewildered young girl waiting in his reception room. Mervyn called her in, introduced us, and excused himself. For the next two hours I talked and I listened. . . .

That was eight years ago. There was one Lana Turner then. Today there are two: Lana the star, the sparkling, gorgeous female of the screen, and Lana the person, the warmly human, charming, always-growing little girl with the priceless gift for life. And both Lana Turners are full of surprises.

The girl in Mervyn's office that day impressed me, as Lana does today, with one distinctive quality beyond her obvious beauty of face and figure. She was *alive*. Even sitting quietly, listening as I talked in an effort to draw her out, she gave off vibrant emanations of vitality. Many of us are living, but only half alive. This girl was life itself.

When she talked, shyly and hesitantly, she was unlike the girls who are the bane of every producer's existence. Those are the girls who try so hard to make an impression and, in trying, forget to be themselves. When Lana said something, it was a person speaking. One small but definite blue-eyed person named Turner.

She was disturbed. They were calling her the "sweater girl" and she wanted a chance to act. She couldn't see how she would get it under the handicap of that label. Besides, to her there was something a little shameful about it. It embarrassed her. She was only sixteen, remember.

She reminded me, in her strong physical personality, in her vitality and honesty, of the late lovely Jean Harlow. Like Jean's, her alive-

Lana with a new hairdo and an old companion—former husband Steve Crane. Lately, the two have been together often.

Lana's romance with Turhan Bey was marked with irrepressible gayety. La Turner loves night-club, dancing, laughter.

ness was more important than her beauty. Purists may question my choice of the word, but I call it an animalistic quality.

I told Lana as much. "With you as with Jean," I said, "the rules of acting don't pertain so much. You can be taught acting, but nobody can be taught to have the personality you already have."

And I gave her practical advice. "If I were you, honey," I said, "far from feeling shame, embarrassment or inferiority about being called a sweater girl, I'd—well, I'd buy a bright orange one and wear it around the lot. Many girls would envy your ability to wear a sweater. Be yourself, wholesome and vital, and you'll go far."

The idea rather startled her, but a couple of days later I passed her on the lot. She was wearing a bright orange sweater. An hour later, in my office, I did a mental double-take. Here I'd been looking for a girl to play the red-haired Cynthia Potter in "Love Finds Andy Hardy"—and here was *the* girl.

The picture, fourth in the series, grossed four times as much as the third, and Lana contributed no little to its success. I cast her next in a "Dr. Kildare." She played a strong emotional scene with Lionel Barrymore and held her own. I had her wear a bathing suit in the first film, a sweater-dress in the second. That's how fearful I was of the sweater-girl label.

Lana went on to featured roles and stardom. When Louis B. Mayer and circumstances tempted me into under- (*Continued on page* 68)

Gifted with talent and great beauty Lana Turner is before all else a warm and sincere person

Carey Wilson met Lana eight years ago, at once cast her in his "Andy Hardy" series.

"The Postman Always Rings Twice" gave Lana chance for heavy drama with Garfield.

Here Lana dances with Greg Bautzer but when she's picture-making she drops everything to study hard, master her role.

For part in "Green Dolphin Street" Lana had to darken her hair; one of the first to see change was genial Bob Hutton.

Ever since a phoney love story was printed about Henry Fonda, he has been aloof to writers; but now, in this exclusive interview by Movieland's ace reporter, Paul Marsh, he breaks his long silence and tells you about the latest developments in the Fonda career

★ When a top-drawer Hollywood star sidesteps all magazine interviews for seven long years, there's sure to be a deep-seated reason for his position. Somewhere in his professional and personal background must be a score of long-remembered experiences which make him hide whenever a reporter comes into view.

There are a few picture players who are against interviews merely on general principles; they delight in being regally aloof and unapproachable. For the sake of the record, let it be said that Henry Fonda is not a person of this type.

after

Henry Fonda has two ambitions: to direct a picture and to do a stage play again.

I was to be the first magazine writer to talk with Henry Fonda in seven years. That's a long time to keep silent! I had heard that Fonda was abrupt and difficult. Instead, he greeted me warmly and offered his hand. Not unlike Navy men the world over, our first topic of conversation concerned the service. We fell into it like other people chatter about the weather, and in short order Fonda was telling me about his career which began at the bottom of the nautical rung and ended after he became an officer in the Central Pacific area.

But this was not what I had come for.

"I'm really not allergic to interviews," Fonda explained to me. "I just don't understand them. And if there's one thing more embarrassing to me than talking about myself, it's seeing the words I've uttered in print.

"When it comes to a discussion about the profession of acting, about plays and motion pictures, that's another thing, but a yarn on the lives and loves of Henry Fonda is out.

"I recognize the fact that it's part of the movie business to go along with an interview," he said in justification of his attitude, "but I've been upset when I've read some of the material that has been published about me in the past. I couldn't face my friends for days afterwards!"

There, in a nutshell, you have the reason why Henry Fonda is reluctant to talk about himself to the press. His phobia dates to the time seven years ago when a gushy lady reporter burst into his dressing room with the blithe announcement that she was there to gather data for a story titled "The Love Life of Henry Fonda." Politely, Fonda, who has never fancied himself even as an amateur Casanova, sat quietly and said little. Eventually, the writer departed—without the story.

But this was not the end of (*Continued on page* 90)

Henry and producer Lee Engelbach check the time just before an air version of "Young Mr. Lincoln."

For his first postwar picture, Fonda grew mustache, wooed Cathy Downs in "My Darling Clementine."

seven years

By PAUL MARSH

The Fondas are homelovers, share a hobby—antique hunting. She was Frances Seymour Brokaw of New York

Did it ever occur to you that
HOLLYWOOD

Betty Grable

Shapely Betty Grable has kept her pin-up-girl-figure after motherhood. She is 5'3½" tall, weighs 110 and has bust, waist and hip measurements of 33½", 24" and 34½" respectively. Sometimes she gains a little weight between films but dance routine rehearsals help her to lose poundage quickly.

MOTHERS HAVE THE BEST FIGURES

Who have the loveliest figures in Hollywood? The pictures on these six pages will show you. Far from relinquishing their claim to figure allure, Hollywood actresses are more beautiful than ever after motherhood, according to this exclusive Movieland photo survey.

This photo was taken before daughter Vicki's birth. Now in "The Shocking Miss Pilgrim," Betty's measurements haven't varied in years.

Gene Tierney

Glamorous Gene Tierney ("Razor's Edge") has an ideal figure, glowing good health that she attributes to frequent swimming. Above picture was taken before daughter was born.

Right: Since Daria's arrival, Gene has grown a trifle thinner, and has to be careful to keep up to a 115 pound weight. She's 5'5½" tall, has 33½" bust, 24" waist and 35" hipline.

Gloria DeHaven

Above: Gloria DeHaven as she appeared before baby Kathleen came. She's slightly more than 5'2" tall, has 34" bust, 23" waist, 35" hips. Her 112 pound weight never varies.

Left: No exercise, no diets for lucky Gloria who seems to maintain the right proportions naturally. Married to actor John Payne, she is now acting in MGM's "Summer Holiday."

Susan Hayward

Pretty Susan Hayward, a treat for any bathing suit, looked like this before twin sons were born to her and husband, Jess Barker. She never worries about her figure, says chief exercise is bicycling.

Like so many Hollywood mothers, Susan's measurements stayed the same after childbirth. She's 5'3½" tall, weighs 112 pounds and has a 36" bust, 25⅓" waist and 35½" hips.. "Smash-up" is her latest.

Veronica Lake

Veronica Lake's newest picture "Ramrod" finds her as slender and lithe as she was before son Michael came. Indeed, her big problem is to gain weight.

Veronica, who weighs only 97 pounds, posed like this before motherhood. She's 5'2" tall, has 35" bust, 22½" waist, 35½" hips, keeps health by going on camping trips.

While Pete Lawford smiles approval, Lana Turner tries making a little rhumba rhythm.

Jean Porter and Sidney Miller were just two of the funsters at Peggy Ryan's (center) gay birthday fete.

On the town with Janie and Joe

Jack Beutel of "Outlaw" fame and the ex-Mrs. B. paired at Hollywood Bowl Concert.

Just a couple of eye-brow quirkers! Ty Power has a look at the photog while Annabella spies a pal.

Dreams do come true! Lon McCallister has long been Peggy Ann Garner's swoon boy and looky, here he is escorting her to a preem.

JANIE & NOTEBOOK PLUS JOE & FLICKERBOX ATTEND LOTS OF HOLLYWOOD PARTIES

Seems as if twinkling Diana Lynn wanted her beau Henry Willson to eat the tidbit she's just selected.

★ There's nothing like the mere thought of a Hollywood premiere to get your date book all jammed up with appointments. There I was going to the big gala opening of "State of the Union" with Joe-boy, and here I was cramming my spare time full of manicures and hair-do's and dress-getting and pencil-sharpening and stuff. I finally turned out just dandy, though, but I couldn't hold a wax taper to immortals like Joan Bennett and Connie Moore and Irene Dunne, who made the premiere look just like a fashion show.

That simply sensational Dunne woman wore a gown of black crepe with a Chinese neckline and winged shoulder sleeves and a narrow (*Continued on page* 92)

Linda Darnell

Read this story and learn why Linda Darnell should make a perfect "Amber"

When Linda Darnell heard she had won Amber's role, the first person she told was husband, Pev Marley. They're separated, but still continue to date one another.

Linda vs. *Amber*

★ Will Linda Darnell make a good Amber St. Claire? The answer is a loud, resounding "Yes." The lady of filmland and the lady of fiction have shared some amazingly similar adventures — their youthful ages, their struggles, their disappointments and personal triumphs match again and again. Kathleen Windsor herself, who created the intriguing character of Amber, could scarcely have picked a better person for the portrayal than talented Linda.

Oddly enough, our lady of the screen was too busy setting her cap for another coveted role ever to dream of playing heroine Amber. Producers at 20th Century-Fox, Linda's studio, were searching for a new face, a new personality to bring the much talked of best seller to the screen. That's how Peggy Cummins tested and won the role.

Fate, however, would have it otherwise. Peggy had (*Continued on page* 82)

Here is Linda in one of the many elaborate costumes designed just for Amber's wardrobe.

By JOSEPH SWANSON

Kodachrome by Frank Powolony

Lawford

By ROMAYNE

My Pal, Pete

A close friend draws an intimate picture of that irrepressible, and utterly charming, Peter Lawford

(Editor's note: Romayne, Lana Turner's secretary, draws this portrait of Peter Lawford from the intimate little details of everyday living and working which go on within the high cement walls around MGM studios.)

★ On the billboards advertising "Cluny Brown," it wasn't Jennifer Jones in Charles Boyer's arms that pleased me, it was Peter Lawford's name in such big letters. I dropped over to the set of "My Brother Talks to Horses" to tell him so.

On the sound stage, the hands were trying to get the rear end of a horse in the proper camera angle, and the horse was jumping around, throwing over lights, frightening the crew. A phonograph was blasting out jive. Loudly.

Peter was spread out on the couch in his portable dressing room, in old time character clothes. His shoeless feet displayed brilliant red knit socks, and his bronzed arms were crossed on his chest as if he had just made an important decision. The make-up man was washing brushes in something that smelled wild, shaking them out, causing a hissing noise. The last thing I imagined I would find was a fellow asleep. But Pete was.

Pete's ability to throw himself into a "mood" of peaceful abandon when there is a little time to snatch a nap is the envy of his friends. Even Lassie might learn from Pete how not (*Continued on page* 69)

Breakfast at home before Peter Lawford rushes off to the studio for scenes in his latest picture, "My Brother Talks to Horses" for MGM.

One of Hollywood's most sought-after bachelors, Pete recently has been squiring pretty Marilyn Maxwell about town.

Kodachrome by Eric Carpenter

Fun-loving Jeff Donnell enjoys telling friends that she was born in a boys' reformatory—her father was superintendent!

LITTLE JEFF

By HELEN LOUISE WALKER

"It's Great to be Young," is Jeff's latest film. Here she goes picnicking with son Mickey Finn and husband Bill Anderson.

Athletic Jeff puts her back to the saddle as Ken Curtis strums his "geetar" in this scene from "Singing on the Trail." (Col.)

Terrified of a mysterious killer, Karen Morley is comforted by Jeff in a dramatic scene from the chiller-diller "The Unknown."

Pert and pretty Jeff Donnell has "arrived" in Hollywood—but it took personality plus lots of hard work

★ Nearly everything that has ever happened to Jeff Donnell has been unexpected!

For instance, when she was first signed to a picture contract several years ago, an earnest newspaper reporter called her long distance from her home town in Maine. (She was in Boston.) Among other things he asked her the dampening question, "What will you do if you aren't a success in Hollywood?" To which the doughty Jeff replied, scornfully, "I'll have *twins.* That's what I'll do!"

This seemed such an unusual solution for potential failure in films that the paper gave it a large headline. Only matters became a touch confused, as they always seem to do for Jeff, and the headline her startled mother read said, "Fledgling movie star *has* twins!" The addle-pated Jeff then had to (*Continued on page* 80)

NICHOLSON
Swimproof

"Dark-Eyes"

EYELASH DARKENER

To keep lashes and brows bewitchingly dark and alluring . . . even after swimming, crying or perspiring, use "Dark-Eyes". This indelible darkener never runs, smarts or smudges. *One application lasts 4 to 5 weeks . . .* thus ending daily eye make-up bother. CAUTION: Use only as directed on the label. Try it! Get a package of "Dark-Eyes" today!

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EYELASH DARKENER
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EYELASH AND EYE
INDELIBLE DARKE
NUMBER
1
"Dark Eyes"
READ DIRECTIONS
2
Dark Eyes
READ DIRECTIONS

• $1.00 (plus tax) at leading drug and department stores. If your favorite dealer does not yet carry "Dark-Eyes", mail coupon today!

"Dark-Eyes", Dept. AML-6
218 S. Wabash Ave., Chicago 4
I enclose $1.20 (tax included) for regular size package of "Dark-Eyes", and directions.
Check shades. ☐ Black ☐ Brown

Name . . . .
Address . . . .
Town . . . . State . . . .

~~NO~~ Trespassing

By DOROTHY O'LEARY

Between scenes, Rory Calhoun and Lon McCallister vie for Whirladart championship. This is a popular game with natives of Calaveras County.

Being on location has its advantages. Rory Calhoun, Julie London and Lon McCallister relax in the sun before next scene starts.

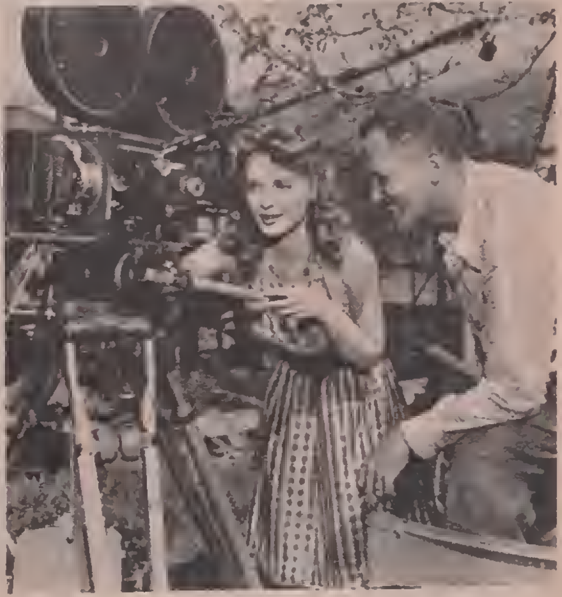
Rural pulchritude in "No Trespassing" is represented by Allene Roberts and Julie London. The picture marks the screen debut for both of these lovelies.

Lon's idea of a quick nap ended when this canine actor decided he wasn't getting much attention.

Permitted!

Movieland invites you to join the fun behind the scenes on "No Trespassing" location

"What a life!" growls Edward G. Robinson. He has just quit wading in water up to his neck!



After her first day before the cameras, Julie has director Delmar Daves tell her how they work.

★ If Mark Twain and Bret Harte happened to turn their attention earthward from their story-tellers' heaven a few months ago, they saw a sight that knocked their literary halos askew. Right in their beloved Mother Lode country of California, on Sutter's Creek in fabled Calaveras County, the cry of "Gold! G-O-L-D!" was ringing out again, nearly a century after it first split the peaceful quiet of those rolling hills.

"But what's all that new-fangled equipment?" Twain might have asked Harte. "You can't pan gold with a bunch of big lights and oversized cameras."

"Wake up! This is 1946," Harte probably said. "They're making a moving picture. It's called 'No Trespassing,' and it's all about a mysterious farm with haunted woods and eerie storms. But it's (*Continued on page* 94)

Bob Stack likes girls who excel in outdoor sports like water-skiing which is one of his favorites.

An aerial gunnery instructor with the Navy during the war, Bob is a firearms expert.

Mr. Stack says he prefers blondes and here he is living up to the confession with pretty June Haver.

Of course now that Evelyn Keyes is married, Bob takes other girls to watch tennis games.

are you the girl for

To middle-aisle it with Robert S., you must share his emotional idealism

By Alyce Canfield

★ When Robert Stack finds his dream girl, she'll be a lucky chick, for in this tired old town called Hollywood, you don't run across an emotional idealist like Bob very often. He's made to order for the type of girl who doesn't want to be taken for granted, for the girl who is sensitive enough to appreciate a sunset, mountains at dusk, or dawn on the desert. This might seem like sissy stuff on a less rugged gentleman; on Bob, it's the frosting on the cake. All this, and virility, too!

"My ideal girl would have strong spiritual values, a really great sensitivity to beauty," says Bob. "I'd want this in my girl so that we could share things together. I believe joy is intensified when it is shared. Once I used to go out with girls just to be going out. Today I feel, should I get serious about a girl, I'd want her to go shooting with me, skiing, or to the beach. It's a matter of companionship. Some men like to go hunting and leave the 'little wife' at home. I'd rather have her with me. I guess I'm trying to (*Continued on page* 76)

BOB STACK?

Blond and blue-eyed, handsome twenty-seven-year-old Robert Stack says he wants to be married by the time he's thirty and he sounds like he means it!

Take this test to see if you're the girl for Bob Stack!

	Check one	
	YES	NO
1. Do you like sunsets, music, poetry, books?		
2. Do you like to swim, hike, ski?		
3. Are you between 22 and 25 years of age?		
4. Are you 5'5" tall?		
5. Are you slim, but rounded?		
6. Would he be sure of you?		
7. Are you sarcastic?		
8. Would your marriage come before a career?		
9. Are you a blonde?		
10. Are you the hysterical type?		
11. Are you reserved?		
12. Would you take him for granted?		
13. Would you flirt with others when you're out with him?		
14. Do you have a temper?		
15. Do you tan nicely?		
16. Do you wear your hair casually?		
17. Are your clothes in quiet good taste?		
18. Do you have good manners?		
19. Could you supervise running a house?		
20. Would you try to make him jealous?		

If you're the girl for Bob, your answers will be the same as on page 77.

A dreamy waltz gives Olga San Juan and Jim Jordan Jr., a chance to talk. They're at Ciro's.

Dreams came true when Olga was cast opposite Fred Astaire in the musical "Blue Skies."

Not much older than the bobby sox fans gathered around her, Missy San Juan is a veteran of show business.

Senorita from

★ Anyone who calls Miss Olga San Juan a Cinderella should give her life story another look. True, she leapt from comparative obscurity to the lead in "Blue Skies" with El Bingo and Fred Astaire. True, too, she is only nineteen. But also Gospel is the fact that she has labored long and successfully in the marts of entertainment and that she is distinctly no amateur.

Miss San Juan is—honest!—from Brooklyn. That, of course, is an item of such happy-making qualities that the Paramount press department is now wreathed in smiles. Here, they say merrily to all comers, is the hottest Latin entertainer at present in Hollywood, and do you know where she comes

There's so much action to Olga's torrid dance routines that elaborate headgear must be firmly anchored before cameras start turning.

Off screen, Olga San Juan is an average American girl—but on film, she's *The Latin Bombshell!*

Brooklyn

By KATE HOLLIDAY

from? The home of Dem Bums! Then, fixing their listeners with a blissful expression, they loll back in their chairs, throw their feet on their desks, and sigh.

I can't say I blame them. It is a story. For Miss San Juan is all they say she is. Off-screen, she is an almost timid, young girl with Paramount-made tan hair (it photographs better that way), a roundish face set with enormous black eyes, and a lady-like manner. On film, she is The Brooklyn Bombshell. She appears in either peasant clothes—looking delightfully silly—or in slinky gowns—looking delightfully sexy—and proceeds to tear the joint apart in no uncertain terms. (*Continued on page* 70)

Caught in the act. Olga struts as she shouts a song during a radio broadcast. She's on a daily program from California.

FRANK SINATRA SAYS:

And the Bobby-soxers' favorite shows his appreciation by crusading in behalf of youth

★ When Carmen Miranda, the exuberant and very direct Brazilian star, first met Frank Sinatra she lost no time asking that question.

"What ees it you've got, Frank-ee, zat makes ze girls all to cry over you?"

The quick reply of this 28-year-old entertainment phenomenon of the Furious Forties:

"It's not what *I've* got, Carmen. It's what *they've* got. Imagination."

This response is worthy of note by all Sinatra fans and by the dwindling army of Sinatra scoffers. In few words it tells much about the skinny Hoboken youngster who climbed where all the rules said a boy of his unprepossessing physique had no right to be.

It tells of his essential, realistic modesty, of his appreciation for his fans, and of his awareness and understanding.

All these qualities, only lately making themselves apparent through the confusion of squealingly adoring bobby-soxers and the merciless ribbing of non-believers, explain why Sinatra, first marked up as a temporary sensation, has lasted and grown.

Frankie, a most improbable hero for a success story, has retained all his bobby-sox fans and gained wide adult respect by refusing to let sudden acclaim dim his understanding of basic truths, shake the ground under his well-planted feet, or—most importantly—change his heart.

"I can't bear to let anything lick me," Frankie once said. "If it's a tough proposition, I've got to lick it before I can be happy. I'm just that way." (*Continued on page* 86)

The Voice and The Nose: Sinatra and Durante team in "It Happened in Brooklyn."

To read what Frankie wrote on author Robbin Coons' manuscript, turn to page 86.

By ROBBIN COONS

"I'm grateful to you!"

MOVIELAND'S BLUE RIBBON INTERVIEW

They're pals: Bing and Frank enjoy a little harmony, a lot of kidding together.

"Who's afraid of a snip?" asks Bob Hope as his singing pal brandishes scissors.

For his swoon-fans, Frankie has a message of good citizenship as well as a song.

Besides managing her career and two children, capable Ruth Warrick finds time to keep her home attractive.

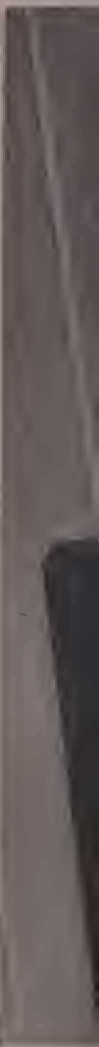
Ruth, former wife of radio actor Erik Rolf, says Hollywood men are not sophisticated nor subtle.

Problems of a

Dateless nights don't faze Miss Warrick; she's careful to dress up, even for a solitary dinner.

A hobby is important. Ruth likes to cook for her family and friends. Spinach salad is her specialty.

In Universal's "Swell Guy" Ruth plays with Sonny Tufts and Ann Blyth in one of her most important screen roles.



Ruth Warrick pulls no punches in this frank discussion of what a cinema-town divorcee faces

Hollywood Divorcee

Talented Ruth won the coveted role of Kate in "Arch of Triumph" over twenty-seven girls tested, among them such veterans as Sylvia Sydney and Joan Crawford.

By DOROTHY O'LEARY

★ "The primary problem of a divorcee in Hollywood is exactly the same as that of a divorcee in any other city or hamlet: to get another husband and this time get the Right Man," insists frank, forthright and photogenic Ruth Warrick.

"But even that problem, along with such others as whom to date, jealous wives, the attitude of children toward remarriage and The Wolf Pack, is exaggerated in Hollywood," adds Ruth whose interlocutory decree was granted a year ago and the final decree dissolving her marriage to radio actor Erik Rolf this past July.

Few divorcees are as honest or as intelligent as this charming young actress. Ruth is also a rebel at heart—she had to be in her career, too, to get out of young character parts into the glamor class, but made it, opposite Sonny Tufts in Universal's "Swell Guy." She sees no reason why a woman can't be honest on vital subjects and pulls no punches when she discusses the divorcee's special problems in Hollywood.

"So many hasty war marriages are ending in divorce now, and I'm sure most of those young divorcees (*Continued on page* 78)

By DON ANDERSON
as told to Gertrude Shanklin

if YOU WERE VAN JOHNSON'S STAND-IN

Being Van Johnson's stand-in may lead to an acting career for Don Anderson

CANDID OBSERVATIONS ABOUT YOUR FAVORITE SCREEN

This is a job Van handles with pleasure! He rehearses a kiss scene with Pat Kirkwood for "No Leave, No Love."

When fans become over-enthusiastic, Van really could use a stand-in, but he likes to talk personally to the youngsters who wait for his autograph.

(right). He has role in "High Barbaree," with Van, an MGM contract.

STAR BY A SEVERE CRITIC—HIS STAND-IN!

★ I'm a lucky guy. I wouldn't swap jobs with anybody. I'm Van Johnson's stand-in and bosses don't come any nicer, take it from me.

Strange to say, the last thing I'd ever thought of being was an actor. Why, I used to be so scared in school it was all I could do to get up and recite when I was called on in class!

The whole thing happened accidentally—or maybe it was Lady Luck directing traffic. One Sunday afternoon a few years ago, a bunch of us went dancing at the Palladium, and we were having a great time jitterbugging, when a talent scout from Paramount picked out three couples and put us into "The Miracle of Morgan's Creek" at $25 a day. I thought, "My **gosh!** Twenty-five bucks a day for doing what I like to do!"

After that, I got more work in (*Continued on page* 96)

What does Van do while his stand-in works? He likes to tinker with the soundmixer gadget.

Then, nibbling at an apple, he inspects past day's shooting with director Charles Martin.

Returning to his dressing room, Van studies his script or catches up on the latest book.

1ST KISS: As Petey Brown, successful night club singer, Ida Lupino tries to resist persistent Nicky Toresco (Robert Alda).

Kissable Ida

Lupino gets thoroughly kissed by her two leading men in torchy film, "The Man I Love."

★ Ida Lupino's provocative lips get well kissed in her latest moving picture, "The Man I Love." (Warner Bros.) As an independent, sultry-throated singer in a night club, Ida finds herself trying to avoid club owner Robert Alda's passionate pursuit of her on the one hand and striving to make Bruce Bennett fall in love with her on the other. Bruce plays the part of a famous jazz pianist who has abandoned his career because of a former unhappy marriage.

Miss Lupino is kept more than busy throughout. She has to straighten out the tangled affairs of her two sisters (Andrea King and Martha Vickers), talk sense into her weak-kneed brother (Warren Douglas) and give advice to some mismated neighbors (Dolores Moran and Don McGuire). In between times, she wears some sensational clothes, sings some time-honored torch songs adequately, gets kissed against her will by Mr. Alda and kisses Mr. Bennett very willingly indeed.

2ND KISS:

3RD KISS:

4TH KISS:

Nickey's attentions are constant, his kisses forceful and torrid, but still he fails to win the love he wants from Petey.

The thrill Petey experiences from San Thomas' (Bruce Bennett) tender kisses convinces her that she has met love at last.

Petey and San quarrel but even as she tells him they must part, Petey cannot keep from sharing a long, sweet kiss with him.

Picture ends on deeply emotional note as reconciled lovers separate till war ends; farewell embrace will bring audience sighs.

By DAVID McCLURE

look at DEAN JAGGER

Quick humor and candor have made Dean Jagger a popular afterdinner speaker here and abroad.

Dean returned from England to take role opposite Rosalind Russell in screen story of "Sister Kenny."

Dean's conscientious about everything he does. Working on a picture, he's first to arrive on set.

When a role calls for realistic treatment— send for Dean Jagger

★ Dean Jagger's studio says that one of his greatest assets as an actor is that he doesn't look like one. What an actor's supposed to look like I do not know. But if Dean looks like one, so does your next-door neighbor.

That's why he's been chosen for roles, such as "Brigham Young," requiring delicate, if realistic, treatment. That's why RKO brought him back to Hollywood to play Rosalind Russell's lover in "Sister Kenny." Rosalind's playing a real-life character in that picture; and a convincingly real person was needed as her wooer. So the studio called on Dean Jagger.

Standing six feet two and weighing two hundred pounds, Dean is a man's man. Ladies also like him. He has the courage, candor, and the graciousness found in most big men. His mind is built on the same lines as his body. It's big, it's broad; it's unafraid. He's country-bred and (*Continued on page* 91)

Indiana-born Dean Jagger has had a varied career, once was a dance-hall bouncer.

WORDS OF MUSIC

Bobby Sherwood blows a high one. Having just nabbed a lead in a Broadway show "Hear That Trumpet," Bobby is polishing up acting to match his playing.

Before leaving for Hollywood and the Eddie Cantor Show, singer Margaret Whiting posed for N.Y. candid.

Record companies are waxing some terrific tunes, reports your musical girl friend who doesn't miss a note!

By JILL WARREN

★ Hi, everybody! There are all sorts of items in the musical notebook this month, so relax for a few minutes and give a look.

Woody Herman has been just about the busiest baton man in the music business lately, and from the program he's mapped out for himself, he won't have much time to enjoy his new Hollywood home. Besides dance and recording dates, and his stint in "The Fabulous Dorseys," Woody also worked in the Republic picture, "Hit Parade of 1947," and has just finished a special "Puppetoon" short. On November 13th the Herman band begins a long concert tour which will take them to Kansas, Oklahoma, Missouri, Iowa, Illinois, Kentucky, Ohio, Indiana and Michigan. Woody is also making plans for his own movie, "Living For Music," which he hopes to produce next year.

Bing Crosby is back on the air via the shellac route. His new transcribed "wax in your ears" half hour program for Philco is being carried by 211 stations of the A.B.C. network besides 400 other stations around the country. So it's a fairly safe bet that no matter where you live you'll be able to catch the Groaner. The show will come through on Wednesday nights, (*Continued on page* 72)

Here's a smiling sextette: Mrs. Andy Russell, Andy, Sammy Kay, Jo Stafford, her manager Mike Nidorf and Jill Warren at Astor Roof.

Rehearsal time for Artie Shaw and Terry Walters. Here they're busy at the Musicraft Recording studios.

Elliott Lawrence relaxes at the keyboard. The brilliant 21-year-old conductor's band is the newest sensation.

Smiles from Jill Warren and Dick Haymes at the press party boatride CBS had during Dick's New York visit.

INSIDE STORY OF LANA

(Continued from page 33)

Lana Turner beams at Gene Kelly and he beams back at recent Academy Award show.

taking "big" productions, there was one picture I really wanted to do. Before mentioning it to anyone, I went to the set where Lana Turner was working. I didn't know, then, that MGM owned the story. The important thing, to me, was that Lana should play in it. If she would, then I would see about producing "The Postman Always Rings Twice."

When I asked her, she screamed with delight. It always startles me a little that Lana, the shining star, still has the genuine, ingenuous quality of the little girl I first met. You expect her to glitter. Instead, she acts like the enthusiastic human person she is.

The picture got under way, and Lana offered more surprises. I had heard vague rumors that Miss Turner had been acting "difficult," neglecting promptness on the set, and otherwise acting starrish. I prepared for some temperamental shows. After all, the spotlight has turned many an older head.

Lana was never late once. She was completely agreeable. When she was stricken with a horrible fever, she worked two days longer than she should have, until she actually keeled over. We did have one great difference of opinion—over the sleeve-length on a certain black dress she was to wear. We exchanged all of three sentences over the telephone about this vital matter before I yielded.

During her illness I called with flowers at her Bel-Air home, two blocks from mine. Her mother said I might go upstairs and visit her. Lana greeted me with strange coolness. For a few moments I was perplexed—until I learned the odd, incredible reason.

Lana suspected that I, the producer with $800,000 already spent on a film her illness was delaying, had come to see for myself if she were really ill or merely stalling! She couldn't believe that I had come merely and in courtesy to see her. Remember, this was Lana, the movie star, the idol of millions. In her own mind she was an ailing employee, no more. Such honest naivete and modesty continually amaze me.

Throughout the picture her willingness to forget "glamor" for the characterization was evident. One day's rushes showed her looking too immaculate for a girl who had taken a long strenuous walk over the California countryside. The sunlight had nullified the "dirty" makeup.

"I was worried about that," said Lana. "Let's do it again. Next time, I'll take off my hat, let the wind mess up my hair under the hot sun, and you'll see how wilted and mussed I can look."

Came the first preview in Glendale, and Lana wanted to attend. I discouraged her. I rely on the first preview to tell me most about my pictures, and I knew she would be disappointed in the rough cut of the film. I also mentioned autograph-hunters.

"But nobody'll know I'm there," she countered. "I'll sneak in."

She honestly believed she could—this girl who couldn't be inconspicuous to save her life. Clad in sackcloth in the dark, Lana would still glow. In the end, she went. The fans found her. At first she was worried over the picture. Later, after final editing, she saw it again. Delighted now, she said: "It doesn't seem like the same picture; Maybe I shouldn't have gone to the preview!" It was her apology.

Now Lana is delighted, amazed, and a little humble that she has been picked for "Green Dolphin Street," from the novel by Elizabeth Goudge. The role of the heroine, sharp-tongued, amusing, ruthless, loving two men, is her chance to establish herself as an actress and personality beyond her physical charms.

Two days after I told her she would play this part Lana came to me and Victor Saville, the director.

"What must I do?" she asked. "I'll do anything."

Well, we said, she must darken her hair. "I've already begun that," she said, taking a sample lock from her purse. "This is my daughter Cheryl's. I'm going to match it."

As an English-born heroine, she would have to go to the voice-coach and learn, not an accent, but a different voice placement.

"I'll go every day," she said. And did.

Lana gains weight between pictures. She would have to be thinner than ever before, for the 1840 costumes. "I'll report on the day you need me," she promised, "and I'll be thin."

It all shows how serious and determined she is, beneath her gayety, about this career of hers.

Lana has changed, of course, in these few years. She has known marriage and motherhood. She has developed in sureness and competence, both dramatically and as a person. Her zest for self-improvement is typified in her "conquest" of music. A few years ago, knowing only jive, she suddenly realized that she was missing something. It is fairly simple to affect an appreciation of the so-called "finer" music. But that would not be Lana's way. She studied books on music. She went faithfully to symphony concerts. She studied records—and she bought no albums for her library until she knew the music.

Lana is pure energy—mental, physical and spiritual. Security and success make some women lazy, but Lana is indefatigable and insatiably curious. The atoms and electrons that make up her being must be very active.

That is why Lana is seemingly everywhere. At the Hollywood Bowl, at the races, at the Mocambo dancing, at every party, here and there and everywhere, is Lana Turner.

On occasion I meet her for lunch and she is invariably late. She bounces in, breathlessly announcing that she must make a telephone call—or fifteen or twenty telephone calls. She always has legitimate and fantastic reasons for being late, and then she must leave hurriedly because she has overstayed ten minutes and now will be late for her next date. But on set she is prompt.

Now I will make a rather naive confession. I have been in and of pictures for twenty-five years. I have seen stars come and go, and many have been and are my friends. I believe I may say that I take a movie star, as such, in my stride. And yet I am constantly surprised that I know Lana.

This surprise, I believe, is due to the triumph of the genuine personality she has over the professional aspect of Lana, the gorgeous woman. The screen Lana is so resplendent a creature that whenever I see the real girl I am struck by the contrast.

Another reason is that quality I have already mentioned, that distinctive asset I noted at our first meeting. On screen or off, she is **alive.** I believe that, while she lives, she always will be alive and exciting!

The End

Director Carey Wilson who authored exclusive story on Lana Turner for MOVIELAND, goes over "Green Dolphin Street" script with his favorite star. He met her eight years ago.

MY PAL, PETE

(Continued from page 47)

to break into a cold sweat when the air is electric with activity.

The little things in everyday life really reveal Pete's characteristics. Looking pleased, Pete came on the sound stage early one morning and laid a package on the lap of Grace DuBray, the script clerk. She was busy, thanked him, and went on working. He stood first on one foot and then shifted his weight to the other. Finally, he couldn't bear it another second. "**Please** open it," he begged her. A heavenly orchid showed its face. He pinned it on her and told her she certainly looked "done up right." Grace, a veteran of twenty years in the studio, later told me she was very touched, since she could count on one hand the young players whoever bothered about other folks.

The incident I like best, however, is how Pete met Spot. He was stretched in the sun at Nassau in the Bahamas when a homely, mongrel pup sat himself down near Pete's head, then gave him a big, affectionate kiss. He followed Pete into the fashionable hotel where the Lawfords were staying, and strayed straight into Pete's heart. Since that day, ten years ago, Spot has traveled in the best of society on the arm of his Hero. He has stayed at the finest hotels in Paris, London, Monte Carlo, New York and California. Now, settled into casual middle-age, his happiest moments still are spent listening to Pete's voice telling him he's simply wonderful, and so **handsome!**

One of Pete's favorite pastimes is visiting sets where his friends are working. Although he will invariably mug, wise crack, pull a gag or applaud, he has sensitive and informed interest in real artistry.

Once he was about to play a gag on John Garfield, on the set of "The Postman Always Rings Twice," when the red light flashed, silencing sound and halting movement. The scene was highly dramatic. Attempting to murder her husband, Cora—played by Lana Turner—is stopped by the sudden blackness caused by a damaged light switch. As Lana ran down the steps, terrified, screaming hysterically, Pete watched. The gag was forgotten. "Will you please tell Lana I think that was wonderful?" he asked me as he stole away. Later, as Lana and I were sitting in the dressing room, talking, we heard footsteps beating a path back and forth underneath the window. Somebody was trying to attract my attention. "Did you tell her?" he whispered. Lana laughingly peeked out. For the first time I missed the merry twinkle in Pete's eyes as he told her sincerely how fine he thought her acting was.

Pete comes to the set knowing his part. He usually goes to the script clerk for a quick brush on lines, and when dialogue is changed at the last minute, he memorizes it easily. He displays no irritation, no temperament. He is one of the boys.

The only time he was thrown completely off was during a laughing fit over Charlie Ruggles, in a recent picture they did together. Pete broke up twenty-eight times. In a last attempt, he focussed his eyes just off Charlie. Charlie said he was so flattered because somebody thought he was **that** funny, he got to laughing too—after the shot.

Beverly Tyler and Peter Lawford are amused by old-fashioned stereoscope scenes.

Pete is the proud possessor of a watch given him by Frank Sinatra. He has such a very large admiration for Frank that when they were cast in the same picture he was overjoyed. The plans for Pete, Frank and Jimmy Durante to spend a month in New York, shooting exteriors for "It Happened In Brooklyn," sent him soaring to the peak of enthusiasm.

His favorite actor is Laurence Olivier. "He performs everything in so masterful a way with such ease." His favorite actress is Irene Dunne with whom he played in "White Cliffs of Dover." "She is a lovely lady, kind, understanding, friendly," says Pete. "She's so natural and sweet—you'd never know she was a big actress."

At present, Pete prefers light comedy because everything connected with it, director, crew, writers, and players are encompassed in gaiety. In about ten years he'd like to remake "Night Must Fall." Pete will always remember Robert Montgomery's excellent performance. Right now, he is keenly interested in watching Bob direct "Lady In the Lake," and hopes some day to be cast in one of Bob's pictures. He believes directors who have been actors are better equipped to understand the actor. At present, Pete is delighted that Richard Whorf is making "My Brother Talks to Horses." Imagine such skill—he's a fine director, actor and artist!"

Pete likes children who don't squeal and act silly. Bob Walker's sons, Bobby and Mike, and Keenan Wynn's son, Neddy, he thinks are perfect examples of proper behavior. He often goes with them to Play Land where the children (and Pete, at times) ride the miniature trains, have a time for themselves on the Merry-Go-Round, and eat peanuts and popcorn until they all have howling stomachs.

When Pete was introduced to Butch Jenkins who plays his brother in "My Brother Talks to Horses," Butch surveyed Pete. "Naw," Butch calculated, "I won't like **him!**" Butch muttered to himself how he wished school was out so one of the kids could play hide and seek, and Pete upped and said he'd be glad to. Butch paid Pete a scornful look that said "How could an old man of twenty-two know enough to play." Put to the test, Pete hid every place, including the rafters. Once the studio had to call on the Fire Department to drag him out for a turn before the cameras. Needless to say, Butch and Pete are close pals now.

Although Pete has the gift of light-heartedness, and I hope it will always be so, he can be counted upon for ready, lovable support while others are wondering what to do.

A big star, returning from an extended vacation was suddenly overcome with the jitters at the prospect of re-entering the studio for the first time. As she entered the dining room, she was handed a huge florist's box. In her effort to take a seat without knocking off hats of numerous people, she found herself laughing. When she read the card, which had no signature, she laughed some more. By the time she opened the box, disclosing one wilted pink rose, done to the teeth in fancy wrappings, everybody in the place joined her laugher. All was well.

Pete should have taken a bow.

Instead, he went calmly on, eating a dish of strawberry ice cream. At the opposite end of the room. That's Pete.

The End

Peter with his two favorite people: his parents Sir Sydney and Lady Lawford. They have made a home for Peter in California since he was spotted by MGM talent scout.

LATIN FROM BROOKLYN

(Continued from page 55)

She rolls her big eyes, tosses her head, does a melange of rhumba steps, shouts a song in her particularly wonderful way, and is anything but sweet and girlish.

All this, of course, takes training. One just doesn't barge onto a floor under a barrage of lights and let fly. And Olga has been training for stardom and getting experience from such an early age that I shudder when I think of it.

Olga San Juan is her real name. Her father and mother were Puerto Ricans who came to New York before she was born on March 16, 1927. Papa San Juan was the assistant manager of a Grant store, one of a chain of emporiums which make things a little easier for the Brooklyn housewife.

When Olga was three her parents gave in to the homesickness which they had been feeling in twinges for years and went back to Puerto Rico for a year. Then the San Juans found out they pined for this country and returned to Brooklyn once more. This time the family got fed up with Brooklyn too, however. They shortly after went the whole hog and moved into the big city, where, when she was old enough, little Olga was enrolled at P. S. 170.

Olga, if the truth be known, was not exactly the Teacher's Delight. But it wasn't anyone's fault.

"Inside, I always wanted to be dancing," she says now. "I had lessons after school, naturally, and I couldn't wait until I got to them. The rest seemed sort of silly."

What does she mean "naturally?"

Well, according to Olga, "Every Spanish mother takes her daughter to a dancing teacher as soon as she can walk. It's automatic."

Thus, Olga—as soon as the family was organized again after the trip to Puerto Rico—began knocking herself out on **flamenco**, that heel-clicking, back-breaking, finger-snapping process adored by every Spaniard. And she was good at it, so good that by the time she was eleven she had her first professional job in a local Spanish theatre, working for a week and doing two shows a day while the schoolma'rms went nuts in her absence.

Previous to this, when she was eleven, she had begun lessons in **flamenco** singing. It was this which later got her into honest-to-goodness show business.

You see, her dancing teacher, in the manner of all dancing teachers, used to give recitals. All the little characters would get up and break their necks for the benefit of each other's parents and friends. So did Olga. And, one day, the teacher's accompanist sidled up to her and asked if she would be interested in joining a band he ran on the side. He needed someone to sing, he added, and tossed out the window the fact that she had never done anything in that line before.

The band played everything from picnics to Elks Conventions. They dashed out to Newark and other outlying cities in the middle of winter, froze to death coming and going, beat their brains out for the cash customers in between. And from this steam-roller Olga learned: how to sell a song; how to work with a band; how not to be scared of an audience.

After three years, she left and went with another outfit, a small organization which played every night as the stand-in band on the roof of the Astor Hotel. This group, headed by Ralph Rotger, thought so much of Olga—who was a big girl of fifteen by now—that they put the orchestra under her name. "More color," they said. They weren't kidding. For a year, they alternated with such musical greats as T. Dorsey and H. James and B. Bernie, and the management loved them.

After twelve months, Olga went to New York's famous Copacabana.

It seemed the night club needed a Latin singer for a new show. Olga was by then the Latinest singer in New York. She also played the piano and the maracas. And she went down to the Copa and wowed 'em.

At that point, the shows were being staged and generally overseen by a gentleman named Don Loper, whose work you have recently seen in "Belle of the Yukon" and "Ziegfeld Follies." He is no dope when it comes to stage-craft. He is also a terrific designer. And he cannot stand seeing a pretty woman who isn't as gorgeous as she can be.

Loper took Olga in hand. He not only designed clothes for her to wear in the shows, but made her put her hair on top of her head, taught her make-up, how to dress away from the Copa, and how generally to conduct herself.

Loper, too, immediately recognized in Olga a new Latin type; a type new to America, anyway. Carmen Miranda was one type: the kind who puts big things in her hair and makes like crazy. Olga was the other: the flirt, the cute kid, the first of her kind to hit Broadway. So Don designed black satin dresses with slits up the front of the skirts, pink feather hats, and black gloves with pink feathes sewn on them for her. The result was that when she did a little piece called "Boneca De Pixe" in Portuguese the night-clubbers went out of their heads and yelled for more.

It was because of this number that she got to Paramount. Previously, I should state here, she had stopped school. Her father had died and she was needed to keep the family finances in order. So, though the New York School Board frowned, she ceased studying in her first year of high school and concentrated on making with the Portuguese. By and by, a Paramount scout wandered in one night, gasped, and immediately insisted she test for pictures.

No mike-fright for Olga San Juan who likes to burst into song any time, any place.

Olga wasn't too enthusiastic. She had had Spanish friends who had gone to Hollywood and had been lost in the shuffle. She was going great guns in New York and wasn't overly anxious to stop herself before she really started. But the scout was adamant, told her she could have any orchestra she wanted, any clothes, and so on and on and on.

Olga finally asked for Megelito Valdez, an old friend with whom she had never worked but whom she admired enormously. They did the test. That was three years ago. Since then, she has made two excellent featurettes, "Bombalera" and "The Little Witch," appeared as the second lead in "Rainbow Island" with Dotty Lamour, in "Duffy's Tavern," where she sang one song, in "Out Of This World" with Eddie Bracken, and has made the afore-mentioned "Blue Skies" with Astaire and Crosby.

I asked her how she felt working as head woman with that pair.

"Most of the time, I was numb," she answered. "You see, I have always admired both of them tremendously. As a singer, I adored Crosby. As a dancer, I swooned at Astaire. And, back in New York, I used to have day-dreams about working with one of them. Then, not only do I work with one but with **both** at the same time! I was Fred's last dancing partner, for you know he claims he won't dance again after this, and I sang with Bing. It was almost too much!"

Part of the fact that she could do all this successfully is that she is still studying every spare minute she has. One outcome of this is that her appetite is gigantic, particularly in regard to her mother's Puerto Rican chicken and rice and Swiss cheese. She's a fiend for Swiss cheese, and alternately goes on cheese binges and diets like mad to take off the weight she acquires thereby.

She lives with her mother, her younger sister, and her grandmother in a duplex in Hollywood, and her proudest possession is a 1942 Oldsmobile which she recently purchased. She just learned to drive and is very set up by that as well. Besides these things, she adores perfume, bicycling, and any kind of music you would care to name. Her favorite pastime is to set a lot of records in her machine, grab a hunk of Swiss cheese, and throw herself into a chair. Sometimes she augments these elements with a book, having to put on glasses in order to see the words; mostly, however, it's just cheese, a chair, and Chopin.

She has been in love once, says she doubts if she will be again for quite a spell, as she wants to concentrate on Dear Old Paramount, and feels now that it is a mistake to marry someone in her profession. She adds that she may change her mind tomorrow. If she does, don't blame her. It's happened before.

The sum total of Olga San Juan is a nice versatile, talented, attractive gal who, I venture to predict, will be around for quite some time.

Don't say I didn't warn you.

The End

ADVICE FOR
ABUSED SKIN

DON'T BE AFRAID AND STOP WORRYING NOW ABOUT EXTERNAL SKIN TROUBLES. FOLLOW THESE EASY DIRECTIONS.

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars that you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

Almost everyone can have a natural, normal complexion which is in itself beauty. All you must do is follow a few simple rules. Models and screen stars must give their skin special attention. So should you, because everyone looks at your face. Your social success may depend upon your being good looking, because a lovely skin may be a short cut to success in love and business. Your pleasure is worth it; and you owe it to yourself to give your complexion a chance to be more beautiful.

Medical science gives us the truth about a lovely skin. There are small specks of dust in the air all the time. When these little specks, which are in the air get into an open pore in your skin, they can in time cause the pore to become larger and more susceptible to dust and infection. These open pores begin to form blackheads which become infected and bring you the misery of pimples, irritations or blemishes. When you neglect your skin by not giving it the necessary care it requires, you leave yourself wide open for externally caused skin miseries. When you know that your skin is smooth, white and fine, you have more confidence and it helps improve your personality, and it helps improve your entire well being. Your skin is priceless, yet it costs you only a few pennies daily to keep it normal, natural and lovely. Many women never realize or even suspect that the difference between a glamorous complexion and an ordinary one may be caused by having blackheads and pimples.

The proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly abused skin. The double Viderm treatment is a formula prescribed by a doctor, and costs you only a few cents daily. This treatment consists of two jars. One jar contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an antiseptic upon your pores. After you use this special Viderm Skin Cleanser, apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of abused skin, it may help you, too, or your money will be refunded. Use it for ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then, use it only once a week to remove stale make-up and dust specks that infect your pores and to aid in healing external irritations. When you help prevent blackheads, you help prevent externally caused skin miseries and pimples. While your two jars and the doctor's directions are on the way to you, be sure to give your face enough attention and wash it as often as is necessary. Wash with warm water and then cleanse with water as cold as you can stand, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully, and then go right to it with these two fine formulas.

Just mail your name and address to Betty Memphis, care of The New York Skin Laboratory, 206 Division Street, Dept. MH, New York City 2, New York. By return mail you will receive both of the Viderm formulas, with full directions for using Viderm Skin Cleanser and Viderm Fortified Medicated Skin Cream. The doctor's directions and both jars are packed in a sealed carton, safety sealed. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing your two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. Both of the formulas you use have been fully tested and proven, and are reliable for you. If they don't help you your treatments cost nothing. After you have received your Viderm, if you have any questions to ask concerning abused skin, just send them in.—ADV.

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Lewis

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records

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to hear her latest hits!

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15028	BLUE AND MELANCHOLY MOOD I GOT THE SUN IN THE MORNING
15029	SHOULD I TELL YOU I LOVE YOU PUT THE BLAME ON MAME
15042	THE CAT AND THE CANARY WALKIN' WITH MY SHADOW
15046	FOR YOU, FOR ME, FOREVER AU REVOIR
15047	SWEET AND LOW CRADLE SONG

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HARRY COOL
MARIE GREENE

RECORDINGS PRODUCED BY BOB THIELE

Signature
RECORDING CORPORATION, N. Y. C.

WORDS OF MUSIC

(Continued from page 67)

but you'll have to check your local paper for the exact time and station.

Bobby Sherwood was signed for the lead in the New York show, "Hear That Trumpet." It's a dramatic play about musicians, and besides playing horn, Bobby has lots of acting to do. There is a small jazz band in the cast, including Sidney Bechet on clarinet and Marty Marsala on drums. Bobby gave his band a vacation while the show was in rehearsal, but if the play is a hit, the Sherwood crew will probably work a New York spot, with Bobby doubling from the theatre.

WHAT'S BRISK ON THE DISC:
DECCA:

Guy Lombardo and The Royal Canadians have recorded "Humoresque" and "Tales From the Vienna Woods," both in fox-trot tempo and both featuring the Twin Pianos.

Bing Crosby, with Jimmy Dorsey's orchestra, sings "The Things We Did Last Summer" and the old favorite, "Sweet Lorraine."

Ella Fitzgerald and The Delta Rhythm Boys have an excellent record in "It's A Pity To Say Goodnight" and the new ballad, "For Sentimental Reasons."

Leonard Bernstein and the Ballet Theatre Orchestra have made an album of "Fancy Free." This is the music from which the score to "On The Town" was adapted. It is all instrumental except one side, "Big Stuff," which has a Billy Holliday vocal.

COLUMBIA:

Dinah Shore's new one couples a bolero, "You, So It's You" with "I'll Never Love Again," a habanero, with musical accompaniment by Xavier Cugat's orchestra. Incidentally, the first record Dinah ever made was with Cugat, several years ago.

Benny Goodman and his band have waxed "Put That Kiss Back Where You Found It" and the oldie, "My Blue Heaven." The first side is done in a bouncy tempo with a Goodman clarinet solo and some good trombone work in the spotlight. The "Heaven" side is in the same groove as Benny's "Blue Skies."

Count Basie has a cute novelty in "Fla-Ga-La-Pa," which is sung by Anna Moore. She tells the musical story of a girl who "met him in Florida, kissed him in Georgia, married him in Louisiana, and settled down in Pennsylvania." On the reverse side is a wild instrumental called "Mutton Leg," featuring Emmet Berry on trumpet and Illinois Jacquet on tenor sax.

If you're a Harry James fan and you missed some of Harry's big hits of the past, here's your chance to get them. Harry has made an album called "All Time Favorites," including such well-knowns as "Sleepy Lagoon," "One O'Clock Jump," "Two O'Clock Jump," "You Made Me Love You," "Music Makers," "Flight Of The Bumble Bee," "Concerto for Trumpet," and the James theme song, "Ciri-Biri-Bin," which, incidentally, has a Sinatra vocal.

There are some interesting releases on the Columbia Masterworks label this month. First there's Benny Goodman on clarinet sharing honors with Nadia Reisenberg on piano in a Brahms Album: Sonata No. 2 in E-Flat Major for Clarinet and Piano, Op. 120, No. 2. These are twelve inch records—six sides.

Then with Igor Stravinsky conducting, Woody Herman has recorded the "Ebony Concerto" on a twelve inch record. This is work Stravinsky composed for Woody's band for their Carnegie Hall concert last March. Woody is featured on clarinet along with Flip Phillips on tenor sax and Mickey Folos on bass clarinet.

The voice becomes the baton when Frank Sinatra, without singing a single note, conducts an album of the music of Alec Wilder. There are eight works for orchestra and woodwinds—"Air For Oboe," "Air For Bassoon," "Air For Flute," "Air For English Horn," "Slow Dance," and "Theme and Variations." This is Sinatra's first conducting attempt, realizing his long time ambition to wield a baton.

CAPITOL:

The King Cole Trio do their usual fine job on "For Sentimental Reasons" and "The Best Man," with an especially good vocal on the latter.

"Music For Memories" is the title of Paul Weston's new instrumental album. Beautiful tunes and beautifully arranged, the songs are "Deep Purple," "Somebody Loves Me," "I'll Be Seeing You," "Love Locked Out," "All The Things You Are," "East Of The Sun," "Blue Moon," and "You Go To My Head."

Diana Lynn, the Paramount Pictures star, makes her record debut with an album called "Piano Portraits," with Paul Weston's orchestra. She gives excellent interpretation to "Laura," "Body and Soul," "Rondo," "Lover," "Concerto Theme" and "Slaughter on Tenth Avenue."

MUSICRAFT:

Phil Brito, with Sonny Burke's orchestra, sings "Either It's Love Or It Isn't" (from the Columbia film "Dead Reckoning") and backs it up with the title song of his new Monogram picture, "Sweetheart of Sigma Chi."

Two new songs which should reach the popularity peak are "For You, For Me, Forevermore" and "Changing My Tune" (from Twentieth Century-Fox' "Shocking Miss Pilgrim"), especially as done by Artie Shaw's orchestra with Mel Torme and the Meltones on the vocals. These tunes were the last ones written by George Gershwin and his brother, Ira, polished them up for the Pilgrim movie.

Teddy Wilson and his Octet have a swell platter in "Don't Worry 'Bout Me," with a Sarah Vaughan vocal, and "I Want To Be Happy." Besides Teddy's wonderful piano, there is trumpet work by Buck Clayton and tenor sax solos by Don Byas.

VICTOR:

Charlie Spivak has two fine records this month. First he does "It's All Over Now" and "For Sentimental Reasons," with Jimmy Saunders handling the lyrics; then there's "So Would I" and "My Heart Goes Crazy." Jimmy and the Star Dreamers share vocal honors on the first side and the Star Dream-

(Continued on page 75)

CAN I HELP YOU?

(Continued from page 22)

date. This makes the fellow think you're considerate and he'll ring you up again. Many a girl has never been asked for a repeat date because she got herself known as an expensive one. Boys don't mind spending their money on a date, but they resent it strongly when money is a prerequisite. They are also extremely sensitive about their predecessors.

The worst thing a girl can do is to babble on about her previous dates. How many girls do you know who say, "The last time I came here, I was with Johnny Peterson" or some other boy? Men hate that. Girls, on the other hand, feel that such remarks, dropped at the appropriate moment, make them seem more popular. They decidedly do not. Under no circumstances, if you want another date, talk about your previous ones.

When the man takes you home at the end of the date, you have your great chance. If he's had any sort of a decent time and you handle yourself well, he'll ask for another date. If he doesn't, then you know you've slipped up somewhere along the line.

When you say good night, make sure that you leave your date with a sweet taste. Make certain that you've told him what a great time you've had. Don't be flip about this. Be sincere and sentimental. He likes to know that you enjoyed him. If you can give him that assurance, you don't have to worry. He'll come back for more.

FALSE STANDARDS

Dear Mr. Henreid:

I'm a girl who likes nice things, people with good manners and a home to be proud of. I have none of these things in my life. It makes me very unhappy.

Maybe I'm a snob but I'm ashamed of the neighborhood we live in. We can afford to move but the folks like the old section where we've always lived and won't consider moving. My parents are sweet and mean well but father sits around in his shirt sleeves and my mother's slip always shows. It's getting so I can't bring any of my school friends to our house because I'm too embarrassed. I hate feeling this way, but what can I do?

Leila P.
Wichita, Kan.

I think you're placing entirely too much emphasis on appearances and material values when you let a man's shirt sleeves and an old house cloud your family pride. You may not be snobbish but you're certainly acting superficial. Instead of suffering in silence, why don't you do your part in making the house more attractive? Try arranging some flowers in the living room. Remind your mother about her slip. Then try and see your home in its true light, as a place in which to live and entertain with graciousness and hospitality. The love of your parents is infinitely more valuable to you than a new paint job on the house. Never forget that.

Do you have a problem that's bothering you? Write to Paul Henreid, c/o Movieland, 9126 Sunset Boulevard, Los Angeles 46, Calif., and if he thinks your letter is of general interest to our readers, you will see it answered in Movieland.

Are you in the know?

When a blind date's disappointing, would you—

☐ *Back out gracefully*
☐ *Make like a martyr*
☐ *Grin and bear it*

Your blind date's gruesome? Grin and bear it! Even stupor-man has feelings. Besides, he probably has friends . . . dream-beam material you'll get to know, in time. So stay in the picture; whether it's dancing, bowling or whatever. And on calendar days let Kotex keep you comfortable, with out-of-this-world softness that *lasts* because Kotex is made to *stay soft while you wear it.*

Should you agree to meet your "squire"?

☐ *If it's more practical*
☐ *To show you're not stuffy*
☐ *Nay, nay, never!*

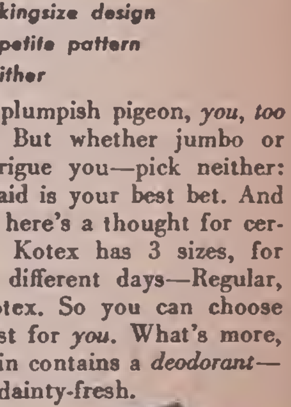
That squire's a square who doesn't call for his gal! *Unless* there's good reason. For instance, on a theatre date—if you live miles out and he works late, it's more practical to meet. For meeting "your public" on trying days, it's practical to choose Kotex. Because the *flat tapered ends* of Kotex free you from tell-tale outline cares. And for your extra protection, Kotex has an *exclusive *safety center*. You get that high octane kind of confidence with Kotex!

Which plaid should "chubby" pick?

☐ *A kingsize design*
☐ *A petite pattern*
☐ *Neither*

Even if you're a plumpish pigeon, *you, too* can wear plaids. But whether jumbo or tiny patterns intrigue you—pick neither: A medium-size plaid is your best bet. And speaking of sizes, here's a thought for certain times: Only Kotex has 3 sizes, for different women, different days—Regular, Junior, Super Kotex. So you can choose the size that's best for *you*. What's more, every Kotex napkin contains a *deodorant*—to help you stay dainty-fresh.

More women choose KOTEX than all other sanitary napkins



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*T. M. Reg. U. S. Pat. Off.

Let your HEAD take you

(The average American today has a choice of just going where "his feet take him", or choosing wisely the course to follow. Let's skip ahead 10 years, and take a look at John Jones—and listen to him . . .)

"SOMETIMES I feel so good it almost scares me. "This house—I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as man gets on this earth!

"It wasn't always so.

"Back in '46—that was right after the war and sometimes the going wasn't too easy—I needed cash. Taxes were tough, and then Ellen got sick. Like almost everybody else, I was buying Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

" 'Don't do it, John!' she said. '*Please* don't! For the first time in our lives, we're really saving money. It's *wonderful* to know that every single payday we have *more* money put aside! John, if we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!'

"Well, even after she got better, I stayed away from the weekly poker game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the Bonds.

"What's more, we kept right on putting our extra cash into U. S. Savings Bonds. And the pay-off is making the world a pretty swell place today!"

The Treasury Department acknowledges with appreciation the publication of this advertisement by

Movieland

MOVIELAND'S CROSSWORD PUZZLE

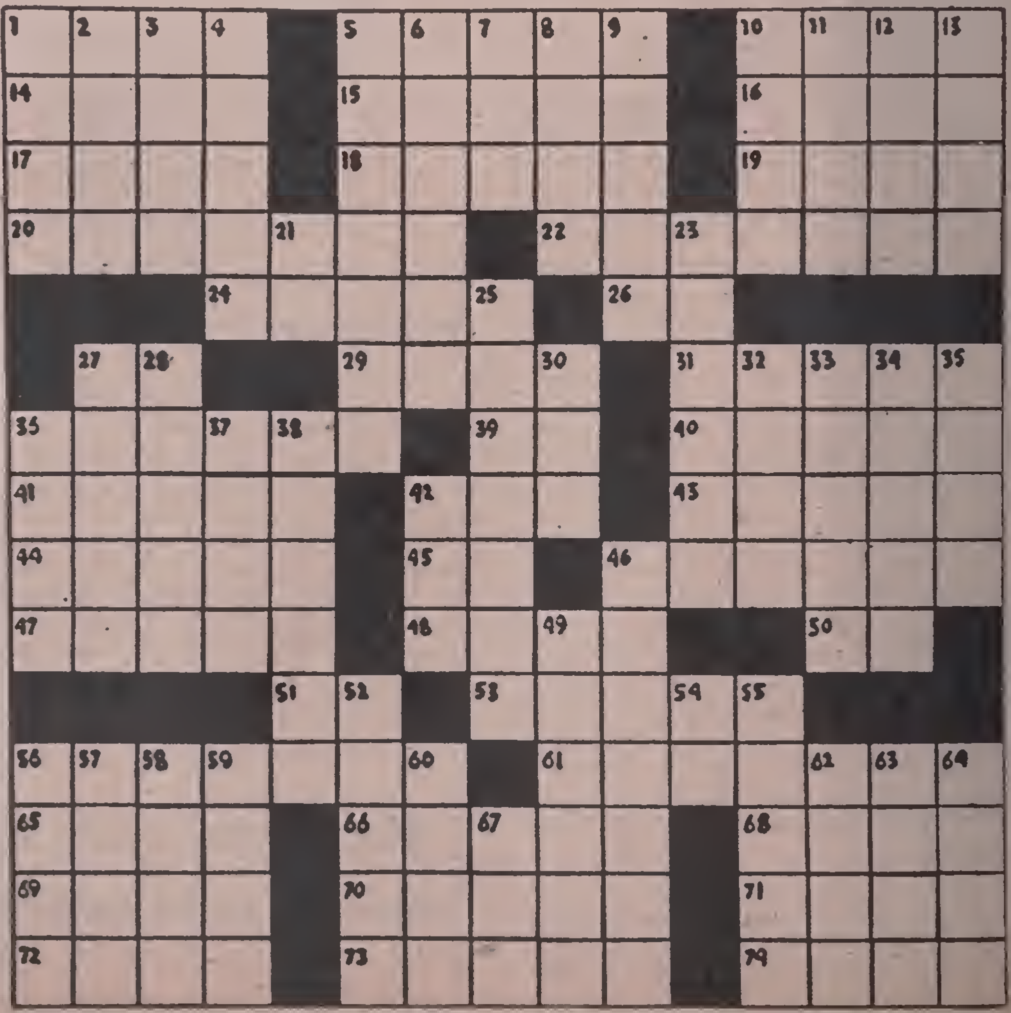
ACROSS

1. - - - - Laurel
5. "Mark Rowley" in 20 across
10. Deride
14. "Lucky" is a - - - - in "A Boy, a Girl and a Dog"
15. "Love, - - - - and Goodbye"
16. Spanish bulging jar
17. Like a wing
18. Title-rolist in "Anne and the King of Siam"
19. Jean, Sylvia, Brian and Clark (inits.)
20. "Badman's Territory"
22. Reporter is - - - - role in "Easy to Wed"
24. "Dr. Lilley" is - - - - role in "Perilous Holiday"
26. News Review (abbr.)
27. Ann is Douglas' - - in "The Searching Wind"
29. "Penelope Hampton" in "The Runaround"
31. Norwegian
36. "Col. Duff Graham" in "Cluny Brown"
39. "Archie" in "Duffy's Tavern" (inits.)
40. Organist in "Easy to Wed"
41. "The Spiral - - - - - case"
42. "Kralahome" in "Anna and the King of Siam"
43. "Sunbonnet Sue"
44. "Paulette" in "Johnny Angel"
45. Miss Powell in short
46. "Father Nolan" is - - - - role in "The Hoodlum Saint"
47. Fire ruins
48. "Madeline Laslo" in "Lover Come Back"
50. "Gram" in "Smoky" (inits.)
51. "Wilson," the sleuth, in in "The Stranger" (inits.)
53. Wanders
56. Joan Crawford
61. "Mrs. Taylor" in "The Virginian"
65. Locale of "Lifeboat"
66. Hedy, Bud, Dinah, Nelson and Betty (inits.)
68. Aspiring to be artistic
69. Clique
70. Habituate
71. Maria Montez in "Tangier"
72. Cognizances
73. Coins
74. Anagram for Mr. Coward

DOWN

1. Author of "Caesar and Cleopatra"
2. Far (prefix)
3. Brazilian macaws
4. "The - - - - - Star"
5. Did you see her in "Baby Take a Bow?"
6. "The Bandit of Sherwood Forest"
7. "- - - Night of Love"
8. "Honky - - - -"
9. "Alice Beesley" in "From This Day Forward"
10. "Jane Featherstone" in "She Wrote the Book"
11. - - - - Maxwell
12. Ardor (French)
13. "Fishface" in "The Hoodlum Saint"
21. "Mr. Conway" in "Janie Gets Married" (inits.)
23. "Syrette" in "Cluny Brown"
25. B movie that makes a hit
27. In music, directions to change
28. Disconcert
30. "Teen - - -"
32. - - - - Kruger
33. Swiss and French river
34. Withered
35. "Desire Under the - - - -"
36. Walter, Ann, Jack and Iris (inits.)
37. - - - - Stevens
38. More erose
42. Bulgarian coin
46. Uncivilized people
49. "Dick" in "Janie Gets Married"
52. Souvenir
54. Islands in Malay Arch. (abbr.)
55. Complication
56. Johnny - - - - Brown
57. "- - - - of the Dead"
58. She sings "Love" in "Ziegfeld Follies of 1946" (anag.)
59. "Torrone" is - - - - role in "The Searching Wind"
60. "Don Corwin" in "Her Kind of Man"
62. The Ritz Bros.
63. Diminutive suffix
64. "Louise" in "The Diary of a Chambermaid"
67. "A Walk in the - - -"

(For Solution See Page 85)



WORDS OF MUSIC

(Continued from page 72)

ers go it alone on the second. "So Would I" is a beautiful new Burke-Van Heusen song from the English musical comedy, "London Town."

Herbie Fields is a name you're going to hear a lot from. Victor has signed his band to a long-term recording contract, and get him off to a good start with two releases. First is "Jealousie" and "Among My Souvenirs," and the second is "I Guess I'll Get The Papers and Go Home," with Fields singing, and "There's Nothing The Matter With Me (That A Kiss Can't Cure) with a vocal by Marianne Dunne. When Herbie was discharged from the service he was featured with the Lionel Hampton band, but now with his own outfit, he makes a serious bid for the big time.

Spike Jones, who is usually associated with corn, certainly hits the other end of the pole with his new record. It's Spike with His Other Orchestra, thirty-five pieces, doing two terrific instrumentals, "Minka" and "Lasses' Trombone." Victor is issuing this as a national special because they are so sure it will be a hit. And it should be. On the "Trombone" side there is the most sensational high trom solo by a fellow named Eddie Kusby. And another musician, George Rock, really lets go with some solid trumpet work.

Rest period for lively Johnny Mercer during a recording session at Capitol Studios.

Vaughn Monroe is one of largest selling artists on the Victor label, so his shellac bosses are honoring him with a "Vaughn Monroe Week," to be celebrated nationally in record stores, from November 25th to December 2nd. They are releasing a new Monroe album, "Dreamland," featuring eight sides of "dream" songs, including "Pocket Full Of Dreams," "Let's Sail To Dreamland," "Did You Ever See A Dream Walking," and others. And Victor is also re-issuing some of Vaughn's big hits of the past.

JAM NOTES:

Perry Como is certainly the number-one boy in his home town of Cannonsburg, Pennsylvania. Recently, during the "Perry Como Week" celebration, the Town Council voted to change Third Street, where Perry was born and where his mother still lives, to Como Avenue. . . . Marion Hutton has recovered from her illness, which followed the birth of her baby, and is back in New York doing a transcribed series. . . . Billy Williams has left the Sammy Kaye band, and will probably try his luck as a single. First, however, he will take a long vacation at Hot Springs, Arkansas. . . . Kitty Kallen is up for the lead in a big Broadway musical show. . . . The Andy Russells deny the rumor that they expect the stork in April, though they wish it were true. Vic Damone has been signed as Andy's vocal stand-in on the Hit Parade program. Teddy Walters did ditto duty for Sinatra a few seasons back. . . . Hildegarde received the highest salary ever paid a feminine performer in U. S. vaudeville history for her recent Roxy Theatre appearance in New York—$17,500 a week plus a percentage. Wow! . . . Both Vaughn Monroe and Benny Goodman landed their fall radio commercials as a result of the excellent Hooper rating on their summer replacement programs . . .

That wraps it for now, but I'll be seeing you next month. In the meantime, if you have any little musical questions, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a self-addressed **stamped** envelope. Write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York City, New York.

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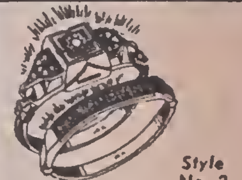
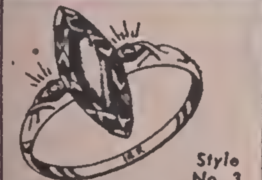


Style No. 2
Wedding Sets 14 kt gold, 16 gen. chip diamonds—7 in ring, 9 in band. Set, $18



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Style No. 4
Cameos Beautifully sculptured in 10 kt gold setting. $11

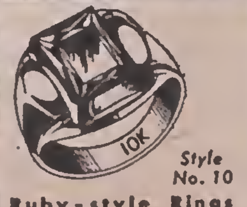
Style No. 5
Boys' Birthstones Heavy, massive, handset stones for young men and boys. 10 kt gold. $7

Style No. 6
Onyx Initial Rings Massive square in 10 kt gold. Handsome initial. $15

Style No. 7
Birthstones Octagons for the young lady. Hand engraved, polished. Complete selection $15

Style No. 8
Cameos Large square style with genuine pink gold floral corners. 10 kt gold. $15

Style No. 9
Baby Doublets Wide variety of birthstones in 10 kt gold. $4.50



Style No. 10
Ruby-style Rings Heavy, massive, the kind men like. Fine ruby-color. 10 kt gold. $13.50

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State of New York
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Phil Keenan who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Movieland and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Movieland, 535 Fifth Ave., New York; Executive Editor, Ann Daggett, 1926 Sunset Blvd., Los Angeles, Calif.; Managing Editor, Kay Sullivan, 535 Fifth Ave., New York; Business Manager, Phil Keenan, 535 Fifth Ave., New York.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Hillman Periodicals, Inc., 535 Fifth Ave., New York; Stockholders: Rita Hillman, 535 Fifth Ave., New York; Alex Hillman, 535 Fifth Ave., New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PHIL KEENAN, Business Manager.

Sworn to and subscribed before me this 25th day of September, 1946.
(SEAL) MARGARET ROTHENBERG.
(My commission expires March 30, 1948.)

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ARE YOU THE GIRL FOR BOB STACK?

(Continued from page 53)

describe the sort of companionship Carole Lombard and Clark Gable had."

Bob, at twenty-seven, has attained a maturity of vision very rare in Hollywood. He believes in being ready for marriage. Once, about five years ago when he was just out of college, he had a serious romance. The girl came pretty close to being his dream girl, but they didn't get married because Bob wasn't psychologically ready for marriage then. Of this he says: "Some people mature at an early age. They want to assume responsibility and settle down. In a small town, and with some people, early marriages will work. In Hollywood, where there are so many facets, it's harder to settle down. I think getting married without having an appreciation of marriage is like going into a baseball game with two strikes against you. That girl was very close to being my dream girl, but we both realized it was too early for us to marry."

If you were Bob's dream girl, you wouldn't enter into marriage with the idea that if it didn't work, you'd try again, for Bob wants his marriage to last. None of this, "If at first you don't succeed, try, try again" business for him. Bob doesn't like insecurity. He would want to be sure of you.

Bob knows quite a bit about wedlock. When he was overseas, he had to advise a lot of his men about their domestic problems. Censoring their mail, he became intimately acquainted with their home lives. "I'm not an adviser," explains Bob, "but I had to become one. You can't have kids come to you and say, 'Mr. Stack, what can I do?' and reply, 'Well, I don't know, Jack. I've never been married.' " Therefore, Bob took all these marital problems to heart. It was like being on the outside looking in, but it did help him to get a background on marriage he wouldn't have had otherwise. And it gave him some rather definite opinions.

For instance, he would prefer that his dream girl not be an actress; or, if she were, then he'd like to know that her marriage came before her career. Again, he would mention Carole and Clark, emphasizing that although she was one of Hollywood's finest actresses, to Carole, that fact was very secondary to being Clark Gable's wife. This belief wouldn't be selfishness on Bob's part, for he feels that women are happier when they are wives first, career girls, second; that this is the normal life for women.

Nor does he believe in the old adage that opposites attract. At least, this isn't the case with him. He isn't flighty, and he wouldn't want his dream girl to be flighty, either. He wouldn't want a hysterical woman who would lose her head in times of stress; who would go to pieces if a crash came and they went broke; nor who, faced with serious illness in the family, would go weeping around the sick room, instead of being steady and sure.

Carrying out his belief that like attracts like, blond Bob has always had the idea that his girl would be a blonde, too. Also, he would want her to appreciate good books, the magic of music, the rhythm of poetry, the nicety of a word, as he does. He would like her to enjoy the grandeur of nature just as much as he.

Bob draws a fine line in his description of his dream girl. For instance, he wouldn't want her to be phlegmatic, because he doesn't think a girl who is phlegmatic is particularly interesting. "She probably needs vitamin pills," says Bob. Still, he would like her to possess a certain reserve, charm and breeding. He wouldn't like a woman who was excitable, but he would like one who was exciting. As for physical attraction, Bob believes that anyone who undersells its importance in marriage must have a very strange marriage indeed.

Bob would never take his dream girl for granted. All honeymoons come to an end, and all ardor levels off, it's true, but 'til the end of time, Bob thinks a man should flirt with his wife.

"Casual is a word I hate," he explains. "I hope there will never be anything casual about our marriage. I don't think we'll run around holding hands day and night, but I do think the time will never come when I am not proud to take her out, when I will not be aware that other men are saying, 'What a good looking girl!' "

Bob is jealous. He believes it's a male characteristic, a matter of self-preservation. "You don't want someone with whom you are in love flirting with everyone else," he says. However, although casting your eyes over his shoulder might send him into a rage, you could never provoke Bob into quarrelling in public. When he got you alone, however, it would be a different kettle of fish. Furthermore, if you didn't take heed and toe the line after a few such episodes, you'd find you weren't his dream girl, after all.

Bob has a temper, nor would he mind if you had one. Sometimes a good fight clears the air, he believes. Anyway, some arguments are fun. Who would want to bill and coo for fifty years, he asks. Not that he would want a cat and dog existence, but it's just that he feels since people are individuals, a couple would be bound to disagree sooner or later, no matter how compatible their tastes. However, he definitely would not want a girl who was caustic or sarcastic.

(Continued on page 77)

Could Jill Meredith be the girl for Bob Stack? They're sharing a romantic look.

Although Bob is 6′ 1″, he prefers women who are petite. Before her marriage he used to date Evelyn Keyes, who is 5′ 5″, and he thinks that's just about right. He likes a slim, but rounded figure. He also likes a girl who tans nicely, even if she is a blonde. He doesn't mind if she freckles, too, just so long as she isn't the type who sits under a beach umbrella all day. He likes her to go fishing in a boat without being afraid she'll get sunburned. As for age, he'd like her to be two to five years younger than he. He also hopes she'll want at least four children!

If you were Bob Stack's dream girl, you'd let your hair show. He loves the soft silkiness of a casual hair-do, and he doesn't like to see it covered up by a hat. He hates the dramatic type of clothes and hats featured by fashion magazines. "I want the girl to be the center of attraction, not what she's wearing," he declares. "Her hat shouldn't be the dramatic thing; she should be the dramatic thing. I don't think anything you wear should attract that much attention; I think clothes should complement the person."

As for background, here you might think Bob would go highhat on you. After all, his family is blue-bookish. He spent much of his childhood abroad. Into his conversation occasionally slip tell-tale remarks like: "I like blues. Blue and white were my stable colors, my racing colors." Such things as living in Paris, having summer homes at Lake Tahoe, mentioning Chris-Crafts, skiing, shooting; these all depict a different background than that of the average Hollywood star. Bob didn't get his first swimming pool with his first movie contract. He grew up in such an atmosphere. Therefore, you might expect Bob would want his dream girl to come from the same type of family. Here his views would surprise you, for while Bob thinks to come from a good, solid family has certain advantages, he admires even more those who make themselves into real people.

Not that he doesn't appreciate the little niceties of behavior. He'd certainly like his dream girl to have good table manners, for instance. On the other hand, superficial manners would never fool him. She'd have to be a kind person inside, as well.

As for being a busy little housewife, mending socks, cooking, dusting, washing and sewing, it wouldn't matter a feather or a fig to young Mr. Stack. He expects to make enough money to hire such things done. However, you would have to be a good supervisor. The only thing he would like to have his say on would be lawns and gardens. He's always had them; he loves them. So he'd hope you would, too. In furnishings, as with your clothes, he'd hope you wouldn't go too damatic or Hollywood on him. He likes color, but not violent contrasts. He likes restfulness in the decor, and comfort in the furniture. If you were Bob's dream girl, you'd be smart to remember that.

Indeed, if you are Bob's ideal girl, you'd better come out of hiding. Bob has issued an ultimatum: he wants to get married before he is thirty. That gives him just three years to find his dream girl. Are you that girl?

The End

If you are Bob Stack's dream girl your answers should be: 1-Yes; 2-Yes; 3-Yes; 4-Yes; 5-Yes; 6-Yes; 7-No; 8-Yes; 9-Yes; 10-No; 11-Yes; 12-No; 13-No; 14-Yes; 15-Yes; 16-Yes; 17-Yes; 18-Yes; 19-Yes; 20-No.

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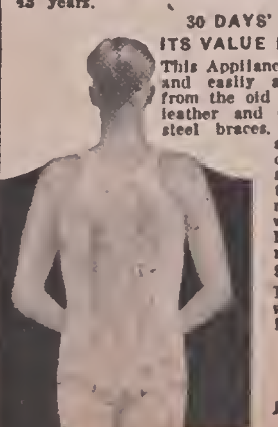

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PROBLEMS OF A HOLLYWOOD DIVORCEE

(Continued from page 59)

are thinking the same thing I did: 'I was wrong once. Will I be right the next time?'

"I'm no Dorothy Dix, but I do know that if a girl broods over that past mistake, it will undermine her confidence. For that reason I think she should forget the past, except for one important aspect. That is, to use her past experience to advantage in picking her next husband. She's a very foolish girl if she marries a second man who has the same personality faults or annoying habits that made her divorce the first one.

"Of course, there is no such thing as an **absolutely right choice,** because there's no perfect man, just as there is no perfect woman. But let's be honest. A girl has more ammunition on her second 'man hunt!' Having been married she should have learned—unless she's very stupid indeed—what the give and take of a successful marriage means, and what type of personality will be compatible with her own.

"There is a children's quiz game sold now that has an electrical gadget which buzzes when an indicator is turned to the right answer. It's too bad we don't have some such buzzer invention which would indicate whether two personalities are ideally mated. But we don't. We must use intelligence, common sense and past experience.

Turning to the subject of the Hollywood Wolf Pack, our actress-divorcee levels her heavy verbal guns:

"The war brought a great cosmopolitan influence to Hollywood, with the influx of continental Europeans. Even before that the motion picture industry had attracted brilliant writers, artists, directors, producers. One would suspect that this abundance of brains and talent would produce true sophistication in the general male population. It has not. Hollywood men, in general, are neither sophisticated nor subtle in romance," accuses Ruth.

"I think the reason is that every year there is an arrival of a new flock of 'prairie chickens' who want to get in movies. These girls are glamor struck, eager, susceptible and flattered by any attention. They think they have to be 'yes-girls.'

"As a result the Hollywood wolf gets away with murder, and begins to think he can use the same approach with every other female. The divorcee, especially, seems to be the target for the approach direct.

"I'm certainly not one to scoff at romance. It's wonderful! But I'm not an adolescent and I am distinctly bored by the childishness of the 'attack upon meeting' technique of too many Hollywood men.

"Considering the responsiveness of what I call the 'prairie chickens' and the basic fact that sex is a competitive game, I don't suppose one can condemn a man for trying the same methods on all Hollywood women, but if they think they are complimenting us by paying us unsubtle attention, it's high time they learned they are insulting our intelligence.

"No compliment is implied by the direct pass. Men ought to learn they should make a woman feel she is attractive as a person, an individual, a personality—not that they are attracted to her by the physical fact that she is a female.

"I don't ask to be put on a pedestal. I don't want bended knee subservience, but I do ask for respect for the fact that I know how to **think.** If a man takes a little trouble, uses more finesse, judgment, adroitness, he'll get more pleasure from the romance, too. **Any** easy conquest lacks savor."

Aside from the wolf, the Hollywood actress after she is divorced has a peculiar problem in dates because her every move is spotlighted. If she wants "good" publicity she must be seen with men whose names are news; if she goes out with men unknown to the columnists, she soon drops out of print. And don't be fooled, publicity is important to any actress. Ruth charges, however:

"To confine dates to men who are Somebodies is to be a snob. Nobodies are frequently just as interesting, sometimes more so. Besides, Nobodies are tomorrow's Somebodies, and Somebodies are yesterday's Nobodies.

"It is stimulating, naturally, to be with success. It's fun and exciting, because successful people, almost without exception, have the energy, ambition and talent needed for success and those qualities make them interesting companions.

"But if an actress confines herself to just one group of people, she is limiting her scope, loses touch with other types. Her profession requires that she be able to be **several** people. She must **know** many kinds of people. I'm very pleased that my friends and the men I have dates with are not all in the movie business. They have wide interests which I enjoy sharing."

Ruth applies this interest-in-everybody theory to her neighbors, too. She lives in Santa Monica Canyon, where some of her neighbors are Mexicans, another a retired Missouri farmer; they refer to her as "our pretty friend," not as "Ruth Warrick, the actress." She flies kites and rides a bike with the neighborhood children. Back in high school days she was voted "most versatile girl" and she's living up to the title. She can be lady, siren or tomboy.

After a successful radio career in New York, she was suggested by Orson Welles as the first Mrs. Kane in "Citizen Kane," was tested and signed. She was stuck in young character parts after that until she rebelled and stepped into the glamor class. Just how successfully she made the change was proved when the crew of "Swell Guy" gave her the title of "O. S. S. Girl" after bathing suit scenes in that picture. Their tag means "Order of Sexy Sirens."

But to return to her discussion of a divorcee's life in the cinema capital. . . .

The problem of jealous wives is highlighted in Hollywood, according to the honest Miss Warrick, because every actress is suspected of being a husband stealer, every divorcee is also a suspect, and heaven help the gal who is both actress and divorcee!

"This is an amusing but distressing situation. After I had my interlocutory decree, there was a group of my married friends who were kind and thoughtful, who invited me to their homes, took me places, because I was alone. The men were just friends, and gentlemen, and never was there any occasion for their wives to be jealous.

"I am not naive, but I am not suspicious by

(Continued on page 79)

nature, either. I believed the men were being considerate, with no ulterior motives, and I'm still sure they were when they suggested that I be included in a party, or that they take me home later. Yet their wives began to ask 'How much of this is chivalry?' I didn't realize for a long time that the women had any such suspicions. They are dangerous; they create situations and encourage misunderstanding and trouble.

"I wish wives could understand there is far less danger in a divorcee who understands marriage and its problems than in a younger girl who never has been married—and wants to be.

"A woman who has been married can understand friendship with a **couple**, including the man as well as the woman. She values that friendship and would not think of jeopardizing it.

"A great many men, I've learned, need women friends who serve as a safety valve; with them men can discuss things which their wives do not understand or in which they have no interest, such as a mutual business. Such a friendship with another woman has no reflection on the man as a husband and father. Sex has nothing to do with such a relationship; wives should understand and foster it, rather than discourage it. With such a safety valve a husband is far less inclined to hanker after extra-marital romance.

"Furthermore, I believe that most women who have been married agree with me that **'Happiness purchased at the expense of unhappiness isn't worth the price.'** They therefore would not set out to break up another marriage just to get a second husband."

Children must of course be considered when a divorcee with offspring is considering remarriage, and Hollywood moppets seem to be more precocious than the average. Many times a child's objection to a prospective stepfather has prevented a marriage. On the other hand, a child's affection for some man has sometimes prompted a woman to believe she was in love when she wasn't. On this subject Ruth, who is the mother of 5-year-old Karen and 4-year-old John, is again very frank:

"After a woman has children she cannot think in terms of herself alone. I always consider the interest of my children and always shall. I want them to have security, affection and companionship from whatever man I might marry in the future, but I also think I must be intelligent about it.

"Young children are given to violent prejudices. If mine ever developed a dislike for a man I **knew** I loved, whom I considered a fitting and responsible father for them, I would work endlessly to overcome their prejudice, but I would not let it deter me from marrying the man.

"My children are not my slaves and I am not their subject. We have companionship and mutual respect which I think are unusual in their degree. I don't rule with a maternal hand of iron, nor are they unrepressed little hellions who run roughshod over me. They don't address me as 'Mother' in a hushed, scared voice, nor do they flippantly call me 'Ruth.' To them I'm 'Mother Ruth' which I consider a happy indication of our relationship. We have wonderful fun together and I would want them to have that same feeling toward anyone I might marry.

"But," concludes Ruth with conviction, "the choice of the Right Man will be my problem, not theirs!"

The End

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LITTLE JEFF

(Continued from page 48)

explain to her maternal parent that the remark had "just popped out" because she really was expecting a baby and it was on her mind! That was why she had to ask for a slight extension of time before reporting to Hollywood to do "My Sister Eileen."

Mrs. Donnell just sighed, "Dear me! What next?" because you never knew what to expect of Jeff. In the first place she had chosen to be born in the oddest place—a boys' reformatory! Her father was superintendant of the institution at South Wyndham, Maine, so that was how **that** happened. Her mother, Gussie Donnell, considered it an unfitting site for the advent of a daughter but there was nothing to be done about it.

The little girl was christened Jean, but when she grew old enough to enjoy the funnies which her Uncle Phineas read to her, she was so entranced with the smaller character in the "Mutt and Jeff" strip that he took to calling her "Little Jeff." The nickname stuck and she liked it so well that when she grew up she kept it. Her harassed mother hoped that she would want to be a nurse, but while she was still a toddler she began to aspire to the stage. So Gussie saw to it that her child had dancing lessons of every kind until she graduated from High School. By this time they were living in Towson, Maryland. But Jeff was homesick for New England, so she enrolled at the Leland Powers Dramatic School in Boston.

One of the professors was a young man named William R. Anderson and the first thing he asked Jeff to do in his class was to stand on her feet and **laugh.** She emitted a high, nervous giggle. Glaring at her, he opined caustically, that it was one of the most artificial and unconvincing laughs it had been his misfortune to hear from an aspiring actress.

Churning inside with rage that was not in the least artificial Jeff sat down, muttering, "The man's a goon! That's what he is . . . a GOON!" Her feelings toward Professor Anderson remained more violent than respectful during her entire first term at the school so when, at the beginning of her second term he suddenly invited her to go to the symphony with him, she was pretty taken aback. But she went. "I didn't know the first thing about symphonies," she says now. "And I still don't, although we went to dozens of them. But I married the professor!"

She was still in her teens and her exasperated mother told her, "You can just get the acting idea out of your head and take a course at Fanny Farmer's cooking school!" But Jeff surprised no one by enrolling at the Yale School of Drama. The following summer she appeared in stock at the Farragut Playhouse at Rye Beach, New Hampshire, where she was spotted by a pair of Columbia executives and signed to a Hollywood contract. She waited until after young Michael Phineas Anderson had made his appearance before taking off for Hollywood, followed almost immediately by her husband who had signed a contract, too, as dialogue director.

"We could afford only one car, so we had to find a house near the studio," Jeff explains. "It was a funny little house and we fixed most of it up ourselves, working weekends. It was quite an experience! We began by painting the outside and it took us so long that by the time we had finished the back part, the front was all dirty and shabby again. But we had to let it go and attend to the inside."

That turned out to be something of an experience, too. They did the painting themselves but ran into difficulty with a paper hanger of the conservative type, who protested violently when Jeff told him she wanted green-and-white striped paper on the bedroom wall and bright red strawberries splashed over the ceiling. "You **can't** put strawberries on a ceiling!" he spluttered, heatedly. But of course he did put them there and Jeff maintains that it starts her day off with a tremendous lift to open her eyes and see the gay things above her.

The rest of the house has developed in soft grays, greens and wines, except for small Michael's room which is done in unabashed and uninhibited plaids. Billy has designed and finished much of the furniture himself, mixing modern pieces discreetly with maple. Jeff says, "We really **want** mahogany but it is hardly durable enough for small children. Of course, we have only Michael . . . so far . . . but we hope for at least three more. All boys. I think boys are easier to manage."

Her favorite color is red, as everyone who knows her must certainly be aware. It's curious that she didn't like it when she was small and refused even to wear a little red tam-o'-shanter. But when she was sixteen she acquired a bright red party dress and felt, somehow, that she "really grew up" when she put it on and since then she has loved the color and wanted it around her—or on her—always.

She likes sports clothes and says, cheerfully, "I'm the kind of girl who is simply a mess in sequins. I'm really too awful in elaborate frocks and when I simply have to put one on for a personal appearance or something, I'm miserable." She dislikes jewelry, too, except for two or three simple pieces which she treasures for sentimental reasons.

Babies are Human Beings

Child psychology study helps Jeff Donnell and hubby to "do right by" their young son.

But she loves hats—the sillier the better—and splurges on buying them although she rarely wears them. Her favorite is one which was designed for her to wear in a picture. It has a little bird on it which bobs its head and says, "Cuckoo!" when she tweaks a string!

Billy has only recently returned from a stretch in the Navy, so the Andersons haven't entertained very much, as yet, in Hollywood. "Anyhow," Jeff giggles, "if there are more than six guests, people have to sit on the floor!" But they do have gay Sunday evening groups—people from Billy's old home in Utah, people Jeff knew in Boston, some of the younger players they have met at the studio. Food is served buffet style and is likely to include Jeff's two specialties—barbecued spare ribs and a super angel-food cake. She adores to cook. Billy taught her!

Her Irish mother has imbued her with dozens of superstitions, and Jeff's life is constantly complicated by the necessity for remembering not to reverse her slip if she happens to get it on backward, never to turn a wishbone upside down, never to start a new project on a Friday, never to leave a house by a different door from the one she entered . . . so many things that one wonders how she ever keeps her mind on learning her lines! There is the tiny horseshoe pin her husband gave her which must always be worn somewhere about her costume in a picture—and the wee star-shaped one a prop man gave her.

She scrambles people's names and applies them, in mangled form, to the wrong faces. But she is so friendly with it all that no one minds. She also scrambles other words and comes up with odd descriptions of things. Recently she was describing (to a very important lady, too!) a painting she had seen at an exhibition. "It's a woman on a horse," trilled Jeff. "And all she has on is a feather boa constrictor." It was days later that she realized that the word "constrictor" didn't belong in her description at all and must have made it sound like a very curious painting!

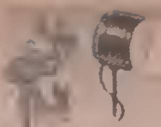
The Andersons' five-year-old marriage has been built pretty much upon laughter . . . the laughter of two people who see things the same way. "We're different in temperament," Jeff says. "He is deliberate and wise and makes decisions slowly. "I'm flighty and changeable. But we balance one another and we're good for each other . . . and we laugh at the same things. That's so important!"

She has taken pictures as she found them, too, working her way through a score or so of widely differing types, from "quickie westerns" through elaborate musicals, sophisticated comedy and a dramatic chore or two. She has loved every minute of it and finds herself puzzled by some of her classmates from Eastern dramatic schools who profess to find pictures "not artistic."

"I've been learning all the time," Jeff says. "And when the opportunity to do something 'artistic' (whatever that really means!) arises, I'll at least know the mechanics of my job. That's more than I would have known if I had spent these years in New York, waiting around for 'a big dramatic opportunity.' At least, I've been working at **some** sort of acting!"

So you see . . . she's not so flighty after all!

The End



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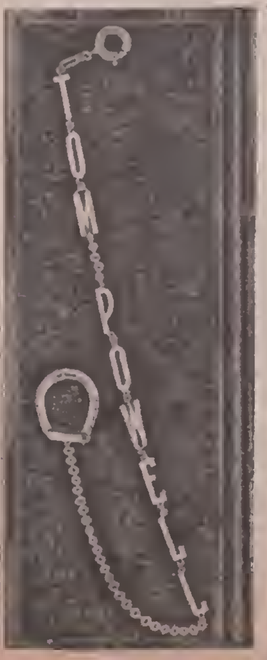

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LINDA vs. AMBER

(Continued from page 45)

to step out of the picture and the studio sought high and wide for an actress to portray the role. Gene Tierney, gossips had it, would go directly into "Forever Amber," when she finished "Razor's Edge"—Linda meantime still sought the role of her heart's desire. Suddenly, the Hollywood grapevine replaced Gene's name with Linda's and the rumor finally became fact in a studio announcement. A better choice could not have been made.

Both girls were in their early teens when they began their personal battles with the world. In this respect Linda goes Amber one better, because Linda was a mere fourteen at the start of her career while Amber was already an aging lady of sixteen! It takes a hefty supply of courage to plunge into the competitive professional and social whirl at such tender years, but both girls had a determination that would allow no hindrances, nor would they be swayed by the caution and warnings of older folks.

Both came from comparatively small towns, making their ways in glittering capital cities which were symbolical of their ambitions. To Amber the great city of London housed the goal she was pursuing, and for Linda, a Dallas girl, Hollywood naturally was the epitome of all her hopes and dreams.

Then there was the family problem. Linda had the problem of obtaining parental consent which, for a girl of fourteen, can indeed be on the difficult side. Amber followed a simpler solution—she just up and left home without family consultation!

When Amber arrived in London, for a time it looked as though she would be returned to the country from whence she came, but as things worked out, she stayed. Here she evens the score with Linda, because Linda did return to Dallas after her first try at Hollywood. She was to come back a year later for her permanent stay.

Linda was fourteen when she was brought to filmland under option by a talent scout, and of course it was no surprise that the camera revealed that she was too young for ingenues, and much too sophisticated for a screen characterization of girls her own age. Even at fourteen she was a beautiful lady.

That's our picture of Amber, too. In her early teens she was a natural beauty, remarkably grown-up for her few years. She was the kind of girl who gives you a distinct shock when you learn her true age; her poise and confidence of manner caused you to assume that she was older.

Both girls had breath-taking loveliness that is found so rarely in its natural form. Amber was a picture even in her simple country frock because she had an inner beauty that made the observer forget the simplicity of her costume. It's the same with Linda, because even with wind-blown hair and a simple dress, she's still as devastatingly gorgeous as she is in her favorite Adrian gown.

"You know," Linda said as we sat at lunch in the 20th Century-Fox commissary, "like Amber, there have been plenty of times when I've said, 'I'll show em!' when the going got rough.

"My first seven years in Hollywood were a series of discouraging struggles for me. I'd want certain parts very badly and I'd try so hard to get them, and when I didn't, I was miserably disappointed. Then I'd have a talk with myself, my determination would bolster me, and I'd be ready for the next little chore I'd have to tackle.

"For instance, I wanted very much to play 'Bernadette' and 'Leave Her to Heaven' and when I didn't get the roles, I was unhappy momentarily. For a while it looked as though the Darnell-versus-Hollywood tussle was going to find Darnell coming out second best.

"Yet little by little the picture changed, and better things came my way. With the typical enthusiasm and lack of patience that Amber too displayed, I thought the progress was very slow. Then, when I signed my new contract with the stipulation that I was to play the part of Catana, the gypsy dancing girl in 'Captain from Castile' with Ty Power, I felt as though at last I had arrived.

"Actually, I never thought I had a chance for the part of Amber. At first there were some unofficial rumors, but I was so busy assuring myself the role of the dancing girl that I didn't give Amber too much thought. I was practically living and breathing Catana when I got the word I was to play the new Amber.

"When I first heard the news through the grapevine, I was sure I was being kidded, and when it was offered to me, it took me a good forty-five minutes to say, 'Yes, yes, I'd love to play Amber!' Naturally it was the most thrilling surprise that has ever come to me."

Linda is delighted at her selection as Amber. She's glad, too, that her fans have been so generous in their applause of the choice.

"Since I've known that I was to play the part," Linda went on, "I've been analyzing 'Amber' constantly. She's a great study, and I understand her because so much she did was motivated by love. Women understand that—it's a driving urge that rules feminine thinking and behavior."

There are more reasons still which qualify Linda as Amber. When Amber first came to London, she underwent an intensive course in which she learned polite city language, the latest modes in smart costume, and in general revamped herself from a country girl

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Linda had one advantage here, inasmuch as her work as a model had given her a certain polish which Amber lacked, but she too was compelled to learn several important things. She had to master the technique of acting and develop a flair for clothes which would aid her in her career. This was more difficult than you might imagine, because Linda was usually cast in costume pictures, and you can't learn much about modern clothes when you wear a period bustle for the first few years after you've arrived in the glitter city.

"Amber was an actress for a season," Linda observed, "which gives me one of the sharpest clues to her character. I, too, know the striving and desire for perfection that go with acting, and as you may remember, Amber was considered rather good with her histrionic talent.

"This talent helped her when she became a part of the court life of the King, because that royal way of living was false and superficial. So much of it was pure make-believe, and when you come right down to it, what is acting but make-believe?

"I'll admit that playing Amber is a terrific challenge to me, but I believe that I'm much better prepared for the part now than I would have been if I had been given Amber as my first major picture assignment. I've had enough personal upsets and professional disappointments to make Amber seem a very real and understandable person to me.

"When I first read the script, I noticed the many similarities in our lives, and I found myself pulling for her just as though she were my best friend. And because we've both shown so much of the same 'I'll show 'em!' attitude, to me she is no longer a purely fictional character.

"I have another big advantage in making the picture, because Otto Preminger is the new director, and I've worked with him in two previous movies, 'Fallen Angel' and 'Centennial Summer.' In addition to the fact that I like him personally, he's a wonderful director with whom to work. He'll get the most out of the players and the script.

"There's another similarity between Amber and me," continued Linda. "I've learned that if you can't bounce up again after you've stuck out your chin and gotten yourself knocked down, you've lost all elasticity. That's something I never want to happen to me!

"Amber stuck out her chin often and was knocked down for it, but she always bounced right up again. She retained her elasticity and ability to adapt herself even when everything looked futile to her, and she left you with the idea that she'd work out things somehow to an eventual happy conclusion."

Linda herself is undergoing her share of personal unhappiness because at this writing her marriage to Peverell Marley has ended in a divorce announcement. Linda explains calmly that it's a friendly, mutual agreement to separate, and that their relationship will remain amicable. As a matter of fact, she has lunch with him at frequent intervals, and he was the first person to whom she told the news that she had been selected as Amber.

The new film version of "Forever Amber," is completely redone. The rewritten script is tailored for Linda. She will enact the mature years of Amber's life, while the original script for Peggy Cummins dealt with Amber's younger years.

In addition to a new director, all sets and costumes have been redesigned, and there are changes in the casting. Cornel Wilde will remain as Amber's lover, but Richard Greene, Natalie Draper, and Richard Haydn have been added to the list of players.

Like a little girl in the midst of a rosy daydream, Linda confesses that she still has to pinch herself now and then for a down-to-earth assurance that she will play Amber.

"It's a far cry from those early days in Dallas when I was a floor model for a wholesale dressmaker, and I had to change into twenty costumes every hour. As Amber I have plenty of costume changes, but I'm going to enjoy that!

"And as I think back on my early days in Hollywood (they seem so long ago!) when I was a naive girl of fifteen with more than her share of wishful thinking, I doubt if I ever dared to hope that one day I'd get the prize role of the year in Hollywood.

"I think and hope that 'Forever Amber' will be a great milestone in my career," Linda told us determinedly. "After that, if I can play Catana in 'Captain from Castile,' I'll know that I've had enough good fortune for three people! I can't think of any other role that would be such a perfect sequel to Amber. Two such parts would be a wonderful reward for seven years of waiting."

If that's what the beautiful Linda wants, we're all for her. It would be sufficient reward, too, because we have a hunch that she is going to emerge a top star for her work in "Amber." Linda knows Amber so completely that she'll make her one of the screen's really fascinating women.

Yet there's one vast difference between the two girls to which we can't subscribe, and neither will you. Amber's career had come to a standstill by the time she reached 26—you might even label her as a has-been. Nothing but defeat and frustration lay ahead for her.

Linda's 23 now, and she has just hit her pinnacle. By the time she's 26, she'll be firmly established and pretty much a queen in her own realm. "The next seven years aren't going to be the same as the last seven years!" she says, and she means it.

"That," we answered as we made our way out of the commissary, "is a sure bet we'll take anytime!"

The End

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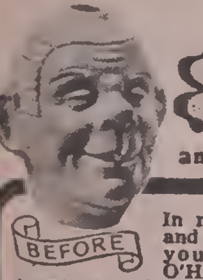

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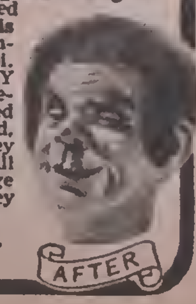

ERROL FLYNN: VICTIM OF SLANDER

(Continued from page 29)

he knew only slightly the person originally issuing the pool invitation.

Some philosopher may arise in the future to explain why Errol Flynn—notable among theatrical people—has been so widely victimized by the press, and, sometimes, by the public itself. To Mr. Flynn the whole thing remains an uncomfortable mystery.

But even when Mr. Flynn's press notices have been at their lurid worst, his press relations have been excellent. It would be difficult to find a reporter in the length and breadth of Hollywood who would speak a disparaging word of the man who has provided thousands of words of vivid copy. This is impressive when you realize that, in a literary sense, he is a reporter's competitor. His first book, "Beam Ends," was of interest only to amateur sailors, but his novel, "Showdown," has now gone into its seventh printing. Because most newspapermen and magazine writers are frustrated novelists, it is faintly possible that front-page reports of some of Mr. Flynn's exploits are attributable to an obscure professional jealousy. Even more difficult to explain is the controversial attitude of the public toward Mr. Flynn. Millions of its members pay respectable prices at the box office to see every picture in which he appears; another segment of the population is constrained, it would appear, to engage in combat with Mr. Flynn whenever he is seen in person.

Fairly well known is **l'affaire** egg **et** Flynn. Errol was seated as inconspicuously as possible at Mocambo one night, having dinner with two men friends. Abruptly, a strange woman, whom Errol had never seen before and in whose future he has no interest whatsoever, appeared at the booth and smacked Mr. Flynn on the head with a very fresh, very raw egg. Then she walked away, while the flabbergasted waiters, members of the motion picture colony and Mr. Flynn, removed the debris.

When he was on location in a northern state, he and three members of the company entered a small restaurant for dinner one night. They selected an inconspicuous booth in the rear of the restaurant and were engaged in quiet, intermural conversation, when their attention was attracted by loud discourse at the nearby counter. A group of loungers were passing critical comment upon the presence of Mr. Flynn in their town. One of the men announced that he had always viewed as synthetic Mr. Flynn's athletic prowess in pictures. Another said that Mr. Flynn's appearance was disappointing: that Errol was not worth a pack of Brownie film, to say nothing about eight reels of thirty-five millimeter.

Errol and his three friends exchanged wry glances, but continued to talk among themselves in low tones, paying no attention to the rowdies. At this point one of the number disengaged himself from the group, strode to the Flynn table, and slapped Mr. Flynn resoundingly.

Bear in mind that Mr. Flynn had never seen the man before, had never spoken to him, had not even looked at him before he approached the table; furthermore, Mr. Flynn was seated at one side of the table, so was unable to rise to defend himself until a member of the party jerked the table out of the way. Errol arose as one bundle of muscle and straight-armed an uppercut to the man's chin, catapulting him halfway across the restaurant. There was enough controlled dynamite in that small gesture to persuade the belligerent one that he had chosen the wrong man.

A friendly, good-natured man, Errol's reaction to this sort of thing is a combination of righteous indignation and bewildered regret. It is no wonder that Mr. Flynn abhors public places, and that most of his entertaining is done in his own home or on his boat.

In any analysis of the life and times of Errol Flynn, it would be absurd to attempt to side-step the question of the women in his life. Mr. Flynn would be the first to admit that he is not a saint. He would also be quick to point out that his interests are so diverse and his time so limited that it would be impossible for him in his short lifetime to date to have earned his Lothario reputation.

Everyone must appreciate the time, determination, and energy invested in writing a book. When one realizes that Mr. Flynn is not a typist, therefore his original draft is manufactured by hand, the job assumes monumental proportions. It stands to reason that thousands of hours of Mr. Flynn's time have been spent in scholarly solitude. Incidentally, Mr. Flynn has just completed protracted research for a book, the scene of which will be set in Honolulu at the turn of the century. He will not commence the actual writing until he has returned from his marine research expedition.

Professional writers who are forced by the grocer and the landlord to turn out a saleable book a year have written Errol asking in envious amazement, "Why, in the name of heaven, do you **write** when you don't have to? You have a profession at which you are successful and which supplies a good living."

In his answer lies an interesting revelation of the real Errol Flynn. "I don't really know why I write, unless it is to prove something to myself. Before I became an actor, I nearly died of starvation trying to sell my stories. I suppose that compulsion is still part of me, and will always be. Sometimes I ask myself why I bludgeon myself into spending late night hours at the desk. I've never been able to give myself a satisfactory answer. I've just **got** to write, that's all."

Although Mr. Flynn avoids Hollywood functions, he accepts an occasional invitation when he feels that his appearance will oblige a friend. Not long ago, he made such a dutiful call, and remained for several hours. After he had excused himself to go home, one of the guests remarked in some surprise, "Mr. Flynn is the best informed man I have met in months." Another person in the group said, "I was interested to discover how wide his knowledge of literature is," and another said, "He was talking to me about business prospects, and everything he said made sense."

Any of Mr. Flynn's close friends would have been able to inform this group in advance that Errol is a capable conversationalist on practically any current subject.

Like many intrinsically modest souls, Errol Flynn is easily embarrassed by praise,

(Continued on page 85)

gratitude, or the receipt of gifts. On his birthday, he was not called to the studio. This fact might have been the result of a normal shooting arrangement, but those who understand Errol strongly suspect that he engineered it. When a star celebrates a birthday on the set, the technical crew takes up a collection and supplies a cake and ice cream party. Errol believes that this contribution could better be used for the employes' personal benefit, rather than as a tribute to him, so he simply vanishes.

You have never read an article about Errol Flynn as the devoted parent, and yet his love for Sean, who is now five years old, and for Deirdre, who is two, is a real and demonstrated emotion.

He carries pictures of both children and, if pressed, will proudly display the snapshots. However, the reason he is never officially photographed with the children, and no portraits of the youngsters are ever printed, is simply that Mr. Flynn's experience with the general public has not been reassuring. Grateful as he is to his fans, he never forgets that among them may be the ill-advised and the unlawful.

There are few more popular players with the rank and file workmen at Warner's than Errol Flynn. It would make him extremely uncomfortable to know that his generosity in one case has long been part of the secret saga of Mr. Flynn. A man who is constantly aware of his surroundings and the people with whom he works (although he may give scant evidence of this attention), Mr. Flynn noted one morning that one of the workmen with whom he occasionally chatted was absent. Inquiring after his friend, Errol learned that the man's wife had been taken to the county hospital.

As soon as he was free from the set, Errol placed a series of telephone calls. Through his own doctor he secured a specialist, and made arrangements to have the woman transferred to a private hospital. He learned that there were five children in the family, one of whom was in the first year of university, and another in high school. He took steps to insure that, despite heavy drains on the family budget caused by illness, the children's education should not be jeopardized. When, several weeks later, the grateful workman tried to express his thanks to Mr. Flynn, Errol begged him, "Please don't say anything to anyone about it, **ever**. Let it be a secret between you and me." The workman kept faith with Mr. Flynn, but there were others who found out about the gesture.

As nearly everyone knows, any seagoing vehicle is beloved by Mr. Flynn. He escaped being born on a boat only because his father and mother were able to put in at Tasmania in time to welcome a son. As soon as Mrs. Flynn was able to travel, parents and baby continued their voyage.

Recently, when Mr. Flynn was planning to buy a new boat, he heard of the **Zaca**, (Samoan for "peace") which was docked in San Francisco. The description of the boat fascinated Mr. Flynn. "If it's as advertised, it's a honey," he said. As soon as he had a few days free of the camera, he and a friend flew to San Francisco, rented a launch and churned into the harbor to scrutinize the trim craft. "We should take a look at her hull," admitted Mr. Flynn.

That item of inspection would necessitate, as both men knew, a diving expedition under the boat. At the time of year the water had no welcome in its temperature. Also there were certain inhospitable marine animals in the vicinity and the currents were unpredictable. "I'll go," said Mr. Flynn's friend.

"That wouldn't be sporting. Let's flip for it." Mr. Flynn, the gambler, lost the flip. According to him, he made the fastest undersea inspection on record.

The marine research expedition, on which Mr. Flynn will be sailing when you read this, is not a hobby tour, but a sincere investigational voyage, with good neighbor gestures added. In preparation for the trip, Errol secured recordings of the national anthem of each Central and South American country at which the boat planned to dock. Next, he secured a surplus navy amplifier and rigged it to the mainmast. This device made it possible for the **Zaca**, upon entering a harbor, to greet the natives with their national anthem.

In addition to operating personnel and Mr. Flynn (who serves as master), the ship's company on this cruise consisted of Errol's wife, Nora Eddington, his father, Dr. Flynn, of Queen's University, Dublin, Ireland, Jim Flemming and Howard Hill, longtime intimates of Mr. Flynn, and a doctor.

This doctor had heard of the contemplated trip, and—having just been released from the navy—he came directly to Los Angeles. He secured Mr. Flynn's address, and without making a formal appointment, arrived at Mr. Flynn's home one night. His sincerity convinced the butler who, in turn, convinced Mr. Flynn that he should interview the doctor. After a three-hour conversation, the doctor was invited to move into the Flynn residence and was signed as physician for the voyage.

When an intimate commented that a three-hour interview was rather brief acquaintance with a man with whom one was to sail for ninety days, and on whose skill one's life might depend, Errol answered urbanely, "In most instances I can tell, after a three-hour conversation, whether a man knows his business, whether he's real or phony, and whether he would be likely to wear well over a long period. In three hours a man can reveal a good deal about himself."

In some cases this is undoubtedly true, but the fact remains that Errol Flynn, after a decade in Hollywood, remains one of the town's enigmas. Witty, intellectual, prankish, generous, devoted to those he loves, aloof, hardworking, and lonely, he is one of the most misunderstood men in public life today.

The End

ANSWER TO PUZZLE ON PAGE 74

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BLUE RIBBON INTERVIEW WITH FRANK SINATRA

(Continued from page 57)

Sinatra's toughest problem, from an outsider's point of view at least, was the peculiar character of his actually hard-won fame. Only four years ago practically unknown, he suddenly was spotlighted as a swoon-crooner who "sent" millions of adolescent females into dreamy or hysterical spasms of delight. Inevitably came radio, phonograph record and picture success, and inevitably the anvil chorus of resentment and ridicule.

For a while there the business of "explaining Sinatra" was a popular American sport, even the psychologists occasionally taking part.

Had the vocal upstart been big, strapping and handsome as well as owner of the voice, the answer might have been obvious. The riddle sprang from the fact that the youngster was thin, looked undernourished and (except for a certain engaging boyish quality and smile) quite homely. Such unorthodox equipment for devastating romantic appeal left most people outside the Sinatra cult in a bewildered and sometimes angry fog.

That description cinches me as an entry in the next "Sadie Hawkins Day Race."

Obviously benefiting by the controversy, Frankie still had a hard row to hoe. The snipers' guns were out. The remarkable thing was not the fact of the Sinatra vogue. Women young and old periodically lose their senses en masse over one thing or another, as Frankie's smart press agent, George Evans, must have been well aware. The wonder was merely that Frankie made so few blunders.

One day I affectionately hugged my maid and, she sang "Nancy." —

The set-up was far from cozy. Here he was a 4-F in a time of war, his popularity with the girls making him definitely anathema to a large segment of the fighting forces as well as to civilian males. Much of his "press" was snickeringly hostile—and Frankie admittedly has a quick temper.

"I fly off the handle sometimes," he admits. "Usually I'm over it in a minute, but by then somebody's hurt or offended."

There's a tough little streak in the fellow and, boxing being his favorite exercise, he occasionally forgot himself to the extent of threatening physical retribution on newsmen who wrote what he considered unfair criticisms. This won him the reputation, for a while, of being a sorehead.

"I can take legitimate kidding," he says today, "but I do have a beef about a certain kind of criticism. When a writer is reviewing my singing I think he's pefectly right to say it stinks if that's what he thinks. But I wish he'd stick to reviewing my songs and not my physical appearance. Like saying I looked 'emaciated.' That's picking on a physical drawback, something I couldn't help any more than I could help it if I were crippled."

For all that, it is notable that most scribes, when they meet and talk with The Voice, come away more friendly. He's a good "interview," answers questions directly and fully. Perhaps because he's more self-assured now, he has abandoned his old custom of referring to himself in the third person: "Sinatra says" or "Sinatra believes." The affectation irritated many.

G. I.'s who met him in person usually forgot their prejudice. Once at the Hollywood Canteen, performing for an obviously unimpressed serviceman audience, Frankie won them over with his introductory remark: "Well, at least nobody in **this** crowd is going to faint!" And then his trip on the European G. I. circuit gave thousands more the opportunity to meet him in person.

The reasons Sinatra could keep his head as well as he did are not hard to find.

In the first place he was no "overnight" success. It was back in 1935 that he took his best girl, Nancy Barbato, to see a Bing Crosby movie that changed his life. He was then working as a sports writer on the Hoboken Observer. He had sung in high school but without thought of a career.

"Then I saw Bing," he recalls. "The guy sang so easily I thought it couldn't be very tough. So I resigned my job—and spent the next seven years finding out how tough it was!"

In the second place, there's Frankie's background. His mother and father immigrated from Italy as little children, grew up struggling in the new country. They were married, and Frankie, their only child, was born into the poverty of a tough Hoboken community.

"It was a regular melting-pot neighborhood, rough as they come," he says. "I still have a scar over my nose from a coke bottle blow in a street fight when I was nine. Some of the kids I played with landed in jail. But I was lucky. My parents wanted to learn and better themselves. As soon as he could, my Dad got a good job in the fire department and moved us to a better neighborhood."

"Rough" is an understatement. I had buckteeth when I was a kid, .. and I got 'em straightened. One day I went to school without my mother!

Memories of those slums and of his father's struggle to rescue him for something better left their mark on Frankie's heart and conscience. Those memories are largely responsible for the emergence of Sinatra, the alert citizen and crusader for youth. If shrewd press agent Evans planted the seeds of this now flowering campaign, he found fertile ground in Frankie.

Frankie remembers, when he was out of school and seeking work, how constantly he

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encountered questions as to his religion and color, and how constantly he resented them.

"One day," he recalls, "I was filling out an employment application form when I saw those same old questions again. I wrote 'What the heck's the difference?' and walked out."

The memories answered a question long in Frankie's mind—or heart—after his success came: "What can I do to pay back my benefactors—the kids who made Sinatra possible?"

The answer came in a New York hotel room early one morning when he and George Evans were reading the newspapers. The story hit them in the eyes: A threatened strike in a Brooklyn school, a racial tug-of-war.

"The kids listen to my songs," Frankie decided. "Maybe they'll listen to my talk. I'm going over there."

He went next day, and this first venture as a crusader for tolerance was successful.

I'm allergic to the word tolerance—I prefer to call it Fair Play, and understanding our neighbors.

He has followed it up. Recently in Chicago he addressed 25,000 school children between trains. He made a special trip to Gary, Ind., to see what he could do about a school strike there. Although the strike, then 30 days old, ended three days after his visit, he is not crass enough to take credit.

Frankie is serious about all this, and realizes he has made enemies as well as friends by his efforts. Some thought he stuck out his neck unnecessarily when, with Mervyn LeRoy and Fank Ross, he made his crusading short, "The House We Live In."

"But I've made friends, too," he says, "and even if I made nothing but enemies I'd do the same thing. I'm a citizen, and I've a couple of kids of my own. I'm interested in the national 'house' they and all American youngsters will live in twenty years hence."

Frankie, despite his slight frame—his 140 pounds are stretched tightly over five feet ten and one-half inches of height—works prodigiously. Picture, radio, stage and recording jobs present multitudinous problems and details, and he still further crams his days with outside interests, such as the Master Eye foundation which provides seeing-eye dogs and training for the blind, and the World Conference of Christians and Jews. A new Sinatra project is to provide musical scholarships for deserving youngsters.

Another pet scheme is a $4,000,000 sports center, seating 20,000, to attract championship prizefights to Los Angeles and otherwise promote sports activities. Building will be postponed, of course, until after the housing shortage is overcome. Frankie is a wild enthusiast to the ring, "owning" a couple of fighters, heavyweight Chuck Crowell and welterweight Ray Brown. Frankie's Dad once fought under the name of Marty O'Brien, his uncle was Babe Segar, and Frankie himself once had some flyweight bouts.

In my last fight I was hit more times than a fender on a parking lot!

(Continued on page 89)

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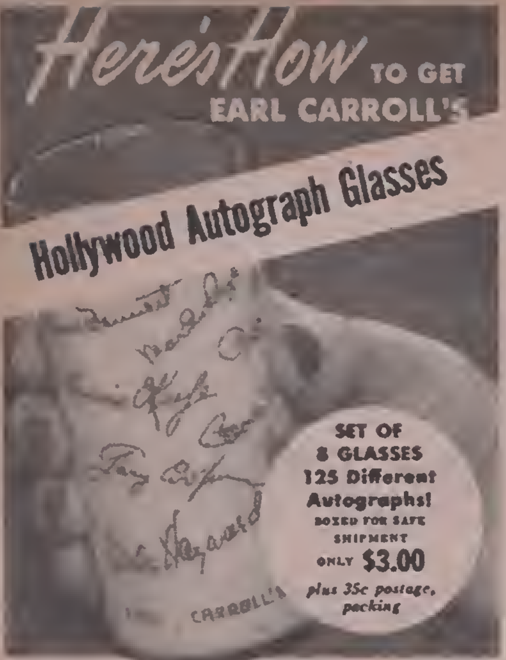

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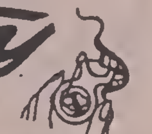

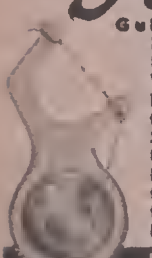

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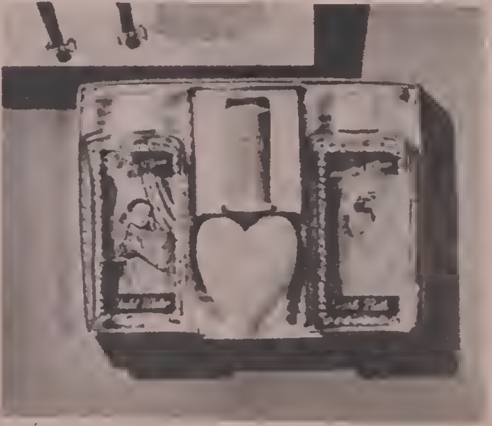

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(Continued from page 87)

The Sinatras (Mrs. Sinatra is the same Nancy Barbato he took to the Bing Crosby movie) live in a two-story Mediterranean stucco house on Toluca Lake. The lake affords swimming and fishing and sailing—in their little "Nancy I." The first tee of the Lakeside golf course is near Frankie's front door. He's a fervent if somewhat dubbish golfer, working hard at whittling down his score.

Frankie and Nancy have been married since early 1939, having "gone steady" five years before that. Frankie still considers his marriage the turning point of his life and idolizes his attractive brown-eyed wife and his sturdy children, little Nancy who is five and Frank Wayne Jr., who is two. His young fans apparently share his devotion, for Mrs. Sinatra and the children receive their share of fan mail and votive offerings.

Frankie's weight is a constant Sinatra problem. He can't gain despite four big meals daily plus afternoon and midnight snacks. Often, when working hard, he has looked gaunt and tired. But lately—"because I've been getting some rest"—he has looked positively healthy. He sleeps about six hours nightly, usually reading himself to sleep. Composers' biographies, mainly, but sometimes a novel or timely essay. No longhair, he's still a comic-strip and movie fan.

For all his intensity about life and work, Frankie can howl like a small boy over a gag, including gags at Sinatra's expense. Working with Jimmy Durante in "It Happened in Brooklyn," the Voice thinks the Nose is a panic. Crosby and Hope convulse him. He practically fell on the floor at Slapsy Maxie's club when Ben Blue did a Sinatra impersonation, complete with bow-tie, soulful look, and microphone-leaning.

And there was Walter O'Keefe's classic crack. Sinatra, said O'Keefe, is just like any other normal young man making a million and a half a year!

"Priceless!" said Frankie, who admits to $30,000 a week—before expenses and taxes.

Frankie's estimate of the phenomenon that catapulted him to this dizzy eminence is revealing.

"The time was ripe," he says. "When I broke out, there hadn't been a surge of fanaticism for a singer for years—not since Rudy Vallee. It could have happened to a dozen other singers. The kids just happened to latch on to me—for which, believe me, I'm grateful!"

He really is. And his gratitude, expressed in so many concrete forms of good will, is one reason more adults lately have become Sinatra fans. The "kids," who at Frankie's request have stifled most of their adoring squeals, influenced parents to hear the Voice. But in the main the new additions to the loyal Sinatra corps are tribute to the Hoboken kid who wouldn't change his heart.

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The End

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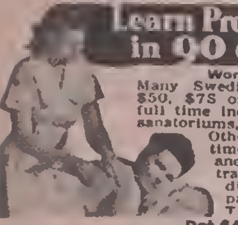

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ALL NEW POSES . . . MANY NEW STARS

AFTER SEVEN YEARS—HENRY FONDA

(Continued from page 35)

the episode. Some time later an anonymous story appeared, which was presented as the untold love story of a new screen idol. No names were mentioned, but it left little doubt about who the actor might be. And, to make matters worse, it conveyed the impression that Fonda himself had written it!

That did it! When Fonda saw the article, he vowed that no dispenser of words would henceforth cross his doorstep. Seven years have elapsed but he still recalls the incident with considerable heat.

"To say I was embarrassed about that story would be a mild understatement," Fonda said. "When I thought of what my family and friends would say when they read it, I wanted to get lost in a dark corner. The article was based solely on that lady's ripe imagination, and it was the phoniest thing imaginable. There was very little fact to it, but she made it sound as though every word was the gospel truth.

"I know that fans are curious about the personal lives of their favorite stars," continued Fonda, "but honestly, doesn't it get just a little boring to read constantly about who's romancing whom, what film couple was seen dancing in which night-club last night, or what siren is divorcing her fifth husband and why?

"If I thought such stories would in some vague way make me a better actor or give me a better understanding of the theater, I might not hesitate. But who cares about the love life of Henry Fonda, or whether he eats steak with his left hand when the moon is full?"

That is Henry Fonda's side of the story! Curiously, Henry's background and career has not suffered for his attitude.

It's been some time since Fonda has been seen on the screen because, like so many of Hollywood's top male names, he interrupted his career to serve in Uncle Sam's Navy. Before the war, Fonda starred in "Oxbow Incident" and "Immortal Sergeant."

Briefly, Fonda enlisted in November of 1942 as an apprentice seaman and was commissioned a Lt. (jg) upon completion of the Air Combat Intelligence School course. He served on the staff of Admiral John Hoover in the Central Pacific and is the recipient of a Presidential Citation and a Bronze Star. He was discharged as a Lt. senior grade in October, 1945.

Immediately upon his return to Hollywood, he was cast in "My Darling Clementine," directed by John Ford, in which he co-stars with Linda Darnell and Victor Mature.

Henry Fonda first became known to the theater-going public when he appeared in a Broadway production of "The Farmer Takes a Wife." He had left the University of Minnesota, where he studied journalism, for a job with an Omaha little theater, and eventually made his way to New York for a try at the stage.

His Hollywood career began in 1935 with the screen version of "The Farmer" and in 1939 he began his association with 20th Century-Fox. In a stretch between these dates, he received an assignment to play in a British film and while in London he met Frances Seymour Brokaw, a young New York socialite who became his bride a few months later.

The Fondas live in a New England farmhouse in Brentwood, which is surrounded by eight acres of land. Fonda does much of the manual labor around the house himself.

"Our house is the sort of place you'd find in New York or Pennsylvania. It's built of wide siding and stone. My wife and I designed the place ourselves," he explained proudly.

The Fonda family consists of three children: Frances, 15 (his step-daughter), Jane, 8½, and Peter, 6. (When all three finally grow up, they will have a complete photographic record of their adolescence, since their father has been making a camera record of their growing days.)

The house is more like a typical country dwelling than a smart residence in a fashionable suburban area. On the premises are chickens, horses, and even goats. The latter are the problem of Peter, who apes his father with an intense admiration.

Fonda has two hobbies to which he devotes much time. He's an amateur sculptor, as is his daughter Frances, and they work in a little studio which they have added to Henry's workshop. Perhaps more engrossing is his passion for antique collecting, which is shared by Mrs. Fonda. Together the two take trips, especially in the East, poking into lofts and barns in small villages. They've found many items which now have honored places in their Brentwood home.

A family man at heart, Fonda admits his idea of a pleasant evening is built around a home concert of selections from his extensive collection of recorded jazz music. He gets a tremendous kick out of excursions with his family.

Fonda's next picture is "Time to Kill," a psychological thriller; after that, he is co-starring in "Ethan Frome" with Bette Davis. Then he and Jimmy Stewart are scheduled to star together in "A Miracle Can Happen."

Fonda hopes eventually to direct a picture, and he'd also like to return to the stage, if a good script comes his way.

Not one to make snap judgments, Fonda's conclusions are the result of solid thinking. He is sincere, unaffected, a rather earthy sort of chap. An actor's actor, he is primarily interested in worthwhile theatrical accomplishment. He doesn't care a tinker's dam for chit-chat, and least of all does he see himself as a romantic character whose love life, just as a simple example, should be exploited by press agents or writers.

"Who dreams up that stuff, anyway, and why isn't boiling in oil too good for 'em?" he said as we concluded our meeting. "All in all, I've been lucky about the way things have happened to me. There were plenty of times in New York when I lost parts, and it seemed tragic at the time. Yet, as it turned out, everything was for the best.

"The same thing happened in Hollywood. I started with smaller parts, and built what I consider a firm foundation for the bigger roles which eventually came my way.

"I may do a lot of griping and get annoyed at times," said Fonda, "but I wouldn't change a thing. I admire my profession, and I'm proud to be a part of it. I'm perfectly happy being an actor—I wouldn't be anything else!"

The End

LOOK AT DEAN JAGGER

(Continued from page 65)

proud of it. His knees don't bend easily, and his talk is straight from the shoulder.

He grinned when I asked the reason for his long absence from the screen.

"Perhaps," he said, "I offended some of the big shots about town. In fact, I know I did."

"Was that a wise thing to do?" I queried.

"Professionally, no; spiritually, yes," he answered. "A man must have the courage of his own convictions. A nobleman once invited the poet Robert Burns to dinner; then he was ashamed of him before his other guests. That's no way to live."

I got his point. This above all, to thine own self be true, is the Jagger philosophy. Dean stands on his own feet, has his say, and lets the consequences go hang.

"If I make too many enemies," he says, "I can always go back to farming."

Dean was reared on a farm in Indiana. His childhood was spent in weeding onions at ten cents an hour.

"That may seem a small amount to most people," he said, "but I never had the idea I was being imposed upon."

It was during the lonely days on the farm that Dean began concocting stories for his own amusement. He clipped poems from newspapers and recited them to the horses. He colored his life with a hundred imagined beings whose lives he lived in the mind. The seeds of acting began to sprout and grow.

At 16, he was picked to teach a country school. "Not," he hastily explained, "because of my intelligence, but because of my size."

Discipline had been a problem in the school. Dean soon settled it, not through brawn, but brains, despite the modesty with which he relates it.

"I knew those kids," he said. "They were farm children like I was. Every morning they got up at four o'clock to milk cows and to cut wood till daylight. They breakfasted in steaming kitchens, and walked two miles through snow to school. Then what did they find when they opened their books? Something like the romance of King Arthur, which was as far as Asia from the things they knew about. I gathered them around the stove and let them pop corn and eat apples while I tried to explain that King Arthur wasn't so very different from an Indiana farmer. He just lived in a different place and time. In the end all I hoped to teach was a thing called integrity."

Later Dean enrolled at Wabash College, where he became a stellar blocking half on the football team. After a couple of years, however, the academic life got him down. His cut and size were not of classroom measures. So one night he and a companion packed their duds and quietly stole out of town. They read of the disappearance of Wabash's two star football players in a Chicago newspaper. They grinned, and didn't go back.

After tackling a number of odd jobs, Dean finally landed on a Chautauqua circuit. Later he joined a stock company,

(Continued on page 93)

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ON THE TOWN WITH JANIE & JOE

(Continued from page 43)

skirt. Plain as your nose on my face. On one shoulder she'd pinned a diamond pagoda-shaped pin. And that's absolutely all! Honestly, Joe and I just goggled—but I goggled more than he did—especially at Jimmy Stewart who was wandering around with Billy Wilder.

Joe and I were awfully tinselled-up ourselves at the opening of the California Cabana Club. The place was packed—but packed with famous flicker folk all cutting the craziest capers to Emil Coleman's tuneful tunes. Van was there!!!!! 'Nuff sed, huh? He escorted Keenan Wynn's sister-in-law, Maxine Abbott, and he got the biggest bang out of introducing her to all the local lights. He was really **real** attentive to her all evening, on account of I barely took my eyes off the man, and I oughtta know!

Ella Raines and Robbin Olds were together, and Alexis Smith (who looked like a perambulating Greek statue, as usual) was with her mellow husband, Craig Stevens. Ty Power and Annabella (who looked anything but rifting, rumours notwithstanding) were with the Doug Fairbankses. Joan Fontaine looked simply sensational decked out in a Grecian gown with gold kid sandals. Marlene Dietrich was escorted by director Mitch Leisen, and she looked absolutely superior. Black velvet, I think she wore. Petie Lawford sat all by his lonesome, most of the evening, just watching everybody else have fun. Joe and I couldn't figure whether he was making like Garbo or just plain carrying a torch for somebody we didn't know about. Guess who Lana arrived with? Steve Crane, of all people—her divorced ex-husband. They looked real chummy about it, too.

There were more parties this month—Honestly, I stayed up late so many nights I whittled real inches off my dear little waist. And Joe says if I get any thinner Glenn Ford can use me for a pipe cleaner (Is that bad?). I just haven't the strength to go into every little detail of these spreads, but I'll give you a good over-all picture, as the newsmen say.

Anita Colby tossed a lively shindig for her ex-boss Harry Conover and his new wife Candy. He's the model man, you know. The Beverly Hills Hotel was the scene, and Joe and I went around snapping **at** (with the flicker box, wolf boy) and talking **to** and ogling **of** Diana Lynn and Henry Willson, Jimmy Stewart and Betty Hensel (and why wasn't she with Cary Grant where she belonged, I almost had nerve enough to ask her), Louis Jourdan, that fabulous Frenchman and his wife, Alan and Sandra Curtis and—well, I guess that's about it.

At the party for ex-mayor Jimmy Walker (who is still a dapper gent, believe me) given by Charlie Morrison, we cornered Dave Rose and June Haver, Mona Freeman, and the Fred MacMurrarys (and are **they** ever the happiest couple in town!).

We sneaked into the mass party Kay Williams and Adolph Spreckels gave for just a paltry 320 people and almost fainted at the elaborate decorations and stuff. There was a huge tent top over the lawn and under the tent was the most exciting dance floor—a huge monstrous thing—and Phil Ohman's band playing the most danceable music. The tent ropes were all prettied up with posies and the lawn was prettied up with gems like Gene Tierney, Sonja Henie, Gracie Allen, Rosalind Russell, Joan Crawford and Fred de Cordova (and why wasn't he with that darling Martha Vickers? He took her to the Selznick party a couple of nights before), Jennifer Jones, Esther Williams, and the Ty Powers.

At the Selznick party (which I mentioned real casually a second ago), it was very exciting on account of it was held in honor of newlywedded Evelyn Keyes and John Huston. Papa Walter Huston sang "September Song," and later in the evening even Jimmy Stewart and Henry Fonda sat at the piano and sang the silliest things. There were dance contests and you'll never in a million years of straight study hall guess who won the jitterbug section. Norma Shearer and husband Marty Arrouge, that's who—and they were reeeeeelly groovy in a vowt way. Rory Calhoun and cute little Ida Lupino pulled the rhumba prize.

We saw the Rex Harrisons, too, and Joan Caulfield, and Martha Vickers with Fred de C., Joan Crawford with Greg Bautzer, the Louis Jourdans, L. Turner and B. Hutton, Joan Fontaine and spouse, Maria Montez and J. P. Aumont, and Dietrich came with Orson (who's actually getting thin) Welles!

June Allyson surprised her year-old husband, Dick Powell, with an anniversary party, and it was simply wonderful. Junie's enthusiasm and bubbling carries any party along just dandy. We saw the Bob Montgomerys, Claudette Colbert and Joel Pressman, the George Murphys, Connie Moore (who goes simply everywhere all the time) and Johnny Maschio, the Henry Fondas, Jane Bryan (who oughtta be back in pictures) and Justin Dart. And us. Junie was carrying on like a mad creature over her anniversary present from Dick (as what person in their right mind wouldn't have been doing?!)—a hip-length sable coat!

We found that dear mimic-'man Arthur Blake at the opening of Larry Potter's Supper Club (an elegant lean-to) in San Fernando Valley. It was Arthur's AND the Club's opening and Joe and I just lapped it all up as usual. Arthur was so funny—as usual. Joe boy and I could hardly get to our table for all the celebrities who jammed the place.

Weirdly enough, we had more fun this whole month, at a little party that heartbeat-man Kirk Douglas gave at his hillside home. It was very informal and of course only a few of the most perfectly wonderful people were there like Kirk and that darling wife of his, Diana, Douglas Dick and his current girl friend Joan Newton, Kristine Miller (Hal Wallis' new find—you'll see her in "Desert Town") and Leo Penn, who is so sensational in the Actors' Lab production of "Home of the Brave." Talk about real wild parties! We munched Diana's sandwiches and drank iced coffee and played parlour games until MIDNIGHT! Wicked, isn't it?

We ran into Glenn Ford and Eleanor Powell at the auto races (midget variety) at the Rose Bowl, and they were so excited telling us all about their new house, we missed four laps!

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LOOK AT DEAN JAGGER

(Continued from page 91)

which promptly went broke and left the troupe stranded in Tennessee. Dean wrote his father for five dollars. That was the only money he ever borrowed from him.

Now that the die was cast, Dean had no intention of going home. He wanted to go to New York, but five bucks wouldn't have got him across the Tennessee line. So, being just as audacious as he is loquacious, he sat down and wrote an actors' organization. Explaining his predicament, he asked for traveling funds. His argument was so persuasive, fare was provided for his trip to New York.

He landed in Manhattan with no idea of where a farm boy could get a job. There was no hay to pitch, or onions to weed, on 42nd Street. A friend from a neighboring Indiana farm found him. He thought that Dean, being an actor, was above the indignity of common labor. He supported both of them with a salary from a cook's job while Dean prowled the streets looking for work.

A photographer offered him ten dollars to pose on a modeling job, provided he had a hat. Dean hadn't, but straightway went out and talked a shop keeper into selling him one on credit.

About that time, "Tobacco Road" came up for production. Dean figured it was a natural for a man who'd weeded as many onions as he had. He stormed the producer's office and asked for an audition.

"Listen," he said, "I'm a country boy, and this is a country play. Give me a crack at it." Again his powers of persuasion brought results. One of the leading men was dropped from the cast, and Dean took over.

After "Tobacco Road," Dean appeared in a succession of hit plays. Hollywood drafted him for the character lead in "Brigham Young." He clicked, but after lingering about town and doing a couple more pictures, he drifted back to Broadway.

There he continued on the stage and radio, until he was called to England. Director Herbert Wilcox was preparing a picture in London and needed someone to play an American flyer opposite Anna Neagle. The British public had seen too many American airmen to accept the conventional actor in the role. Dean, who looks like the guy next door, was sent for. Dean tried to put utter realism in his portrayal of the American gunner. He must have succeeded. The picture, "I Lived in Grosvenor Square" outgrossed any other film ever made in England.

The English also liked Dean. Shortly after he arrived in London, he created a sensation by stating that no man ever had been a "more pernicious influence" on any country than Noel Coward had been on England. Such an observation about the foremost idol of the British stage and screen was a bold, if reckless, thing for a foreigner to make.

Honesty doesn't make many formidable enemies. And as proof that it didn't hurt Dean abroad, he's already received urgent requests to come back to England and make more pictures. But Hollywood hopes he'll stay here. The town has need of him, both as a fine actor, and as a man who has the courage to stand on his own feet—regardless of what it costs him.

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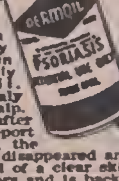

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NO TRESPASSING PERMITTED

(Continued from page 51)

supposed to be back East somewhere. There's no gold mentioned in that script!"

There on terra firma, in the county of Calaveras, state of California, Edward G. Robinson, as a hardbitten farmer with homicide in his heart, was belaboring young Lon McCallister, his hired hand, while a camera owned by Sol Lesser, a producer from 390-mile-distant Hollywood, photographed their actions and microphones registered their heated words. Then came pandemonium, disguised as a 6'3" dark haired young male named Rory Calhoun, his cupped hands bearing glittering particles of metal, his voice booming "Gold!"

As Harte might have said, this was **not** in the script.

The camera operator and six crew members grabbed shovels. Other electricians, stand-ins, make-up men and grips all seemed to have pans handy and beat it to the nearby creek. Picture making pays good money, but the possibility of a gold strike is even better.

Delmer Daves, the director, just happens to be an amateur but well informed mineralogist and remained calm. He asked Rory quietly, "Let's see your gold." A completely serious Rory showed him.

"What did you file these off, Rory," he demanded, "plumbing or a spittoon?"

Rory grinned sheepishly and mumbled, "I got a plumber to file them off a brass pipe."

Daves eventually reassembled his crew and the gold fever, on company time, subsided. But on their own time the boys continued to pan and dig during the six weeks they spent on location. After all, there still is gold in them thar hills. They knew there's not much money to be made any more without expensive hydraulic equipment, but it's fun to pan just the same, sometimes coming up with a bit of pay dirt.

The townsfolk of Sonora, headquarters of the troupe, practically wept when their hundred-odd visitors left after six weeks' stay. They even made Daves honorary mayor and Robinson, that perennial bad man, honorary chief of police!

Way back at the beginning there was a note of the unusual about this "No Trespassing." When Daves, who wrote the screenplay as well as directed, adapted the best-seller "The Red House" by George Agnew Chamberlain, he left the setting just as it was—an eastern farm, in rolling, apple-growing country. The location department scouted around and for the first time on record in Hollywood, not a word in the script had to be changed to match the spot selected. All the outdoor action was set on the historical 640-acre Kenny ranch, the Bowlsby 150-acre apple orchard and a park on the outskirts of Columbia. All are in Calaveras and Tuolemne counties, about half-way between Oakland and the Nevada border.

The Kenny ranch could not have been more ideally suitable had the story been written with the place in mind. Not only does the main house built in 1870 match the fictional one, but for once the prop department didn't have to move in a tree or a wheel. The blacksmith shop, barn, all eleven other outbuildings, were perfect, needed no changes and the company just moved in its lights and cameras. By an odd parallelism the owner-occupants, Fred Kenny and his sister, are an elderly bachelor and his spinster sister, like the characters portrayed by Robinson and Judith Anderson in the picture.

Even the animals on the place were used in the picture. Chickens and dogs occasionally would run into a scene, but instead of retaking, Daves invariably said, "Print that," on the theory that on a real farm animals do run around, not necessarily on cue.

When ducks on the farm's pond quacked during a scene the prop man would give them bread crumbs to keep them quiet. Soon the ducks learned that the whistle for silence meant food to them, so they would start up a clatter, even if they had been quiet. They waxed fat! Only the peafowl and peacocks refused to cooperate; they were so noisy they were moved a half mile away.

But getting back to our two-footed, non-feathered actors. . . .

It was a cold gray of a Sunday dawn when a hundred people left Lesser's studio in Culver City by luxury buses, studio limousines and private cars—caravan style—for distant Sonora. Their arrival there caused a housing problem even worse than Los Angeles', but valiantly met by the civic-minded citizens. Every hostelry in town—hotel, motels, rooming houses and cabins—and even ranches as far away as Angel's Camp had installed extra beds. Still, two electricians had no place to sleep. The town bastille, with two cells, neat as a pin and long unoccupied, was turned over to the two victims of the housing shortage. (They had no complaints; the jailer gave them keys so he wouldn't have to wait up to let them in at night!)

It was the "kids" of the troupe who got the biggest bang out of this trip. There was Lon McCallister, co-starred with Robinson in his first role after two years in the air forces, virtually an acting veteran with six years experience before he signed up with Uncle Whiskers, but still only 23, glad to be back to acting and enjoying this time in the country.

There was Rory Calhoun, the irrepressible, handsome prankster, the same age as Lon, but who packed exciting experiences as a lumberjack, miner, forest fire-fighter, truck driver, cowboy, seaman and boxer into his life before he hit Hollywood. Appropriately nicknamed "Smokey," he's a younger edition of Humphrey Bogart, Zachary Scott and Alan Ladd and plays a romantic heavy in his first screen role. You probably saw him as James J. Corbett in "The Great John L," but he doesn't count that as an acting role; he was on the screen six minutes, fighting, with his dukes up, without one bit of acting.

Then there's 17-year-old Allene Roberts, who four years ago won an "America's Most Charming Child" contest which netted her a thousand dollars and a trip to Hollywood. That frightening title seemed to dog her footsteps until this year when she was "discovered" working at a television school, signed by Lesser and given the feminine lead opposite Lon.

Fourth of this youthful quartet is Julie London, a 19-year-old bobby-sox version of oomph, who plays a sultry country siren. She was operating an elevator in a Hollywood store when agent Sue Carol put her under contract and shortly thereafter sold her to

(Continued on page 95)

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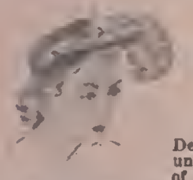

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Lesser for the elfish role of Rory's girl friend in the picture. (Rory and the pretty strawberry blonde have dates in real life, too.)

The "kids" had a great time in the country with the dogs, chickens, horses and cows. When a calf was born on the Kenny ranch during their stay, they promptly named it Eddie G., for the star who is not exactly addicted to the rural life.

"I'm a city slicker at heart. I like the noise of fire engines and street cars better than roosters and peacocks, and I'll take my flora and fauna on canvas, thank you," muttered Robinson, but even he enjoyed the country, especially after he found the Kenny farmhouse loaded with early American antiques that fascinated his art-collector's heart.

There was fun, too, at the big company picnic when everybody piled into buses and drove fifty miles to the Big Trees state park in the Sierras. Robinson was m.c. for sporting events. There was a baseball game, band, eats, and a new game that Lon and Rory adopted as their favorite—"Whirladart," played with oversized, heavy shuttlecocks that are pitched like horseshoes.

Work hours were strange. Everybody had to be up by 5:30 to be ready for an hour's drive to outdoor locations, and often there was night shooting for the suspense scenes, but no gripes were registered as they would have been in the city. They were glad they weren't the man who had to get up at 4:30 to wake everyone else.

Food was good. Plenty of rich soup, roast beef with country style gravy, steaks, vegetables and home-made pies served at location sites by a local caterer. (In Sonora the troupe used meal checks which they signed. The studio bookkeeping department is still tearing hair because some checks haven't come in. The Sonora citizens are keeping them for the autographs thereon.) Lesser even had fresh shrimp and crab expressed in from San Francisco for his actors. No wonder they all gained weight.

Julie and Allene were asked for their first autographs up there, while Lon and Rory were inadvertently the cause of 27 county high school girls nearly being expelled from school for cutting classes. Three times they were caught visiting the location movie set, when they should have been in school.

There was a nightly scramble to get to the phone in the Sonora hotel to call home. Lon usually won; his calls went to Ann Blyth.

Besides the inevitable bee stings and cases of poison oak there were no casualties, but a few near misses. One night, production manager Clem Beauchamp was pursued by an irate local miner, fortified by alcohol and toting a six shooter and two sticks of dynamite, because Clem unknowingly had appropriated dirt from the man's gold mine dump to cover up a paved street of Sonora that needed to look like a dirt road. The sheriff calmed down the miner and Clem had the dirt carted back to the dump.

"With the exception of three days I spent in San Diego for 'Tiger Shark,' this is the first picture on which I've done a location trip, and I've been in sixty in the last sixteen years," Robinson confided at the end of the six weeks stay. "And even if I do prefer the city, I've got to admit this has been a swell location—and troupe."

So, if Mark Twain and Bret Harte did happen to look down at the later-day occupants of their beloved Calaveras county, they certainly would have found story material. . . .

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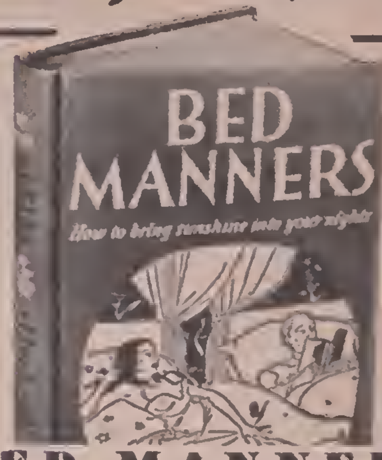
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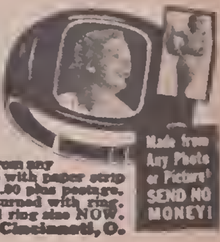

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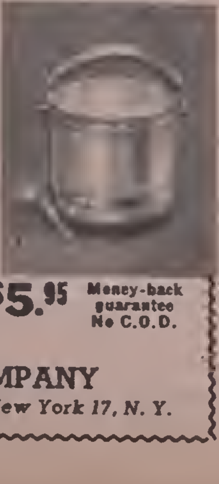

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IF YOU WERE VAN JOHNSON'S STAND-IN

(Continued from page 61)

pictures as a dancer. Then one day about three years ago, I was in the casting office at MGM when a fellow named Larry Starbuck asked me if I'd be interested in a job as Van Johnson's stand-in. I said, "Van Johnson? Who's he?" I had never even heard of him. But I said, sure, I'd like to talk to him. So I went over on the stage where he was working, and got the job. I've been with him ever since.

I guess everybody knows what a stand-in does. I stand-in for Van while they line up the lights and the cameras, getting ready for scenes. Between scenes I help him rehearse his dialogue, and take care of his fan mail. He answers almost all of that himself, dictating to a stenographer, but I see that the letters are signed and mailed. Also, he autographs as many as 50 or 60 pictures a day. I look after those, see that the right pictures get into the right envelopes, etc. I'll bet people don't think he signs all those pictures himself, but he does.

I'd rather work for Van than anybody in pictures, because I feel at ease around him, whereas I don't think I would around some stars. And he can relax around me. There's never any tension or friction between us.

We get along together just swell, and Van's been wonderful to me. When we're working, he picks me up every morning on his way to the studio, and drops me off again at night. My home is right on his way. In the morning, he usually gets there a little ahead of time and sits out in front reading the paper till I come. I get kidded a lot about this. People think I have the nerve to be late every morning and keep "the boss" waiting. But I'm never late. He just comes early on purpose because he likes a quiet place to sit and read the paper before he goes to work.

On the set, he's the well-balanced, good-natured fellow you'd expect him to be from his screen personality. He doesn't get excited easily, though, of course, like everybody else, he **can** get irritated. You know, we all have our off days, but it never lasts long with Van. He doesn't like a lot of commotion and fireworks when he's working. He likes to work quietly, and Jack Conway, who directed "High Barbaree," likes to work that way, too. That picture went so smoothly that there's hardly anything to tell about it.

We did have a lot of fun making it, though. Van's a great kidder and practical joker, so there's always something going on, and he generally gets the last laugh. Mr. Conway was always razzing Van and June Allyson about being newcomers to the business. So one day Van went over to the prop department, found an old-fashioned rocking chair which he decked out with fancy ribbons and sent over to Mr. Conway with a card reading: "Since you're such an old-timer, maybe you'd better climb into this!"

June Allyson was clowning around one morning, and she came up to Van, mimicking a fan, and said, "Oh, Mr. Johnson, may I have your autograph?" He just laughed it off, but when she came back to her dressing room, she found scrawled in soap all over her mirror, "Best Regards, Van Johnson."

While we were on location in Coronada for "High Barbaree" some of the high school kids invited Van to their Senior Prom, which was held at one of the hotels. Sure, he went, and had a big time. I guess the kids did, too.

One evening down there Van got a special delivery letter from a woman in San Diego, who said she had four daughters, but no son; that if she had a son, she would want him to be just like Van. She said her family would never stop kidding her if they should find out she was writing this letter, but just the same, she put her telephone number in.

Van got a big kick out of the letter. He showed it to me, and said, "I think I'll call her up." He got her on the phone, and when he said, "This is Van Johnson," she didn't believe him at first. Finally he convinced her, and they had a long visit. He asked her what she was cooking for dinner, and all kinds of folksy things like that, and I guess the conversation went on for half an hour. She put all her daughters on the phone, one by one, and Van talked to each of them. He really enjoyed the visit.

When we went over to Tia Juana, Mexico, just over the border from San Diego, to see a bull fight one afternoon, the crowds there recognized Van, and he got as many cheers as the bullfighters. And afterwards, as he drove through the town, people on the street would wave and yell, "Viva Johnson!"

Van's the type that reminds nearly everybody of someone they know. I think it's that marvelous "boy-next-door" personality of his that does it. One morning when he was waiting for the ferry, a sailor came up to him and said, "Weren't we in boot camp together?" Van said, "No, I don't think so." The sailor looked puzzled, and he kept saying, "I know I've seen you before—I just can't think where it was I met you." Van just smiled, and said no, he didn't believe they had met, and finally the sailor went away, still trying to figure out why Van looked so familiar to him.

There are a lot of older people among his fans, too, and it often comes out in his fan mail that he reminds people of near and dear ones they have lost in the war. Van is very sympathetic, and he always takes great care in answering letters like this.

The question of meeting and greeting the fans in person is an important phase of any movie star's career, and especially in the case of Van, who inspires such enthusiastic devotion, it often takes a lot of diplomacy—and sometimes a lot of strength and staying power, as well! Here in Hollywood, it's mostly the younger kids that wait outside the studio for Van's autograph, and cluster around him at previews and openings—though one night, after a preview, there was an old lady in the crowd, trying to grab a lock of his hair.

The kids are getting so they even waylay me outside the studio to get my autograph. When this started, I'd say, "What do you want my autograph for? I'm nobody." But they'd answer, "Oh, but you're with Van all day—you see him and talk to him!" And now that they've learned my name, they call me up at home all hours of the day and night, to ask me questions about Van. It's getting to be so much of a thing that I'm trying to have my phone number changed.

(Continued on page 97)

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so my mother and I will have a little more peace and quiet around home. They're nice kids—they don't mean any harm, but they're just crazy about Van.

People are always sending him all kinds of gifts. Everything from pickled herring to home-cooked cookies come in the mail, and it's all welcome, for he's a guy that likes to eat. Then a lot of things like neckties and sweaters are sent, too. A 70-year-old lady in Toronto, Canada, sends Argyle socks regularly, and he likes these so much that he washes them himself. While "High Barbaree" was shooting, the sound man's wife used to send over sandwiches for Van every day, and the assistant director's mother sent him some wonderful lemon meringue pies. There's a governor's daughter who keeps him in chewing gum.

Van takes everything in his stride, but I don't think he'll ever get so used to attention that he'll take things for granted, or forget to be appreciative. He feels a great sense of responsibility to his fans, and he acknowledges every single gift personally, no matter how little it is.

Between pictures I don't see very much of Van. I try to keep away from that, because I don't think it's a very good idea to see too much of somebody you work with. Oh, I have gone to some things with him—like circuses—but not very often. He's crazy about circuses—never misses one. I think what he likes about them is the elephants. In "Till the Clouds Roll By" they used some gold-painted elephants in one sequence, and while they were shooting that, I believe Van spent more time on that set than his own.

He's a great movie fan—sees four or five pictures a week. When he's not working, he plays tennis every morning. He's not a great player, but a good consistent player, and he loves the game. He's getting ready to take up golf, too. Swimming and dancing are other favorite pastimes.

In a few days we leave for Santa Cruz to start work on "The Romance of Rosy Ridge." We'll be on location for two months with that—first at Santa Cruz, later at Sonora, and there'll be other locations, too, after that.

Van's looking forward to this picture because it marks a radical departure from his other roles. It's his first costume picture, being laid in Missouri just after the Civil War, and it's also his first real character role. He plays a rugged man of the soil, and before the picture's over, he has a knock-down drag-out fight with Jim Davis.

Van will do more singing in this than he's done in any other picture. He has six or seven songs—all folk music written by Earl Robinson, who composed "The House I Live In."

And what do I want to be? Well, this job has turned into sort of a glamorous thing for me now, and I get a terrific kick out of working in pictures. Being on the sets has made me more and more interested in this acting business. I'm trying to learn all I can about it by watching the professionals work, and listening to the directors. I've played a few small parts in pictures, and I had the best one yet in "High Barbaree." I played Van's co-pilot. I'm under contract to the studio now—Van did that for me.

I haven't had much time to study dramatics, but I've been doing a good bit of little theatre work.

And meantime, I keep pretty busy thanking Lady Luck for all the breaks she's sent my way. The End

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Dear Editor:

I live in a small town and it has always been my ambition to go to New York or Hollywood and see the way fashionable people dress. I love beautiful clothes and I want to be a dress designer. Since I can't leave home right now, I depend upon the movies to supply me with the latest fashion news. I love the way Joan Crawford, Lana Turner and Loretta Young dress. The clothes they wear are so pretty. It must be thrilling to be a movie actress and have so many beautiful dresses. I wish I were one.

Very truly yours,
Midge Johnson

Marietta, Ga.

Wilde About the Man

Dear Editor:

Do you know if stars have been chosen for "The Robe" yet? Don't you think that Cornel Wilde would be a wonderful "Marcellus." He has the physique, fine features and the moody dramatic powers to put the role over.

I hope Mrs. Wilde makes a movie with Cornel—and in color. They're such a handsome couple.

Best Wishes,
T. Piper

Vancouver, B. C., Canada

American Beauties

Dear Editor:

I've seen a lot of movie stars in my thirty years as a movie fan, but I think that Jeanne Crain holds top honors as a real American beauty.

The average movie actress is so thoroughly powdered and curled that she seems to lose all semblance of natural beauty. It's refreshing to see a Jeanne Crain picture. She not only acts her roles well, but looks the way a young girl should.

Sincerely,
Mrs. Henrietta Short

Pittsburgh, Pa.

Poem

Dear Editor:

Movies you want to know about?
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Joan Kish

Rocky River, Ohio

Correction

Dear Editor:

I have just seen the movie "Cluny Brown" and agree with your magazine that the person who played the part of the throat-clearing mother added to the picture's hilarity. However, if I am not mistaken, in your "Movieland Applauds" column you gave credit to the wrong actor. I'm quite sure you will find that the part was played by Una O'Connor, and not Margaret Bannerman.

Sincerely
Betty Jay

Waterloo, Iowa

Editor's Note: Our thanks to Miss Jay and the many other readers who spotted this slip-up in our October issue.

Male vs. Female

Dear Editor:

We are under the impression that there are more women than men who buy movie magazines, so it seems to us that it would be better if you did not have so many articles about actresses. It is not interesting for a woman to read and see pictures of other women.

Kindest regards and good wishes.

Cordially,
Renee and Peggy McLoughlin

New Rochelle, New York

Editor's Note: How about it, girls? Let's have more opinions on this subject.

Dear Editor:

To be very frank with you I must say that you certainly do have a very poor letter column. All I read's just praise for Movieland. What's the matter, are you afraid to print a letter of criticism telling you about your faults and what you ought to do about them?

Aside from printing letters for and against your magazine itself, I think your letter column should be concerned chiefly with fans' criticism concerning pictures and stars in general. I think the rest of your magazine is swell, and that you give an excellent coverage of the Hollywood scene in general; but that letter column of yours as it stands now is definitely a drawback.

Sincerely yours,
Paul Drake

Alton, Illinois

Dear Editor:

I'd like to see you print my letter to show my friends that you really print letters you receive. And I have a few words to say: I know Frank Sinatra is a wonderful singer, but do many people realize what a swell citizen and fellow American Frankie is?

Donna Mae Elarton

Cedar Rapids, Iowa

Editor's Note: Turn to page 56, Donna, and read about "swell citizen, Frankie."

Address all communications to Editor, Movieland,
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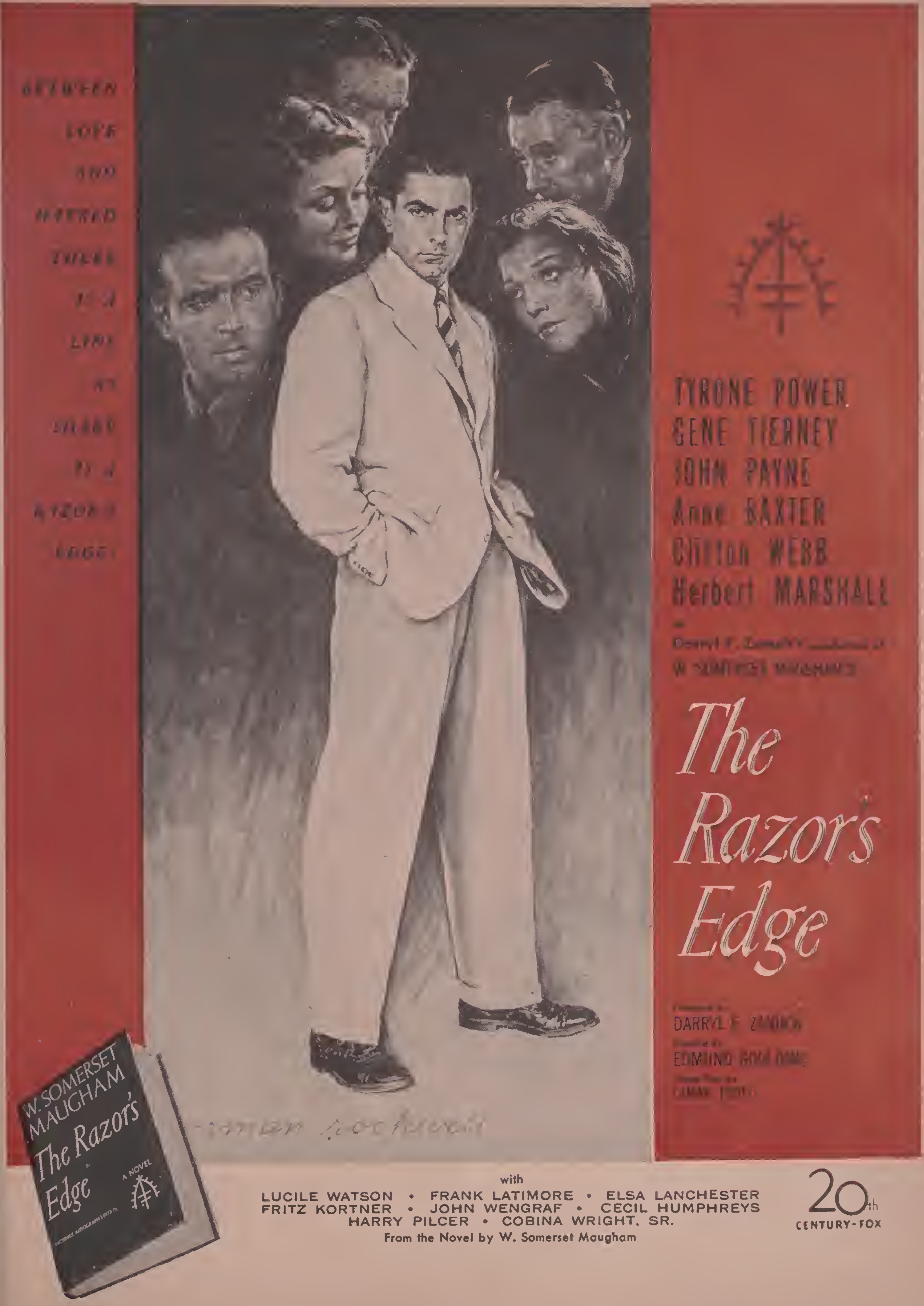
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★ ★ ★

Virginia O'Brien scores with "A Fine Romance". Dinah Shore stops the show with "The Last Time I Saw Paris".

★ ★ ★

Frank Sinatra provides a spectacular musical climax with "Ol' Man River".

★ ★ ★

All this as you thrill to the colorful events in the life of Jerome Kern who is portrayed by Robert Walker.

★ ★ ★

As Kern's arranger and best friend, Van Heflin returns to the screen in triumph.

★ ★ ★

Director Richard Whorf and Producer Arthur Freed, with screenwriters Myles Connolly and Jean Holloway, have woven story and song and splendor miraculously together.

★ ★ ★

Yes, just wait "Till The Clouds Roll By". It's pure sunshine!

—Leo

Vol. 4
January, 1947
No. 12

MOVIELAND

Movieland
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Cover photograph of Alan Ladd taken by Whitey Schafer.

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PICTORIAL MOVIELAND

PICTORIAL MOVIELAND

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Ann Daggett, Executive Editor
Kay Sullivan, Managing Editor
Helen Limke, Hollywood Editor
Peg Nichols, Associate Editor

Darlyne McInnes and **Gloria Steendal** } Editorial Assistants
Conrad Wienk, Art Director
Art Carter, Staff Photographer

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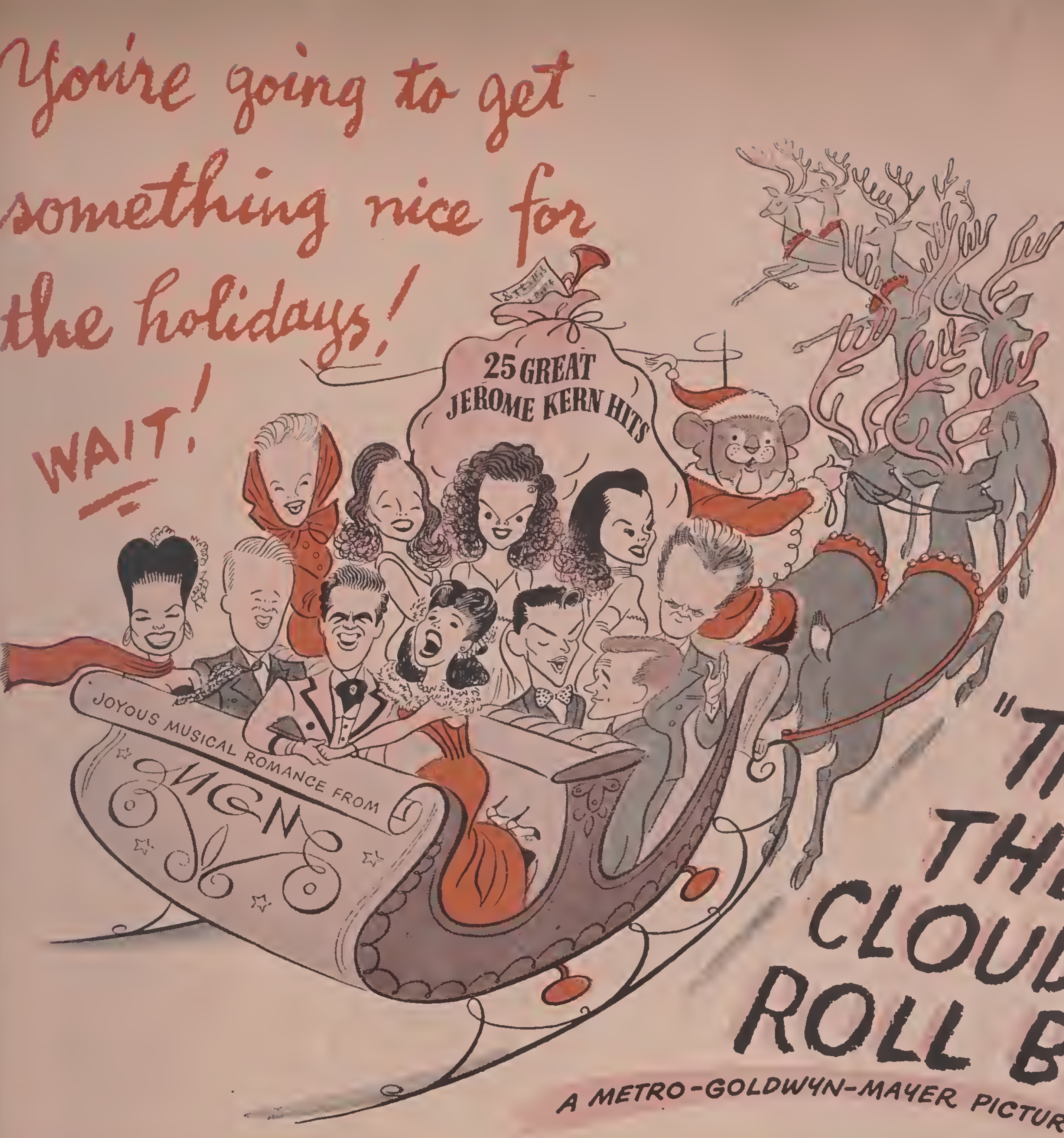
You're going to get something nice for the holidays!

WAIT!



"TILL THE CLOUDS ROLL BY"

A METRO-GOLDWYN-MAYER PICTURE

Starring (alphabetically)

JUNE ALLYSON ★ **LUCILLE BREMER** ★ **JUDY GARLAND**
as the dazzling musical comedy star! as Jerome Kern's immortal "Sally"! as glorious Marilyn Miller!

KATHRYN GRAYSON ★ **VAN HEFLIN** ★ **LENA HORNE**
as Magnolia of "Show Boat" fame! as the father of the real "Sally"! as the girl who loved "Bill"!

VAN JOHNSON ★ **ANGELA LANSBURY** ★ **TONY MARTIN**
as the singing, dancing bandleader! as the music hall nightingale! as the dashing gambler "Gaylord"!

VIRGINIA O'BRIEN ★ **DINAH SHORE** ★ **FRANK SINATRA**
as the gal with a yen for men! as the siren of the sultry voice! as the singing idol of millions!

ROBERT WALKER (as Jerome Kern) *In Technicolor*

Story by GUY BOLTON • Adapted by GEORGE WELLS • Screen Play by MYLES CONNOLLY and JEAN HOLLOWAY
Based on the Life and Music of JEROME KERN • Directed by RICHARD WHORF • Produced by ARTHUR FREED • A METRO-GOLDWYN-MAYER PICTURE
HEAR "SMOKE GETS IN YOUR EYES", "OL' MAN RIVER", "ALL THE THINGS YOU ARE", "WHO?", "TILL THE CLOUDS ROLL BY" AND MANY MORE!

Movieland Applauds

There's Academy Award material in this month's Selection of Outstanding Screen Performances

Claude Rains

Joan Crawford, John Garfield

David Niven and Ginger Rogers

Steve Cochran

. . . **CLAUDE RAINS**—because he absolutely steals the picture, "Deception," right out from under the dramatic noses of Bette Davis and Paul Henreid. Claude doesn't deserve **all** the credit for the picture, of course, but once again he proves that a Rains performance can't be beaten. The dialogue is witty—at times even risque—and Claude's delivery is brittle and brilliant. Even though Bette Davis fought to have "Deception" released in time for Academy Award mention, her role is not strong enough to snatch the Oscar away from this year's leading contenders: Rosalind Russell and Joan Crawford. While we're mulling over the picture, we'd like to throw a posy to composer Erich Wolfgang Korngold for the cello concerto composed especially for this story. It's wonderful.

. . . **"HUMORESQUE."** Just where do you begin when each and every detail of a movie adds up to the most perfect picture you've seen in months? Joan Crawford and John Garfield make the story move swiftly and realistically, but it's the sum total—their acting, the music, the direction, the screenplay, the cameraman—that makes this motion picture seem as if drama on a familiar street were unfolding before your eyes. Miss Crawford has reached the zenith in her field for she has perfected her art to the point where she is not just an actress—but a human being, living the character she portrays.

. . . **GINGER ROGERS**, "The Magnificent Doll." The gorgeous redhead has never been more wonderful than she is in the role of Dolly Madison—the woman who loved Aaron Burr but who married James Madison. David Niven is divine as the tyrannical but gentlemanly exponent of dictatorship and Burgess Meredith will have your sympathy as the man who defeats Burr with golden words, beautifully spoken. Although Niven made his first post-war picture at Paramount ("The Perfect Marriage" with Loretta Young), "The Magnificent Doll" will be his first picture shown to the American movie public since his return from five years overseas. It's nice to have such a fine actor back with us again—and in a part worthy of his talents. (For more news about Ginger, read her story on Page 38.)

. . . **STEVE COCHRAN**—because you'll love him as the rough and tough gangster in "The Chase." Steve has all the makings of another Gable and up to now has had a difficult time convincing producers that he really has the appeal. Now he'll probably be a star. You'll enjoy Robert Cummings, too, but the real stars of "The Chase" actually are a fast, speeding car and a passenger train roaring through the night. Don't ask why because you'll know when you see these vehicles in action. Watch for Alexis Minotis who plays the part of a Cuban detective. Mr. Minotis holds honors as the greatest Shakespearean actor in Greece, but the role doesn't fit his fine dramatic talents; naturally he does the part well. Michele Morgan, with newly lightened hair, is the femme fatale.

The End

It's Murder in the Mirth Degree!

Betty's a gal who can't tell the truth to save her life. Sonny's the lawyer who has a terrific case on her! And you're the folks who are gonna howl at 'em for ninety minutes on end!

Paramount presents

Betty Hutton

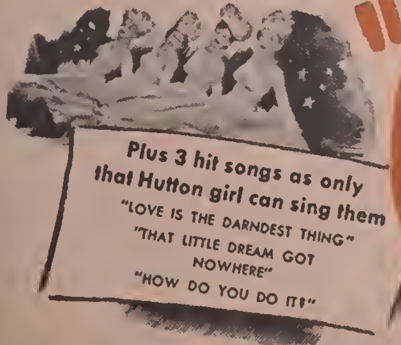
and

Sonny Tufts

in

"Cross My Heart"

...'n hope to die laughing!



Plus 3 hit songs as only that Hutton girl can sing them
"LOVE IS THE DARNDEST THING"
"THAT LITTLE DREAM GOT NOWHERE"
"HOW DO YOU DO IT?"

with MICHAEL CHEKHOV

Produced by Harry Tugend · Directed by John Berry
Screen Play by Harry Tugend and Claude Binyon · Additional Dialogue by Charles Schnee · Based on a Play by Louis Verneuil and Georges Berr

HOLLYWOOD *wants to* KNOW

Dietrich's famous legs are covered up in her new film—is this a mistake?

Let us help Hollywood make exciting movies! You tell picture makers what you want to see

It's easy. It's fun. Join with us in giving motion picture producers an idea of what Movieland readers would like to see on the screen.

Mail your answers now for, if you're among the first two hundred, you'll receive Tayton's Techna-Tint Cake Make-up. Tell us the color of your hair and eyes, and we'll match your coloring with one of Techna-Tint's five shades; brunette, gypsy tan, pink dynamite, rose rachel and natural.

Simply check a YES or NO answer to the ten questions of the month, fill in the coupon below and mail in this page to: Hollywood Wants To Know, MOVIELAND, 535 Fifth Ave., New York 17, N. Y.

Name.............. ....

Address..............................

City.......... Zone nc..... State.....

Color of hair.........................

Color of eyes.........................

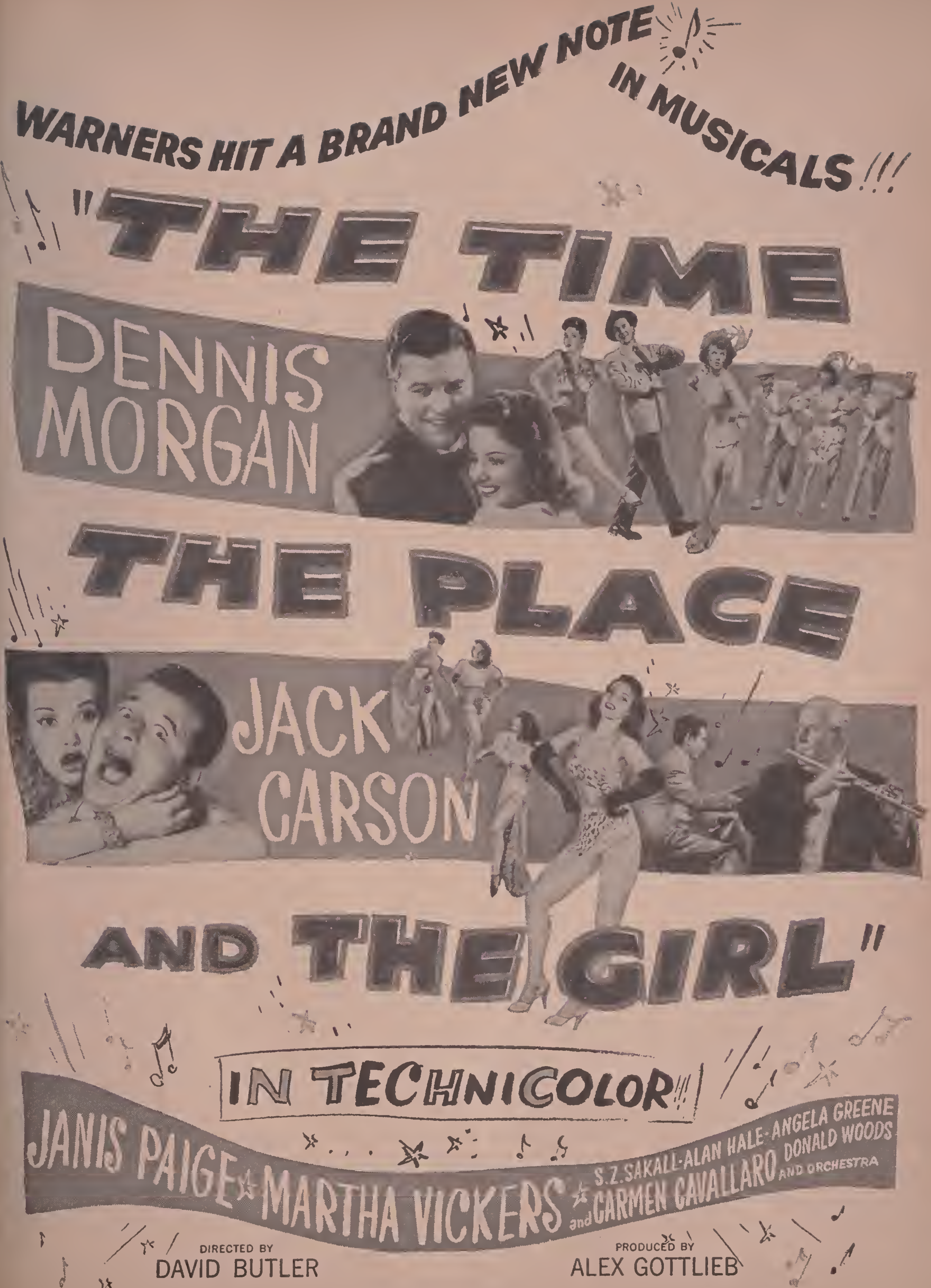
1. "It's a Wonderful Life," starring Jimmy Stewart and Donna Reed is the story of a small town family. Would you like to see Hollywood make more pictures of this type?
2. Vic Mature has announced that he wants more dramatic parts such as he had in "My Darling Clementine." Do you approve of his decision?
3. Often the plot of a musical picture is very thin. Would you like Hollywood producers to strengthen the story lines of musical pictures?
4. Ann Blyth played the part of an unpleasant brat in "Mildred Pierce." Do you think she should stick to sweet roles such as she had in "Swell Guy"?
5. Do you prefer original musical scores in dramatic pictures ("Spellbound" and "Deception") to familiar classical numbers ("Humoresque")?
6. Recently several Hollywood personalities have had unfavorable news stories written about them. Does this influence your reaction to a player?
7. Marlene Dietrich's famous legs are completely covered throughout her latest picture "Golden Earrings." Do you think this was a mistake?
8. Do you approve of stars engaging in political activities?
9. Since the success of "Going My Way" Paramount has reteamed Bing Crosby and Barry Fitzgerald again in "Welcome Stranger." The studio would like to know if you would like to see Bing and Barry continue as a team?
10. Would your illusions be spoiled if motion picture producers allowed stars to look more realistic on the screen? For example, a star waking in the morning would have mussed hair and no make-up.

Check one	
YES	NO

With Sonny Tufts in "Swell Guy," Ann Blyth was sweet. Do you prefer her brat roles?

Your favorite team? Bing Crosby and Barry Fitzgerald now in "Welcome Stranger."

Were you thrilled with the new, dramatic Vic Mature in "My Darling Clementine"?



WARNERS HIT A BRAND NEW NOTE IN MUSICALS !!!

"THE TIME THE PLACE AND THE GIRL"

DENNIS MORGAN

JACK CARSON

IN TECHNICOLOR!!!

JANIS PAIGE ★ MARTHA VICKERS ★ S. Z. SAKALL · ALAN HALE · ANGELA GREENE DONALD WOODS and CARMEN CAVALLARO AND ORCHESTRA

DIRECTED BY
DAVID BUTLER

PRODUCED BY
ALEX GOTTLIEB

Screen Play by Francis Swann, Agnes Christine Johnston & Lynn Starling • Original Story by Leonard Lee • Orchestral Arrangements by Ray Heindorf

inside Hollywood

By FREDDA DUDLEY

What's new in Movie-town? Your gossip gal tracks down all the latest rumors for you

Back together again and looking very happy! Orson Welles will direct his Rita Hayworth in "Lady from Shanghai," to be filmed in Mexico City.

As we go to press all Hollywood is chattering about the Tyrone Power-Annabella split-up. Actually, while rumors flew thick and fast for months after Ty's return from war, all the couple's close friends felt that if given a chance, without the spotlight of publicity, the seven-year-old marriage could be salvaged. Three years is a long while to be away from the one you love, and Ty was gone just that length of time. Annabella, in the meantime, made a success of her career in "Jacobowsky and the Colonel" on the New York stage and her studio was anxious to star her in "13 Rue Madeleine." This meant months more of being apart—Annabella in the East, Ty hard at work in the West in the demanding dramatic lead of "The Razor's Edge." Ty's trip to South America, in a way, was a trial separation and on his return the two decided to take the final step.

* * *

DEER ME!

Most embarrassed man of the month was Robert Taylor. When deer season opened he packed into the High Sierras and established camp; planning happily on the ten-point buck he was going to take back to Hollywood to relieve the meat shortage. But while Bob was preparing breakfast he felt a damp but friendly tongue on the back of his neck. Swinging around, he looked into the brown velvet eye of a Bambi, big ears, white spots and all. "Shoo," said Bob. "Hasn't your mama told you about men and guns? Go on, beat it—you're making a patsy of me." The fawn stuck around. Obviously he liked Bob . . . and Bob's delicious food. After four days Bob gave up and came home with the explanation, "I couldn't even leave camp. I might have shot one of that fawn's relatives."

Mr. Taylor has now taken up skeet.

* * *

WILDE SWITCH:

Until recently, five-year-old Ned Ward had only one movie hero—his father, Hoosier Hot Shot Gabe Ward—that is, until the "Home Stretch" company started shooting near the Ward home in Encino. Young Ned ambled over to the set after lunch "just to look around," and returned at sundown, tired and dusty but full of enthusiasm for Cornel Wilde. Puzzled by his son's sudden switch in heroes, Gabe questioned the reason for Ned's new idol. "Heck, dad . . . Cornel Wilde gave me THREE dishes of ice cream."

* * *

HOLLYWOOD PASSING SHOW:

One blistering October afternoon (September and October are California's hottest months) two obviously raw recruits were seated before a long glass window in a Hollywood restaurant. Their creased clothing and extremely young faces indicated the recency of their Army induction.

A passer-by slowed his pace and gazed longingly at the two G.I.s' half-inch haircuts. With a heavy sigh he said to his companion, "Gosh, I'd almost join the Army in order to look like those kids."

Johnny Weissmuller is growing very tired of his shoulder-length Tarzan coiffure.

A girl named Katharine Ferguson, who lives in Brentwood, was in a dither on her wedding day. The morning started with florists arriving, dressmakers performing last-minute alterations, caterers flying in and out, friends dropping in, and the telephone ringing like a five-alarm fire. Miss Ferguson had almost reached the end of her endurance when the girl next door dropped in to say, "I can't be of much help, but at least I can answer the telephone," which she did with an enchanting French accent. For weeks afterward Miss Ferguson's friends were mightily impressed with her new French maid. No one recognized the appealing telephone voice as that of Mrs. John Agar—Shirley Temple to you.

* * *

TIED WITH RIBBON:

Gene Autry recently received a heavy scarab ring from an admirer in India. The accompanying note read: "Honored Sir: With large pride sending this ring to you, America's honorable star of the cinema. Please to wear it for keepsake from thieves and evil men who shoot at you and Champion. It is Indian poison ring of my ancestors." Gene is smug in the conviction that he is the first of the Borgias to wear chaps.

* * *

Also from India came an exotic gift for Penny Singleton: a pair of earrings constructed of carved petals of onyx, assembled in the shape of a rose. The workmanship is exquisite and, because of the antiquity of the

Mother-to-be Betty Hutton and proud mama Dottie Lamour share a baby bottle of orange juice at a wonderful stork shower given for Betty.

Shortly after she was separated from Bob Sterling, Ann Sothern went tennis-matching with writer John McClain.

Here's a brand new twosome that attracted plenty of attention in Hollywood—Clark Gable squires chic Ella Raines to "Canyon Passage" premiere.

earrings, their value is beyond estimate. The donor explained that the earrings have a legend: designed by a rajah, they were created over a long period of time by a patient Indian artisan. The girl who was to receive this gift, daughter of the local government representative, died before they were completed. Swearing that they would never be worn except by a woman whose beauty equalled that of the dead girl, the rajah locked the earrings in a jewel case where they remained until after his death. When the estate was settled, the locked jewel chest came into the possession of an English woman—a great fan of Penny Singleton—who forwarded the jewelry to Hollywood.

* * *

Reno Browne, Monogram starlet, owns the most talked about bit of jewelry in town. It is a bracelet consisting of dozens of Mexican jumping beans attached to a gold chain. The nearest thing to St. Vitus Dance yet devised by man.

* * *

MATURED LAMB:

Victor Mature has a new hobby. He is now learning to cook. A few weeks ago some miracle enabled him to purchase a six-and-a-half-pound leg of lamb. Deep study of a cook book warned Vic that lamb was to be roasted **slowly.** So, turning the oven gauge to 200 degrees, he put the roast in the oven at four o'clock and invited his guests for seven-thirty dinner.

Dinner was finally served at midnight.

BIOG BRIEFS:

The six-pound, twelve-ounce boy born to Mr. and Mrs. Mark Stevens has been christened Mark Richard. A dilatory lad, he had everyone at 20th standing by for almost three weeks before he decided to make his appearance.

* * *

Most excited girl in Hollywood is Bette Davis who, with her husband, William Grant Sherry, is planning her first child for late spring of 1947.

* * *

After six years of marriage Mr. and Mrs. Chester Morris will welcome the stork in April. Mrs. Morris is Lili Kenton, gorgeous ex-Powers model.

* * *

By the time you read this, Victor McLaglen, who at sixty is a grandfather, will have become a father for the third time. Victor's two children by his first marriage are grown and his son has a child.

* * *

Although the John Paynes separated for several days, and Gloria took Miss Kathleen and moved to the Beverly Wilshire Hotel, they are now reunited and sorry the whole thing happened. According to friends, the cause of the difficulty was Gloria's eagerness, having finished her work in "Summer Holiday," opposite Mickey Rooney, to continue her motion picture career. John would much prefer a stay-at-home wife. Commenting on the situation a studio spokesman said, "Everything is rosy now. They compromised—Gloria is to continue with her career."

* * *

Both Anne and John Hodiak are recovered at this time. Anne severed diplomatic relations with her appendix, and three days later John was hospitalized for sacroiliac strain. While each was confined to a hospital bed in institutions several miles apart, they seriously considered sending a wire of appreciation to Don Ameche for having invented the telephone.

* * *

The rift between Ann Sothern and Robert Sterling appears to be final. Both have tried sincerely to make this marriage a success, but Bob's tremendous pride and his feeling that, since his discharge from the Army, his career has not advanced, has made him extremely unhappy. Ann has made many compromises with the situation for the sake of her daughter, Patricia Ann, but sometimes temperamental differences are so great that no compromise will insure happiness.

* * *

When Miss Margaret O'Brien, that practical lass, was invited to place her footsteps in Grauman's forecourt, along with the cement perpetuation of treads of other Hollywood greats, she gave the proposition some thought, then said, "Would it be all right for me to go barefooted? You see, I have

(Continued on page 12)

inside Hollywood

That notoriously-silent man, Gary Cooper, apparently has plenty to say to Claudette Colbert and Joan Crawford. Just see how closely they pay attention to his words of wisdom!

a new pair of shoes and I don't want to ruin them by getting cement between the soles and uppers."

* * *

Busiest godmother in town is Linda Darnell. If Marjorie Reynolds' child is a girl she will be called Linda, and if Ann Miller's cradle occupant is a daughter, **she** will be called Linda Ann. In both cases Miss Darnell, who is indescribably lovely as a blonde, will serve as sponsor at the christening. Incidentally, in addition to bleaching Linda's hair, the studio also bleached her eyebrows. Linda did not expect to like herself as a blonde, but the effect is so dramatic that her qualms have been overcome. Although it is usual for a dark girl, when bleached, to seem murky of complexion, Linda's skin tones are creamy, so her appearance is that of a natural blonde who has just spent a week at Palm Springs.

* * *

Local rumor insists that Johnny Johnston and Kathryn Grayson were married in Mexico in September, a supposition that neither will affirm nor deny. That they are overwhelmingly in love is a truth that any one could plainly see upon catching sight of them in local restaurants or night clubs.

* * *

Flash! Mr. and Mrs. John Agar have announced their forthcoming parenthood for summer, 1947.

* * *

SHARP TONGUE:

While Rex Harrison and his wife, Lili Palmer, were in New York seeing the current shows, Mr. Harrison was approached one evening by a woman who addressed him in a sentence to which he could make neither head nor tail.

"I'm frightfully sorry, but I didn't understand you," he apologized.

Said the woman coldly, "I asked for your autograph in Siamese. What frauds actors are after all."

Meekly, Mr. Harrison gave her his autograph—in English.

* * *

SOUTHERN SMACK:

A press agent's dream came true at 20th Century-Fox the other day.

During his campaign for the Democratic gubernatorial nomination for Alabama, James E. (Big Jim) Folsom repeatedly made an announcement: He was not going to kiss any babies in order to get votes. He was going to kiss only pretty girls.

When he went to San Francisco to attend the American Legion Convention he reiterated this platform promise. Quickly 20th Century-Fox invited him to the studio to meet—and kiss—Miss June Haver, currently starring in a picture titled, "I Wonder Who's Kissing Her Now?"

* * *

NO "DECEPTION":

Here is a little yarn that illustrates why Bette Davis continues to retain her championship as one of the screen's greatest dramatic actresses: During the filming of "Deception" the scene showing Bette's face, immediately after she had shot Claude Raines, was far from lovely. Several of the technicians huddled to discuss the camera angles, then said to Bette, "Let's take that one over again. Cheat a little and soften the expression."

Bette was pleasant but firm in her refusal. "A woman who has just killed a man isn't likely to look like a 'Swan lake' ballerina. Let's be honest."

So the raw, unflattering sequence remained in the picture.

* * *

THE 'CAMELS' ARE COMING:

On the set for "The Bachelor and the Bobby Soxer" there was great excitement. A mighty Egyptian Prince had arrived, swathed in ceremonial robes and turban, to exchange autographs with Shirley Temple. She was vastly impressed with the bearded individual (who spoke no English, oddly enough) and addressed him rather breathlessly as "Your Highness."

This was too much for his highness who burst into raucous American chortles of glee to discover that his gag had worked so well. The Prince was assistant director Richard Barasch, who once served as pilot for the King of Egypt.

Said Miss Temple, "Your humor simply a-NILE-ates-me."

* * *

VOUTAROONI & YAK-YAK:

Although the Keenan Wynns are divorcing, theirs is a friendly severance as they have been seen together around town on many occasions—obviously enjoying one another's company. Platonic relationship, you must remember, is possible only between those who have been husband and wife.

In case you missed the wedding report in your daily newspaper, this is to let you know that Jeffrey Lynn (whose war record was impressive) recently married Robin Chandler, former fashion editor of the New York Journal-American. Jeffrey is resuming his Warner Brothers contract, so the Lynns will live in Brentwood.

When you read this Eleanor Powell will just have returned to Hollywood after a smashing engagement at Chez Paris in Chicago. This was Eleanor's first professional since the birth of young Peter Newton Ford almost two years ago. In January she will start another picture in which she will introduce a stunning series of new tap-dance routines . . . which is wonderful news for Eleanor's millions of fans.

When Bette Davis opened her first stork gift—sent by her ardent fans, the telephone girls at Warner Brothers—she gazed at the handmade jacket and bootee set and observed, after swallowing hard, "Of all the gifts I've ever received, this is the one for

Both Joseph Cotten and his wife are tennis enthusiasts, wouldn't miss Los Angeles matches.

Lucky Janet Leigh! Discovered by Norma Shearer, first film "High Barbaree" with Van.

which I had given up all hope. I didn't think I'd be so lucky."

The Alan Ladds now own one of the town's smartest restaurants: the Santa Monica Mayfair. As it is only about a quart of gasoline from Brentwood, its nightly clientele looks like a meeting of the Screen Actors Guild.

* * *

An innocent bystander was shopping at a Beverly Hills upholsterer's recently and paused in astounded admiration before a massive array of lounges and chairs in the making. The dimensions of this furniture

Can a young wife escape this threat to *Marriage Happiness?*

IGNORANCE
OLD WIVES' TALES

If only every married woman could learn the REAL TRUTH about these *Intimate Physical Facts!*

Often a marriage goes on "the rocks" simply because the wife doesn't realize how important douching two or three times a week often is to intimate feminine cleanliness, health, charm and *marriage happiness*—how important douching is to combat one of woman's most serious deodorant problems.

AND WHAT'S MORE IMPORTANT — wives may not know about this newer, scientific method of douching with—ZONITE.

No Other Type Liqui
tested is SO POWER

No longer would
woman think of
fashioned or dan
the douche. Th
NOT give the
deodorizing act
The ZONITE

miracle! No other type liquid antiseptic-germicide for the douche of all those tested is *so powerful* yet absolutely *non-poisonous, non-irritating, non-burning.* ZONITE contains no phenol, creosote, no bichloride of mercury. You can use ZONITE as directed *as often as necessary* without risk of injury.

Zonite Principle Developed By Famous Surgeon and Chemist

ZONITE actually destroys and

Z

fe

inside Hollywood

A Mr.-and-Mrs. Gathering at "Canyon Passage" premiere. Gene Raymond and Jeanette MacDonald chat with neighbors, Eddie Albert, wife Margo and Mr. and Mrs. Charles Korvin.

was such that the shopper asked, "Is Jack-the-giant-killer's giant a client of yours?" The upholsterer said no, he was building the outsize pieces for Glenn (6'4") Langan, and his handsome wife, Lucille (6').

Note to residents of Santa Fe, New Mexico: Linda Darnell loves you, loves your city, loves your trees, loves your mountains, and adores your crisp, clean air. Linda was able to take a two week vacation before the start of "Forever Amber," so she flew to Santa Fe, a city which she had never before visited. It was love at first sight. She hopes to be able to buy a hideaway home there at some time in the future.

Peggy Cummins is another New Mexico visitor. She has been the house guest of celebrated English portraitist Peter Hurd and his wife. Having her likeness painted, too.

Gag: Rudy Vallee's hair used to be chestnut brown. During that era he dated only brunette girls who wore black satin dresses. Now that his hair has been bleached by his studio for comedy-character roles, wagsters around town are calling attention to the fact that Mr. Vallee is dating only blondes who wear white satin dresses. Compatibility, they call it.

* * *

ORANGE BLOSSOMS—EVENTUALLY:

A scad of news-cameras were dusted off and a bevy of pencils were sharpened last week when news went around that June Haver had bought vast lengths (enough for a gown and a twelve-yard train) of white satin. Half the writing fraternity began to hum Mr. Mendelssohn's march, and the other half began to make a list of possible bridegrooms.

Everybody, relax! True story is this: Bonnie Cashin, ace designer at 20th Century-Fox, was shopping at Saks one afternoon and noted that a shipment of rare Italian white satin had been received. She mentioned this fact to June who said, with no particular date or man in mind, "Why don't I buy enough for a wedding dress and tuck it away in my hope chest?"

If you feel psychic, here are the possible ingredients for the other half of a Haver wedding: David Rose, Dr. John Duzic, Victor Mature, Charles Russell, Frank Latimore, Farley Granger, or A Man Yet Unmet. My bet goes on the last entry because June is a very unpredictable young lady.

* * *

ROMANCE TO WATCH:

When Yvonne de Carlo left to go on a location at Kanab, Utah, for "Slave Girl," she asked the Universal Still Department to make up two portraits of Bob Stack: One, purse size to be carried in her wallet, and the other an 8 x 10, to be placed in a frame on her dressing table. Local sleuths report that Bob telephoned her every night and that each expressed considerable regret because the calls had to be limited to ten minutes each.

The End

ty Beckett who plays young Al in "The Jolson Story" shares a soda and a soulful expression with cute Peggy Ann Garner.

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CAN I HELP YOU?

By PAUL HENREID

How does a girl become acquainted with young men? Paul Henreid gives sound advice to a lonely teen-ager

The happy Paul Henreids greet old friend George Fisher, a radio-columnist. Paul says his pretty wife Lisl is a big help in answering letters from Movieland readers.

Dear Mr. Henreid:

I'm a girl of 18 whose family has been living in New York City now for five months. Before that we lived in Akron, Ohio.

My problem is this. I've gotten to know an awful lot of girls but absolutely no New York boys. My parents tell me such things take time, but I sure don't seem to be making any. I don't want to be bold or forward but I sure am getting tired of going out with girls only; and I wonder if you'd tell me how I can attract the opposite sex.

I'm fairly attractive. My figure is nice. I have pretty hair, and I'm in the final grade of high school. I'd be very appreciative for any advice.

Clara R.
Jamaica, L. I.
New York

There are thousands of girls, Clara, in the same boat with you, if my mail is any indication. I understand that during the past five years, one out of every eleven American families has moved to a new community. This naturally means making new friends, new boy friends in particular; and as you say—it's quite a problem.

I took your problem to a few young friends of mine, however, Shirley Temple, Judy Garland, and Joan Leslie, to be specific, and here in substance, is what they told me.

If you go to a co-ed high school, then getting into the social swim should be more or less of a cinch. Join all the extra-curricular activities you can. Try the dramatic club or the debating society or the dance committee, and you won't have to worry about dates.

If you're attending an all-girls' school, getting to know the boys is slightly more difficult, but here's how you do it. Plan a party at your own house or apartment for Friday or Saturday night and invite your girl friends. Tell them to bring at least two boy friends, each. You can therefore get the pick of the excess.

If somehow you're unable to throw parties, there are still other ways of your getting fair share of masculine attention. At lunch time when you're sipping a coke with a few of the gals in the corner drug store and a few of the boys pass by and say, "Hy!"—be sure you invite them to come sit with you. Conversation always leads to dates, especially if it's timely and interesting.

Be sure to turn up at all athletic functions. Boys attend these regularly and if they spot you and a girl friend around, it will serve as a reminder that you're a possible date. What the boys want most in a girl, according to my young fellow-actor Donald O'Connor, is personality, good sportsmanship, attractiveness, intelligence, and a sense of humor, all in that order.

One of the main points to remember when meeting a boy for the first time is that it's wise to draw him out. Ask questions about his likes and dislikes and hobbies, and the next thing you know, you'll be one of his steady dates. Don't giggle. This is a trait most boys dislike heartily. Giggling to men, usually indicates a silly, superficial female and one they will do anything to avoid.

Relax, mix poise with personality, act naturally, invite people to your home, and you'll end up with many a boy's name in your little red book.

CHEATING

Dear Mr. Henreid:

After five years of a wonderful marriage, I've found out recently that my husband has been going around with a girl ten years his junior. He doesn't know that I know, and I don't know what to do.

Shall I tell my husband that I know about his affair or shall I say nothing and consider it just a fling?

Ellen N.
Nashua, N. H.

A good percentage of married men stray from the righteous path during their long years of marriage. They do this for several reasons—to recapture their youth, to build up their ego, to enjoy feminine qualities their own wives lack. Very rarely, however, do they break up their homes for another woman. When a wife finds out, however, that her husband has been playing around, she seldom seeks out the reasons, but instead, flies into a rage, berates him, threatens to sue for a divorce, frequently does, and spends the rest of her life alone. In your case, I'm glad to see that you have given thought to the possibility that this might be a fling on your husband's part. Have you a trustworthy friend who could act as intermediator in this situation? He or she might warn your husband of your awareness. It is possible you can counteract those reasons.

FINICKY FREDRICA

Dear Mr. Henreid:

I am definitely in a rut and would appreciate any sort of advice you could give me.

At 28, I'm intelligent, attractive and have plenty of dates. Although I have a good time with the men I know, I can't see myself married to any of them. My married girl friends tell me I'm too fussy, that I'll never get a husband if I keep on being so choosy. Maybe they're right but I just can't seem to change my feelings.

Frederica B.
Kalamazoo, Mich.

My wife tells me that no girl can afford to be too particular about the man she marries, although she should not compel herself to make second-best do. Waiting for a miracle, however, will hardly solve your problem. The days of the knight on the white charger are over. If you're not satisfied with any of the men you're dating now, then you must create your own opportunities for meeting more. I'd suggest such proven possibilities as joining evening classes, church groups, political organizations, social clubs, etc. The trouble with most old maids, you should remember, is that they set their sights too high. I'm not asking you to lower your standards or your hopes, but try and make them more realistic.

Do you have a problem that's bothering you? Write to Paul Henreid, c/o Movieland, 9126 Sunset Boulevard, Los Angeles 46, Calif., and if he thinks your letter is of general interest to our readers, you will see it answered in Movieland.

Are you in the know?

How can you leave at your dating deadline?

- ☐ *Tell the crowd Dad insists*
- ☐ *Say you need your beauty sleep*
- ☐ *Mention an early A. M. appointment*

Party-ing is such sweet sorrow when you're the gal who must break it up. You're also the gal who must face the family . . . so don't hesitate. Mention an early morning appointment. It's the smooth way to exit at your curfew time. At "difficult" times, curfew for outline fears calls for Kotex. That's because Kotex has *flat, pressed ends* that don't show . . . that prevent revealing outlines. Yes, with Kotex you're poised at any party . . . a smoothie from the word go!

Do you think a thank-you note should be—

- ☐ *A formal acknowledgment*
- ☐ *Brief but "personalized"*
- ☐ *An essay on gratitude*

When sending thanks by mail, you needn't be stiff, or wordy or witty. Make your thank-you brief, but warm with that personal touch that's *you.* Why let "duty notes" nag you? Writing them can be so simple. Likewise, why be needled by problem-day worries—when Kotex can give you peace of mind? The exclusive *safety center* of Kotex means *extra protection* against accidents. And you'll say "thanks" for that *deodorant* in each Kotex napkin!

After making an introduction, then what?

- ☐ *Follow through*
- ☐ *Let them take it from there*
- ☐ *Start talking for talk's sake*

Spare your friends the pause that distresses—after they've said "How do you do?". Follow through! Drop a word about Jim's pet hobby or Jane's mad passion for the Samba. It gives them the pitch for conversation; puts them at ease. To be at ease on "trying" days, let Kotex introduce you to real comfort, dreamy softness that is strictly this side of heaven! For Kotex is made to *stay soft while wearing.* You get lasting comfort . . . more poise per hour!

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Your fan Club

by CAROL WHELCHEL

At the Dane Clark Fan Club meeting in Los Angeles, Patricia Semenetz, Peggy Brock and Carol Whelchel (Club Editor) kept him signing autographs. But Dane doesn't mind, in fact, he loves it!

Just to show you fan clubbers there's a spot in our hearts for you, here's a department all your own!

Proxy prexy Joyce Henderson, Elizabeth Gilson, Vivian Strecht and Rose Vardanian helped Diana Lynn celebrate the star's birthday. Rose and Elizabeth got prizes for signing up new fan clubbers during a recent drive.

Pretty Betty Pinney announces to one and all that she's the guiding light of the Rod Cameron club. Here she is walking with her favorite star.

★ Wouldn't you like to join a fan club? It's great fun to be in-the-know about your favorite pin-up boy or gal. And even **more** fun to be on the receiving end of those personally—yes, personally autographed photos. To say nothing of snapshots galore, and journals chocked full of info. about your movie-heart-beat with articles by **you** and with by-lines, no less! and—but we could go on and on about these amazing organizations known as fan clubs! They're making great strides of late—and MOVIELAND is not one to sit back and ignore them. So this is **your** page, clubbers—let's have fun with it. From now on we want the **all** on your club—and if you don't belong to one, let us know the name of your screen-dream and we'll give you the address of club headquarters—the pass-key to the "inner circle."

And you Club Prexies—let's have a look-see at your journals. We're planning bang-up contests for the neatest, the most original, the best edited books. We'd like to know all about your activities, too. Have you been contributing to the Red Cross lately, or has your particular FC been all-out for the Cancer Drive? These are times to make a club count.

On the social side of clubs we have the chapter meetings. You know what a chapter is—it's a group of members from the same town—working together to boost their particular Van or Frankie. That sounds grim, but there's plenty of play interspersed with the boosting! Theater parties, luncheons, picnics are all part of the chapter fun. F'rinstance, not long ago the **Dane Clark** fold held a gathering for the Los Angeles members with none other than Mr. C. presiding. The kids had a chance to get acquainted, get pictures of themselves with "their boy," and had the time of their lives—so much so that they plan to make a Dane Clark shindig a semi-annual affair! Another get-together was the party that prexy Ellen Roufs planned for **Dick Travis'** birthday. A lively bunch of club members attended to wish Mr. Travis his "many happy returns," and **Johnny Ridgely,** good friend of Dick's and another of Ellen's honorary prexies, was there, too—adding to the fun with that terrific sense of humor. So you see, these chapters are really sump'n—and if you're at a loss for something to do at your get-togethers, drop us a line and we'll fix you up with lots of suggestions. You can send in your own snaps, too—but be sure they're **very clear** and at least 5" x 4", okay?

Being prexy of your own club is great! But remember that it will be a lot easier if you are active in a few clubs first. Also, make sure that your star is interested in your club, that he's willing to give a little time to it—**and**, particularly, that his studio is not one that bans fan clubs. (Incidentally, we plan to interview a few studio execs and find out just **why** this is!) **Then** you can get started—but don't forget to let us know when you do. If you like, maybe we can give you a few pointers. As it is, new fan clubs are springing up all over the country! **Horace McNally's** FC will probably be one of the best, for just to make sure that **all** of Horace's fans know about the club, prexy Bettye Hammond took over the job of answering his fan mail, inserting a plug in each letter, natch! The new **Janis Paige** club, prexied by Patricia Semenetz, started off with a bang in the honorary cooperation dept. when Janis volunteered prizes for the first official contest.

MOVIELAND is interested in what makes clubs "tick," so we're planning interviews with established club prexies, along with the stars they honor. We want to know what keeps some clubs running for ten or twelve years, when others die out after two or three issues of a journal. The **Ginger Rogers** club holds somewhat of a record, having been active for over twelve years. **Filmland's Fan Club** is next in line, for it has been on the go for nearly eleven, and the **Ronald Reagan** club recently celebrated it's sixth anniversary—and what's more, they did a terrific job of keeping Ronny in the public's eye while he was in the service.

We're also curious about what active presidents expect of the honoraries, and vice-versa—You see, we're practically starting our own quiz program—with you clubbers as guests of honor.

While we're mulling over the good points of fan clubs—how about a new name for this one? The title "Your Fan Club" is only temporary, waiting for a nice new name to be selected by your chapter—or by you. So start figuring out a snappy name now. There'll be a prize for the winner—of course—It's a year's subscription to MOVIELAND! Let's hear from you right away on this—let us know what you think of our "baby". Bombard us with every little detail on your club, and just watch "Jr." grow!

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what's

With scores of new pictures in the making, Hollywood's big studios buzz with activity—costume pictures seem to be in the lead

MOST DRAMATIC SEQUENCE filmed this month was on the Technicolor set for Cecil B. DeMille's spectacle, "Unconquered." This picture is laid in 1763, the pre-revolutionary era, when everything west of the Alleghanies was savage Indian country. The sequence I watched came immediately after Paulette Goddard had been captured by the Senecas. Just as the Indians were heating their branding irons to mark Miss Goddard as their very own, Gary Cooper arrived in a gigantic burst of smoke in Mephisto fashion. Gary glides through the forest, comprehends the situation, and comes to the conclusion that in this case guile alone would save Miss Goddard's life. Emptying the powder from his powder horn he sets fire to it and darts through in order to scare the savages featherless.

* * *

MOST IMPRESSIVE SET of the month was the Parisian street setting for Enterprise's "Arch of Triumph" including an exact reproduction of Fouquet's cafe. Five hundred extras were seated at the tables and a ramp was constructed outside the sound stage, making it possible for two lanes of traffic to sweep in customary French break-neck fashion along the street separating the cafe from a series of small shops. All this is background for Ingrid Bergman and Charles Boyer, who stroll into the cafe in search of the book's celebrated beverage, Calvados.

* * *

MOST BEAUTIFUL SET of the month was that on the Paramount stage where Mitchell Leisen is shooting "Golden Earrings." This is the story of a gypsy's method of rescuing an R.A.F. Major. Marlene Dietrich, made up as a gypsy, is beautiful beyond description. She wears a black wig and mantilla bordered with gold coins. Her bodice is wine velvet—spotted here and there with previous menus—and her voluminous skirts are calico. She goes barefooted.

Ray Milland in gypsy costume with tousled hair, bolero, full trousers, and boots, is as romantic as Don Juan.

The sequence I watched showed Ray and Marlene entering the gypsy camp where one of the men refuses Ray admittance. The fight scene was rehearsed several times in pantomime. Finally, from the ground, Ray grinned at Mitchell Leisen with the observation, "How can you stand all this excitement?"

* * *

BEST GAG OF THE MONTH was that pulled on the Technicolor set for "Desert

A couple of newcomers with plenty to chat about—pretty Kristine Miller and young Burt Lancaster talk over their roles in "Desert Town" (Para.) first Technicolor picture for both.

shooting

Town." A gambling sequence was being shot in which John Hodiak, Lizabeth Scott, and Wendell Cory were acting. Cory, as the croupier, was rehearsing a scene in which Hodiak handed him two fifty-dollar stage bills and asked for change. The technical crew was having trouble with lights and camera angles so the sequence had to be rehearsed at least twenty times. After the first ten, Lizabeth Scott said to John, "I bet you five dollars that you could give that croupier two real fifty-dollar bills and he'd never know the difference." A few moments later, lunch was called so John rushed to the bank and secured two legitimate fifties. All of which cost him five dollars because it worked out exactly as Lizabeth had predicted: the croupier took the real money and stuffed it in with the false without even a glance at the tender.

* * *

Incidentally, Burt Lancaster, who has a violent fight scene with Hodiak, in "Desert Town," is fulfilling the histrionic promise he made in "The Killers"; the name Lancaster is going to be one of the biggest in the motion picture business.

* * *

MOST INCREDIBLE SEQUENCE of the month was that shot on the sands of Malibu for the Fessier-Pagano spoofing feature, "Flame of Tripoli," in Technicolor. Roughly, the plot concerns the nefarious behavior of Albert Dekker, who is a Tripolitan gangster. George Brent, as the Good Guy, goes to Tripoli with **his** gang to free a group of sailors being held captive by Dekker. Yvonne de Carlo is, natch, a dancing girl clothed in some of the best veils from the Casbah. Much of the debarking footage was shot on the sands of Malibu and one of the necessary props was a camel. While the camera crew was waiting for the sun to come out, George Brent, Albert Dekker, and Yvonne de Carlo, all being racing fans, fell into idle discussion of the speed of a camel. Finally, to settle an argument as to which was faster, horse or camel, Brent laid out a race course and the camel driver herded his nag along the sand at top speed. Some distance away there is a stout iron fence along which astounded motorists from every state in the union had parked their cars, not quite believing the thing that was obviously taking place on a California beach.

* * *

FUNNIEST SEQUENCE OF THE MONTH was that shot at Paramount for "Dear Ruth." The scene took place inside a crowded New York subway simulated on Stage 7. Joan Caulfield, her fiancé Billy de Wolfe, William Holden—who does not know that Billy is Joan's fiancé—and Virginia Welles, Bill's sister, were involved. By virtue of well-used elbows Miss Welles managed to jostle Billy de Wolfe out of the subway so that her brother and Joan could be togeher. Billy is supposed to be a pompous character and he is playing the role straight, which makes it doubly funny. After the subway sequence the company moved to another stage where the Caulfield home was set up, and here Billy arrived lacerated, torn, and battered to explain that he had been arrested for trying

(Continued on page 22)

On the set of "Johnny O'Clock" (Col.) visitor Willard Parker helps Evelyn Keyes look over results of the day's work on the set. Evelyn stars with Dick Powell in the mystery thriller.

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WHAT'S SHOOTING

(Continued from page 21)

to squeeze under a subway stile, since he had been financially depleted when shoved off the subway. Don't miss "Dear Ruth." It has a million laughs.

* * *

SPECTACLE OF THE MONTH was the big production number shot for the finale of "I Wonder Who's Kissing Her Now," in Technicolor. This picture tells the story of the youthful struggles of the composer of the song which gives the picture its title. Before the cameras rolled, June Haver told Producer George Jessel, "I've never yet played the part of a queen in a picture. All my life that has been my ambition." Mr. Jessel satisfied that yearning in the ostentatious scenes of "I.W.W.K.H.N." In the first episode June is Catherine the Great, wears an abbreviated Cossack costume and sings with a Russian accent; in the second she is Madame DuBarry in hoop skirts and a fabulous pink wig and sings in a French accent; in the third stanza she is Lillian Russell, queen of the American stage, and is sumptuously gowned in the clothing of the era.

* * *

"Pursued," a Warner Brothers picture starring Teresa Wright and Robert Mitchum, should be worth noting on your must-see calendar. The story, written by Niven Busch, who as you know is Teresa Wright's husband, deals with the celebrated Callum vs. Rand feud which raged in New Mexico from 1875 until 1900. As has been customary since the days of the Montagues and the Capulets, the hostilities finally narrow down to one man and one girl. The sequence we adored this month was that following the wedding of Teresa and Bob Mitchum. Bob, as the returned Spanish-American war veteran, lifted his bride in his arms and carried her over the threshhold, little dreaming that there was murder in her girlish heart. Since this sequence had to be shot eighteen times before an okay from all technicians was secured, Bob announced at the end of the day that he had transported two tons of Teresa Wright the length of the State of California.

* * *

Naturally, there is tremendous interest in "The Lady From Shanghai," the Columbia picture starring Rita Hayworth and her reconciled husband, Orson Welles, which is also directed and produced by Mr. Welles. Most of this picture will be filmed in Acapulco, but the opening sequence was filmed on the lot against a background of trees and shrubbery simulating a portion of New York's Central Park. Rita Hayworth was held up by a band of thugs and rescued by Orson, who portrays a happy-go-lucky Irish sailor!

* * *

Sometime in your life you have undoubtedly seen a stage presentation of Ferenc Molnar's comedy, "The Good Fairy." It was originally produced on Broadway, starring Helen Hayes. Universal is doing a screen story based on this idea, under the title, "I'll Be Yours," starring Deanna Durbin, Tom Drake, William Bendix, and Adolphe Menjou. The background is now New York City and Tom Drake as the attorney is really a very young man who simply grows a beard in an attempt to appear mature, so that he can attract clients. We watched Deanna in Adolphe Menjou's apartment being protected by William Bendix, Menjou's man, who interrupts Menjou's every wolfish attempt by dashing into the room on some absurd pretext. Several songs for Deanna have been interpolated, so her fans will be made happy not only by music but by Deanna's return to comedy.

* * *

This will be a blow to dog lovers. Recently we watched a sequence at RKO for "Banjo." "Banjo," as you know, is a handsome English Setter who gets billing above Sharyn Moffet, Walter Reed, and Una O'Connor. The entire sound stage had been turned into a swamp through which Sharyn and three companions were stalking a cougar. Banjo was supposed to sniff out the tracks, growling his warning. This is the way they achieved Banjo's intense interest in the tracks: Thrust into the oozing earth every few paces was a dog biscuit.

* * *

"Merton of the Movies" continues to be the set most haunted by the Hollywood press. A remake of the old-time screamer, this modern version threatens to out-convulse all other comedies of the year. The day we spent on the set Red Skelton was doing a series of imitations. He was the legless beggar, a role enacted years ago by Lon Chaney, Sr., he was the Hunchback of Notre Dame, and he was an ancient, straggle-haired charwoman. Standing at the sidelines holding their sides were Virginia O'Brien, Alan Mowbray, and John Emery.

* * *

A murder mystery well worth your time is "The Hunter is a Fugitive." This is another in the Whistler series starring Richard Dix. The sequence we watched was so filled with menace that we kept looking over our shoulder. One of the suspense devices is the best to be cooked up in a long time: a glove with its thumb stuffed with cotton is one of the most important clues and sends our intrepid detective in hot pursuit of a suspect lacking his right thumb. However, don't **you** be misled—the thumb of that glove is filled with cotton—and diamonds.

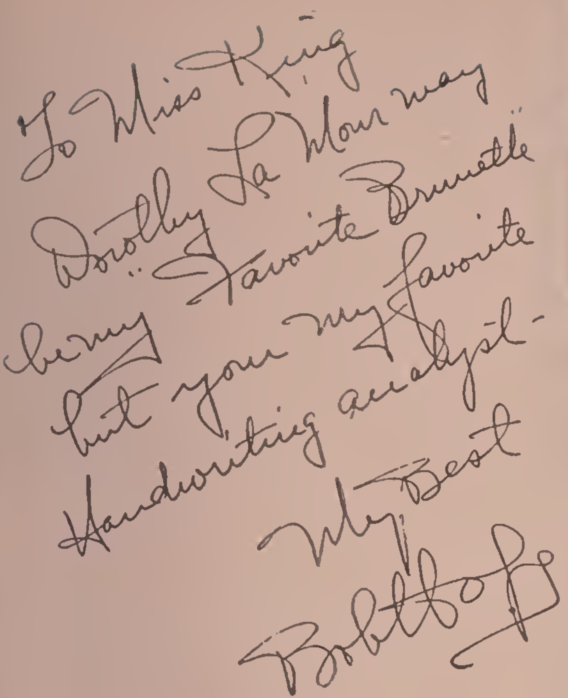
* * *

Frank Sinatra has gone into the business of imitation along with Red Skelton. In "It Happened In Brooklyn" there is a hilarious sequence in which Frank imitates Jimmy Durante. The picture deals with the adventures of a returned serviceman who can't find a place to live so moves in with Durante. MGM is convinced that this role will further establish Mr. Sinatra's claim to genuine acting ability.

* * *

Several squads of ex-G.I.'s were recently used for a sequence in Monogram's "It Happened On Fifth Avenue." This picture, starring Ann Harding, Victor Moore, Don DeFore, and Gail Storm, deals with the adventures of a tramp who moves into a Fifth Avenue mansion when he learns that its owners have gone to Florida on vacation. Eventually, he encourages the G.I.'s to join him. The shot that we watched showed the G.I.'s in abandoned army barracks on a lonely field that once comprised a huge California training camp. The ex-G.I.'s were getting a terrific kick out of working at their former home.

The End



To Miss King
Dorothy La Mour may
be my "Favorite Brunette"
but your my favorite
Handwriting analyst -
My Best
Bob Hope

Dottie Lamour visits Bob on set of his next "Where There's Life."

By HELEN KING

Do you write like BOB HOPE?

★ "Is he **really** as funny as he sounds—or does someone else write all his jokes for him?" Yes, that's the first question Hollywood reporters are asked about Movieland's autograph-guest of the month, Bob Hope.

You can take it from your handwriting-analyst that Mrs. Hope's boy is no phony. His heavy schedule of radio, pictures, personal appearances may require some writers, to help maintain a rapid pace, but Hope is hep to the funnybones of the nation. He's a natural-born humorist.

Most humorists are extroverts. They enjoy people, thus enjoy situations quickly. Bob's sprawling script tells that he is an extrovert-plus, one who works at it every minute of the day, who doesn't need any prodding, or any applause to keep him going.

Where do we find humor in handwriting? The "I's" have it. Graphologists always eye the "i" to plumb the depths of the laugh-department. Graphological textbooks insist that a dot which isn't a dot—but a dash, or a comma, or a wiggly line, spells "funnyman." Let's look at the written record shown here. Does Robert dot or dash his "i"? Verily, verily. Are any two samples alike? No, no.

Every little dot has a meaning all its own. Some show wit, some repartee, some drollery. The whole mess of them show that the Hope humor is as sparkling as the personality.

Naturally the man has other characteristics in his writing, so let's run over them quickly.

He's not going to tell all his secrets, nor let you know when he has moments of sorrow. The "shut D" is the door that shuts out intruders into his private life. The constant combination of light and dark writing in the same line shows the man is in a perpetual hurry and is bubbling over constantly.

For his own sake I hope Robert doesn't carry many shekels in his pockets. He's too easy-going; too ready to accept a hard-luck story without verifying it. The clue to this? The loosely written "b," or the "open b" as some call it—open letter means open pocketbook. He's an altruist in addition, won't condemn a person unheard, will try to better conditions wherever he may be. This is shown in the reversal of a loop, as in the "y" of the "My Best" portion of his letter.

And that signature tells a story in itself. Goodnatured, persisting, practical joker. If he stops off at your table, on your next visit to a Hollywood restaurant, play along with him, for he's a great kidder, a sincere man, a good person to know—and to be. Yes, even though Crosby may gag at the statement I'd like to go on record as saying that Bob Hope is a stimulating tonic . . . just what doctors and psychiatrists order.

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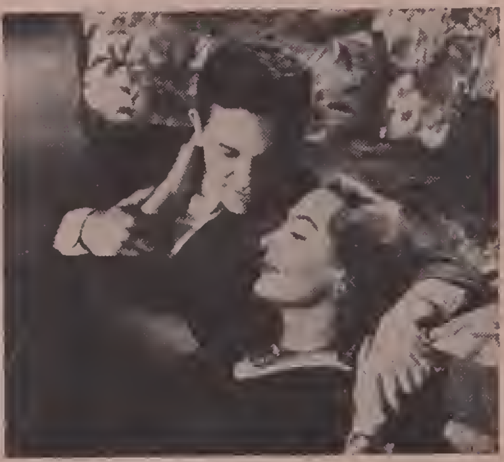
THE REVIEWER'S BOX

Gene Tierney, Ty Power in "Razor's Edge."

RAZOR'S EDGE (20th).............. ◆◆◆

Somerset Maugham's brilliant gift of language and his insight into human types have not been lost in the screen's version of his classic novel, "Razor's Edge." Apart from the diamond studded cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb, Herbert Marshall and a host of other big names, the gigantic film drama cost four million dollars to produce, more than three months to shoot. The Maugham characters leap to life as the author, played by Herbert Marshall, tells the story.

The portrait isn't always pleasant but excellent story, perfect casting and fine directing make this film a classic example of a good movie.



New honors for Crawford and Garfield.

HUMORESQUE (W.B.).............. ◆◆◆

After winning last year's Academy Award, Joan Crawford's first film since the event will excite a good deal of curiosity among movie fans. She lives up to her honors, even surpasses her "Mildred Pierce" performance. The story, told in flashback, combines superb music with a tragically passionate love story. Unfolding the poignant tale of a concert violinist and a beautiful dipsomaniac, Joan guides struggling violinist, John Garfield, to the pinnacles of concert success—and their performances are among their finest work. Explaining more of the plot will give away too much of this dramatic story—enough to say you'll enjoy it.

SINBAD THE SAILOR (RKO)........... ◆◆

This entrancing tale of mystery, adventure and romance stars Douglas Fairbanks in the role of the fabulous treasure-hunter, Sinbad. Out to find the world's greatest treasure, the adventurous sailor discovers it to be not wealth, but happiness and love. Aiding him in the latter pursuit is gorgeous Maureen O'Hara. Walter Slezak and George Tobias are delightful in their roles of scheming ship's barber and avaricious emir. If you like Technicolor fairy tales, this is the movie for you. The Arabian Nights story suggests the filmfare that made the first Douglas Fairbanks one of the screen's most popular heroes—and, if you remember him, you'll find the resemblance between father and son a bit startling.

THE MAGNIFICENT DOLL (Universal)... ◆◆

Ginger Rogers (see story Page 38) puts glamor in an otherwise unglamorous period of American history as the wife of James Madison, fourth president of the United States. Ginger is a dream in the costumes of first lady of the White House and plays her role extremely well. The real drama of the picture lies in the feud between James Madison (Burgess Meredith) and Aaron Burr (David Niven). You'll sigh that school day history was never like this, but such recollections won't keep you from enjoying the movie.

SONG OF SCHEHERAZADE (Universal-International)..................... ◆◆

The screen story of composer Rimsky-Korsakov is an entertaining bit of fluff that combines pleasant romance with music that is familiar to most of us. Yvonne DeCarlo and Jean Pierre Aumont are naturals for Technicolor. The story of the Russian naval cadet's youthful days in a Moroccan port in 1865 is pleasant filmfare with Eve Arden, Brian Donlevy and Phillip Reed helping to make it so.

ABIE'S IRISH ROSE (Bing Crosby Producers, Inc., released thru U.A.)..... ◆◆

Advanced age doesn't handicap Anne Nichols' famous comedy about the Levys and the Murphys. It's still the same old story about Rosemary Murphy's marriage to Abie Levy and the inevitable warfare of old world-old fashioned parents. Some allowances have been made for the passing years—now Rosemary is a U.S.O. hostess whose romance with G.I. Abie starts in London on V.E. Day. Other than this, the pattern remains the same. Michael Chekov and J. M. Kerrigan, as the fathers Levy and Murphy, keep the ball rolling. The picture marks the film debut of Joan Dru, otherwise known as Mrs. Dick Haymes. Supporting roles are handled ably by George E. Stone, Vera Gordon, Emory Parnell and Eric Blore.

(Continued on next page)

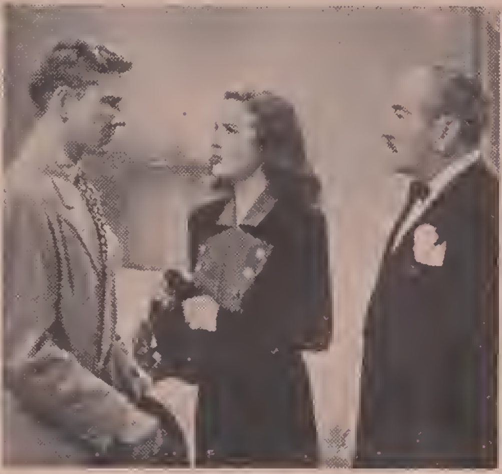
UNDERCURRENT (MGM)............◆◆½

Dramas pertaining to mental aberrations continue to be a popular theme in the Hollywoods. Fortunately "Undercurrent" won't suffer with the comparison. The story is sound and the unfolding of the drama is engrossing, and exciting with Katharine Hepburn, Robert Taylor and Robert Mitchum turning in fine performances. This marks Robert Taylor's first film after war service, and his role may come as a surprise to the Taylor fans who have waited so long for this star to return to the screen. The supporting cast is excellent, with Edmund Gwenn, Marjorie Main, Jayne Meadows doing right by their respective roles.

Bob Taylor's a surprise in "Undercurrent."

I'LL BE YOURS (U)...................◆◆

This film probably will please the score of Durbin fans who have been clamoring for more musical romances from their favorite star. The comedy of errors doesn't leave much to the imagination but it is pleasant and gives everyone a chance again to enjoy Miss Durbin's dulcet tones. The familiar story behind the fluff is the oldie about the young girl and old-young man (Tom Drake, with a beard!) who sneak into a snazzy party at the Savoy Plaza. She sings, is "discovered" by millionaire wolf Adolphe Menjou, who has a few ideas of his own. You know the rest. William Bendix is the fairy godfather-like character who solves everything.



The Boy meets the Girl—and a wolf.

BOSTON BLACKIE and the LAW (Columbia)......................◆◆

This time Boston Blackie turns magician to solve a murder. He solves the case just in time, too, for once again, Inspector Farraday is out to catch Blackie with the goods. Chester Morris puts to good use his experience as a bona fide amateur magician in the familiar role of the genial Blackie. Richard Lane, Frank Sully, Trudy Marshall and George E. Stone help him with his bag of tricks.

SINGIN' IN THE CORN (Columbia)......◆½

Judy Canova becomes involved with Indians and gamblers when she tries to follow the stipulations of her grandfather's will. The possibility of inheriting a quarter of a million dollars brings up humorous complications that Judy handles in typical Canova manner. She's aided by Allen Jenkins, Guinn "Big Boy" Williams and others.

RAIDERS OF THE SOUTH (Monogram)....◆

The old south lives again with Johnny Mack Brown getting evidence of raids against carpetbaggers by a gang led by southern belle Evelyn Brent. Raymond Hatton's the crooked attorney who promotes land grabs by means foul, but Johnny's on the spot to foil his final attempts to continue the Civil war. This story won't win any pizes but if you're a Johnny Mack Brown fan, you won't mind it.

THE CHASE (Seymour Nebenzal Prod., released thru U.A.)...............◆½

It's always sad when a good picture possibility muffs the chance of being outstanding movie fare . . . and "The Chase" does just that. The cast should add up to fine entertainment but contrived as the plot is, the final result is a weak story that only suggests suspense. Robert Cummings works hard to make his role believable—he's an ex-G.I. who gets entangled in a mesh of intrigue involving gangsters, killings and a hectic love affair with gangster's wife, Michele Morgan. Steve Cochran is excellent as the Miami bad man, a role that probably will bring stardom to the handsome, Gable-like young man.

GAS HOUSE KIDS (PRC)

Billy Halop is the leader of a tough gang of boys who plan to make life difficult for a former cop from their district. The cop, Robert Lowery, is returning from overseas. When the kids discover that he is now a cripple, they decide to help him and his fiancee, Teala Loring, get the chicken ranch of their dreams. Things become complicated when Billy finds a large sum of money, buys the ranch with it, and becomes involved with the gangsters to whom the money belonged. But it turns out happily, with newly-weds and kids all working together on the ranch.

(Continued on page 77)

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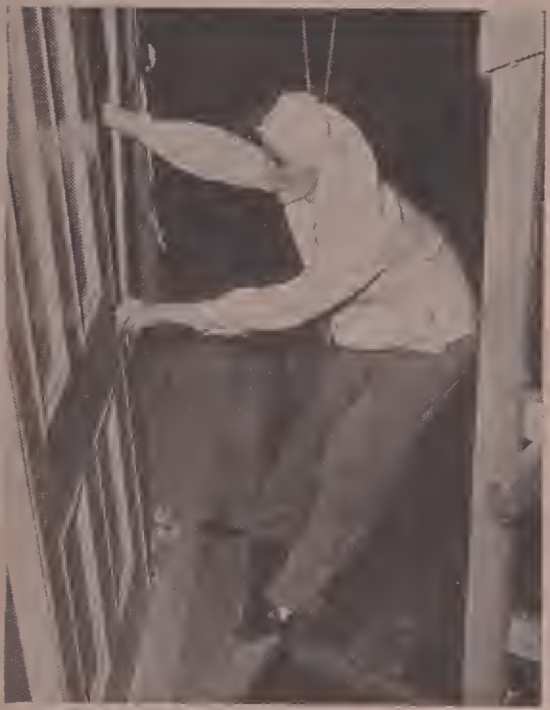
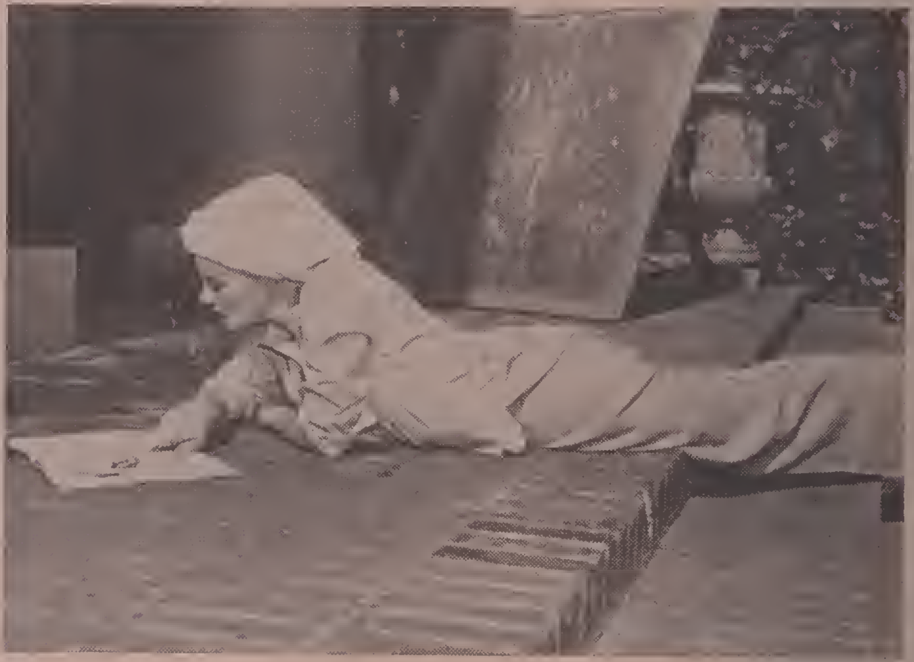
☞ Our Customers Participate in Gifts ☜

Relaxing with Katie

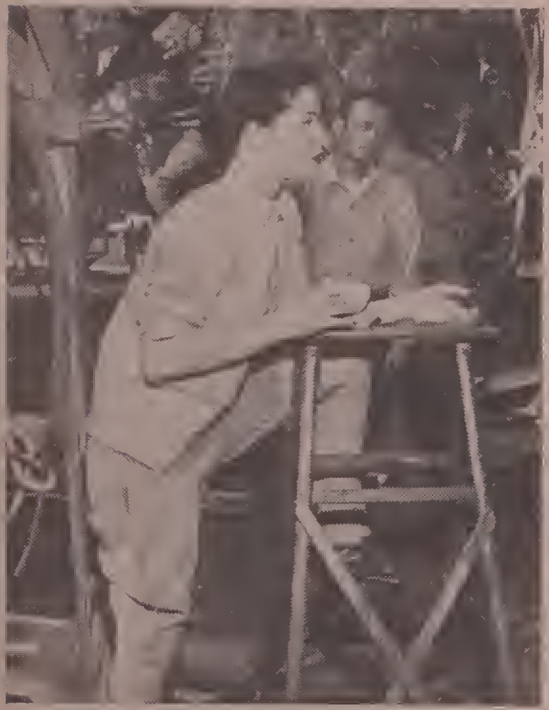
Time out to rest means some picturesque acrobatics for that Hepburn girl!



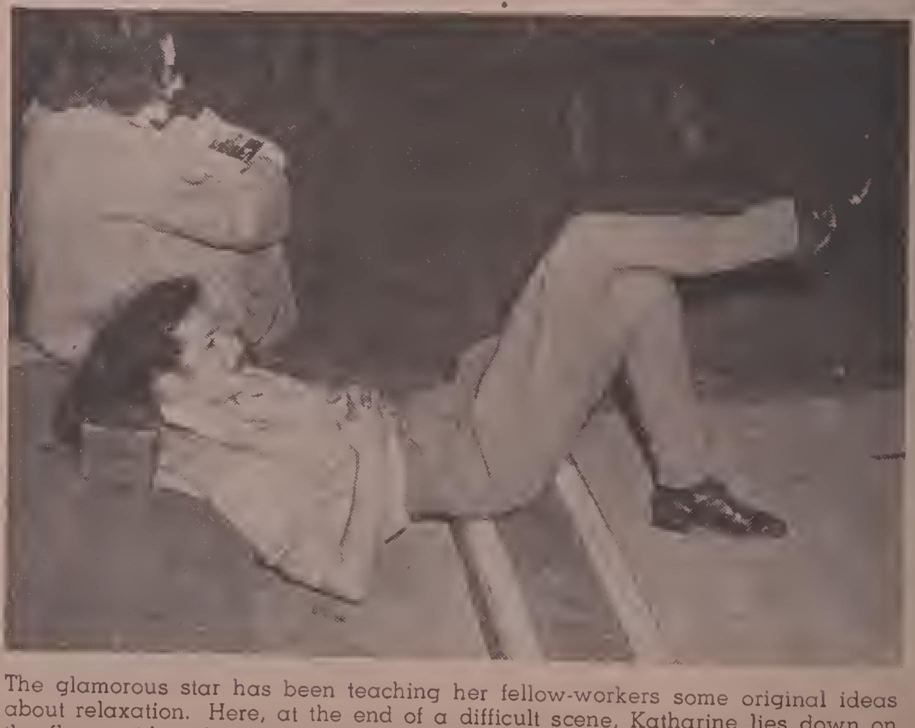
No wonder Katharine Hepburn's directors finish her pictures with ragged fingernails—here she climbs to a raised set, ten feet above ground.



Draped across uncushioned brick steps may not look like the height of comfort, but Miss Hepburn declares it's a sure cure for fatigue. In her favorite slack-with-shirt-tail-out regalia, Katie likes to sprawl out when studying her lines.



It's coffee-time on the set of MGM's "Undercurrent," and Katie takes it easy with coffee-cup, small talk, and a step-ladder for a perch.



The glamorous star has been teaching her fellow-workers some original ideas about relaxation. Here, at the end of a difficult scene, Katharine lies down on the floor, with a hard makeup kit where most people would prefer a pillow.

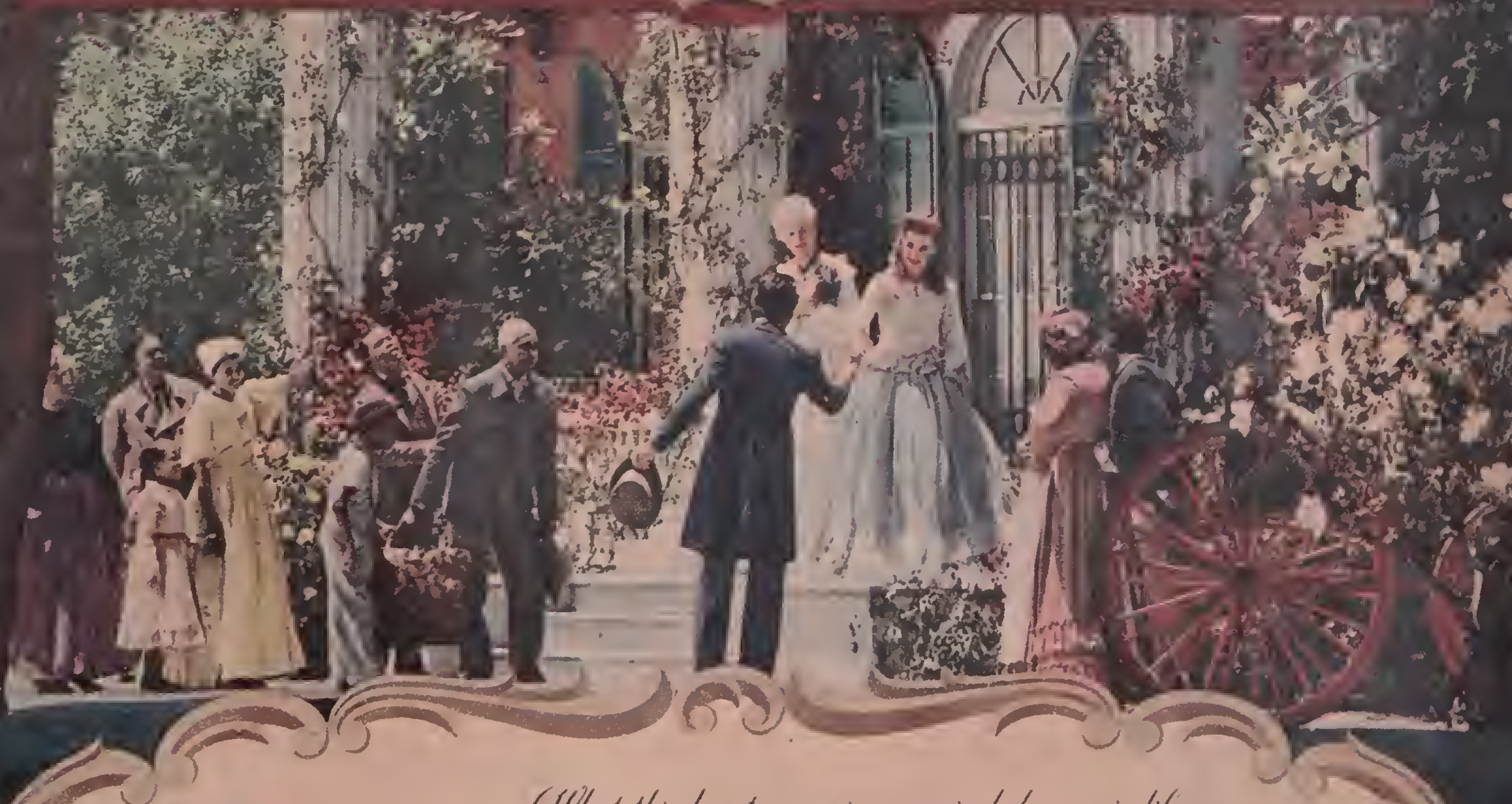
Walt Disney
presents

AN EPOCHAL EVENT IN SCREEN HISTORY

SONG OF THE SOUTH

His first live-action feature . . . a great musical drama in Technicolor including animated tales of

UNCLE REMUS



What this heart-warming musical drama is like:

For the first time Walt Disney creates a romantic live-action picture . . . a wonderfully heart-warming musical drama of the Old South. You'll meet new stars—Bobby Driscoll, Luana Patten, James Baskett and others! You'll hear 10 new song hits! And you'll roar with laughter at Br'er Rabbit, Br'er Fox and Br'er Bear—in the famous Uncle Remus tales that are delightfully woven into the real-life story. It's a picture you'll want to see again and again. Watch for "Song of the South" at your favorite theatre. *Released through RKO Radio Pictures.*

©W.D.P.

Br'er Bear Br'er Fox Br'er Rabbit

Rosalind Russell

YOUR HOLLYWOOD

James Stewart

Joan Crawford

Larry Parks

Anne Baxter

Alexander Knox

Olivia deHavilland

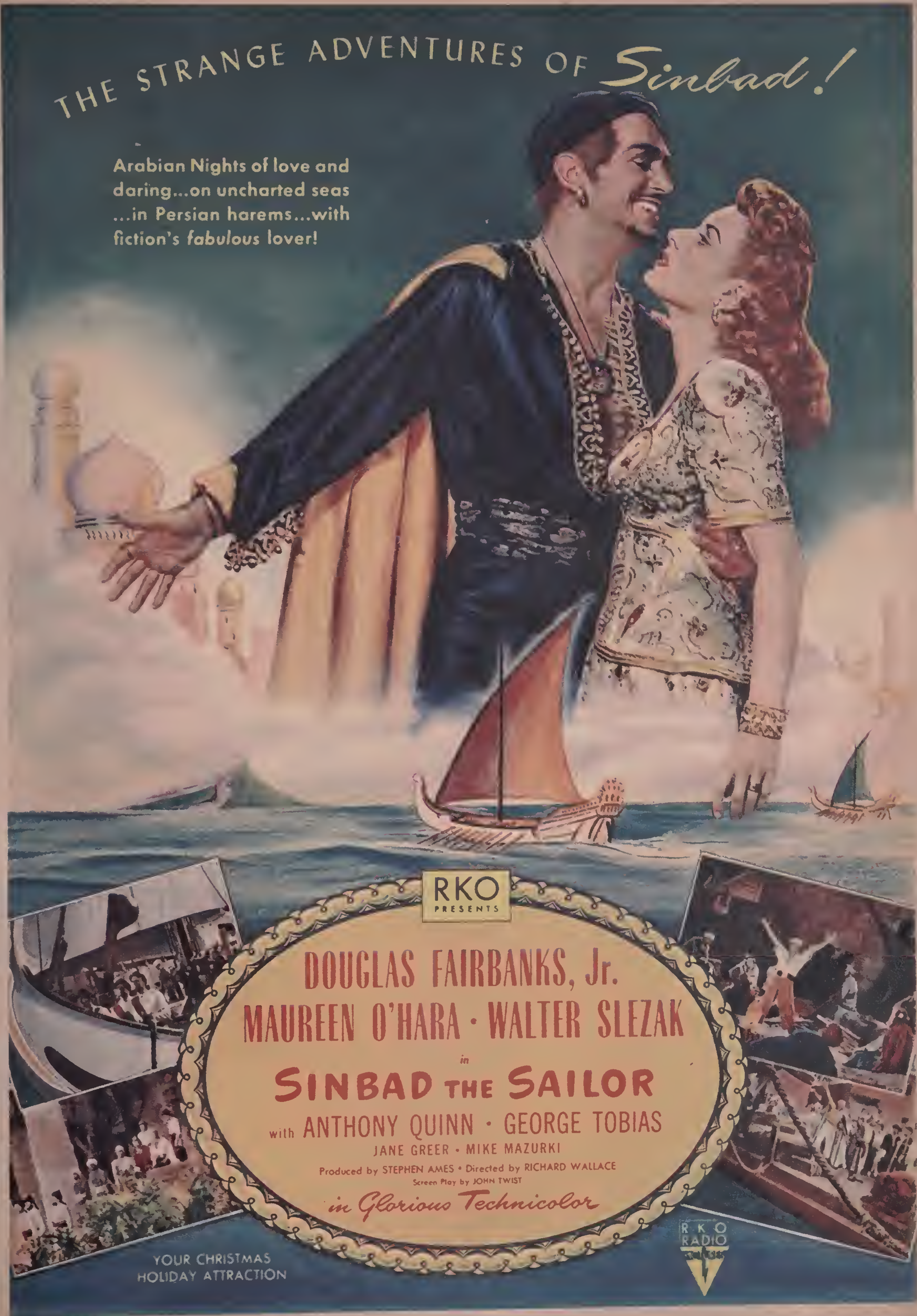
★ Proof that Hollywood has reached the Golden Age of artistic maturity is in the impressive picture list soon to be considered for "Oscars"—Hollywood's reward for work well done. In the past, the work of one or two artists has been so outstanding that there was never a question about who would receive the Motion Picture Academy Award. We're happy, this year, *we* don't have to pick the one and only "best" out of a solid array of superb hits!

Imagine choosing between Rosalind Russell's "Sister Kenny" and Joan Crawford's characterization in "Humoresque" or between Claude Rains' magnificent brittleness in "Deception" and Alexander Knox's critically acclaimed acting in "Sister Kenny." Olivia deHavilland has turned in two excellent performances in "To Each His Own" and "The Dark Mirror," and Anne Baxter's "Sophie" in "The Razor's Edge" is a thrill to watch. Then there is James Stewart's gentle, mature handling of his role in "It's a Wonderful Life" and Larry Parks' portrayal of Al Jolson.

How would you pick one among such pictures as "The Yearling," "The Jolson Story," "Best Years of Our Lives," "It's A Wonderful Life," "The Razor's Edge," "Blue Skies" and "Duel In the Sun"?

Just for fun, why don't we see how close you can come to agreeing with Hollywood in selecting the best male and the best female performance of the year? Send us your nominations and we'll publish *Movieland* readers' choice when the results of the Academy Award poll are known.

The Editors



THE STRANGE ADVENTURES OF *Sinbad!*

Arabian Nights of love and daring...on uncharted seas ...in Persian harems...with fiction's *fabulous* lover!

RKO
PRESENTS

DOUGLAS FAIRBANKS, Jr.
MAUREEN O'HARA · WALTER SLEZAK
in
SINBAD THE SAILOR
with ANTHONY QUINN · GEORGE TOBIAS
JANE GREER · MIKE MAZURKI
Produced by STEPHEN AMES · Directed by RICHARD WALLACE
Screen Play by JOHN TWIST
in Glorious Technicolor

RKO RADIO

YOUR CHRISTMAS
HOLIDAY ATTRACTION

She could have been a typist or married a rich man but Bette Davis chose the hard way and fought her way to acting success.

Fame is fleeting, says Bette Davis, who has found that the important thing in this life is to be faithful to one's own ideals

Uncertain Glory

By DAVID McCLURE

One of Bette's most charming qualities is her genuine interest in others' welfare; below: at a civic benefit with Jack Benny.

★ That "Stolen Life" and "Deception", though motion picture titles, should be connected with Bette Davis is ironic. She has neither stolen nor deceived life. For what many consider her good fortune, she's paid willingly and liberally. It is her ardent belief that nothing comes free.

She thinks the very fact of birth imposes a responsibility upon all people. "We are given life," says she, "so we owe life something. Each should pay in proportion to his gifts. As a person grows so do his obligations. We start out indebted to individuals, but the debt spreads to all mankind." Such is the philosophy of Bette Davis.

In elaborating her theory, Bette mentions several people who had given her help along a road not strewn with posies. Foremost, was her mother. Mrs. Ruth Davis had a profound influence on her two daughters. Carefully she led them along a path combining the spiritual and practical side of living. For a year, Bette was kept home to learn house-work. Then when she suggested getting a job to help pay school expenses, her mother heartily approved. Bette worked as a waitress, and she's proud of the (*Continued on page* 92)

Bette is thrilled by the fact that she is to become a mother; here she and husband William Sherry chat with friend, Mrs. Paul Henreid.

Two Academy Awards have come to Bette Davis. Her latest picture is "Deception" (W.B.) in which Paul Henreid and Claude Rains appear.

Dana Andrews

MY BROTHER DANA ANDREWS

By BILL ANDREWS

Like most youngsters, he had idealized his big brother. Now that he was grown up, would he find that fame had changed Dana?

★ When I was going overseas, I was down in the bottom of a boat one night, late, thinking things—oh, you know, G. I. thoughts—and suddenly over the radio came: "Dana Andrews, starring in 'Laura'!" The announcer named one of the big New York movie houses as the locale of the premiere.

And all of a sudden I wasn't so far away and so lonesome. I was close to home. I remember hearing all this and wondering if I would ever see the film, and if I would ever know this famous brother of mine that I'd seen only a few times I could remember.

You see, as the "baby brother," I was in the position of knowing Dana only from what the rest of the family had told me about him. When the family came out here, Dana was still in school (*Continued on page* 90)

One reason Dana likes his role of soda jerker in "Best Years of Our Lives"—between scenes he and director Wyler can sample Dana's super sundaes!

Dana and his wife Mary like to sail (even in a rowboat). They're planning a round-the-world cruise when Dana's picture schedules permit.

The Andrews family might have been a little surprised when Dana became a famous star, but not so baby brother Bill (left) who expected it all along because he "knew what Dana could do."

Hedy Lamarr

For one hectic year, everything went wrong
for Hedy Lamarr—but, at last, the clouds
are breaking and the future looks bright

was hedy jinxed?

★ Hedy Lamarr lay propped up in her giant bed, weak and miserable from a long and violent siege of flu. It was 4 o'clock in the afternoon, and her home was a madhouse.

Downstairs a battery of three rug washers continued the ungodly racket they had been making with their motors since early morning. In the next room an electrician pounded and sawed as he worked on the new house communication system. Across the hall a substitute nursemaid strove vainly to quiet 15-months old Denise "Dee Dee" Loder, finally bringing her to Hedy's arms for comfort. Intermittently the bedside telephone jangled, 7-year old son Jamesie appeared in noisy complaint over the disappearance of a toy, and husband John popped in and out with progressive reports of an unsuccessful quest for meat for dinner that night. In addition, Hedy was uncomfortably enceinte; the new Lamarr-Loder baby is due in a few months.

Through all the incredible confusion, however, Hedy looked as beautiful as ever, and managed to remain calm and collected.

"Poof! This is nothing!" she airily dismissed the uproar, "After the nightmare of this last year I am immune to anything less than a bomb going off under my bed!"

The past twelve months have indeed spelled a hectic (*Continued on page* 95)

Checking over events of the past year, Hedy and John feel their new home will bring a change of luck and greater happiness for them and Denise, and the newest Loder which is expected soon.

Misfortune dogged Hedy during the filming of "The Strange Woman," her own producing effort, in which she co-stars with George Sanders. "After this I'll stick to acting," says Hedy.

By KAY PROCTOR

★ "Christmas is every day and it's supposed to be in your heart or you've got no right celebrating it at all, just one day a year," Bing Crosby has repeatedly told his bright young quartet of sons.

"Sure, Pop, we understand." Gary and the twins, Philip and Dennis, and little Lindsay know that anything Dad says must be true. He hasn't ever let them down. Christmas with the "Groaner" is one of their favorite times. They have always loved to sing and it was only natural that during the most festive holiday of the year, they'd do more than their share of singing. Somehow or other, it has always been a custom that Christmas caroling by Bing and his boys is a "must."

When they were very small, they sang only for the family. Then when they grew big enough to be bundled up and taken out into the night air, the youngsters piped their carols for the neighbors. Nobody could resist the sight of four plastered heads, four scrubbed faces, four benign expressions. Bing says of their early musical approach: "Corny, you know, not good, but my, how loud!"

The money handed them was promptly put in the Sunday collection plate.

By the time a couple of years had passed, the boys extended their range and made the rounds every Christmas, visiting the homes

Christmas every day

Gary, twins Philip and Dennis and Lindsay (left to right) have gone carol singing with Bing ever since they were old enough to toddle about.

of Bob Hope, Jerry Colonna. and Johnny Burke. At Hope's last year they were invited in, and Gary Crosby, believing that more flavor could be added to the vocalizing, pranced to the piano and began the Marine anthem. The other three sailed into unsolicited accompaniment. Each time Gary tried to stop, the three began anew. Finally two dropped out, but Lindsay bleated on. Eventually he gave up, too. They received eighty cents from Bob, which, the boys reasoned, was vast underpayment for such lengthy entertaining.

During the last year their musical scale has been widened further. Gary plays the trombone, Dennis and Philip play the cornet, and Lindsay sings along with other youngsters who have joined the group. Bing usually goes with them. Occasionally they let him join in. This Christmas their plans are to visit more homes than ever. They even hope that Bob Hope will bring his appreciation up to a dollar!

Bing has always loved Christmas. I remember one 24th of December at Paramount when everyone was falling over everybody else to get away fast from the studio to start Christmas celebrations. Above our bustling and shouting, suddenly bells rang out, and Bing's voice took possession of the people, as he sang, for the first time, over the amplifier from Paramount's Stage 1, Silent Night, Holy Night. Everyone stopped to listen and some of us quieted down for a real good cry. Folks were nearer loving their neighbor that day than ever before.

Small incident, isn't it? But like so many small incidents in Bing's life, it marked the birth of an idea. Because of this little incident, Bing recorded that glorious melody. Few know, even now, that the proceeds from the recording are given to the needy.

Always a man who (*Continued on page* 89)

By ROMAYNE

Bing, a wise father, plays no favorites, makes the boys discipline themselves.

From their famous father, the four young Crosbys are learning that there is more to this happy holiday than singing carols once a year

Ginger makes history

by Paul Marsh

THE PERT DAYS

Ginger bows to David Niven after a gavotte.

★ Dolly Madison may never have heard a wolf call when she served as the first lady in the White House but in this advance year of 1946 she'd hear plenty of them—from the way Ginger Rogers is now portraying her on the screen.

It takes Hollywood to put romance into a dry course in American history, and if Ginger were heading the romance department that combination would make history books best-sellers overnight.

Ginger in her newest role is President James Madison's wife in "The Magnificent Doll." After having won practically every honor Hollywood has to offer, this film marks her first attempt at a period costume picture.

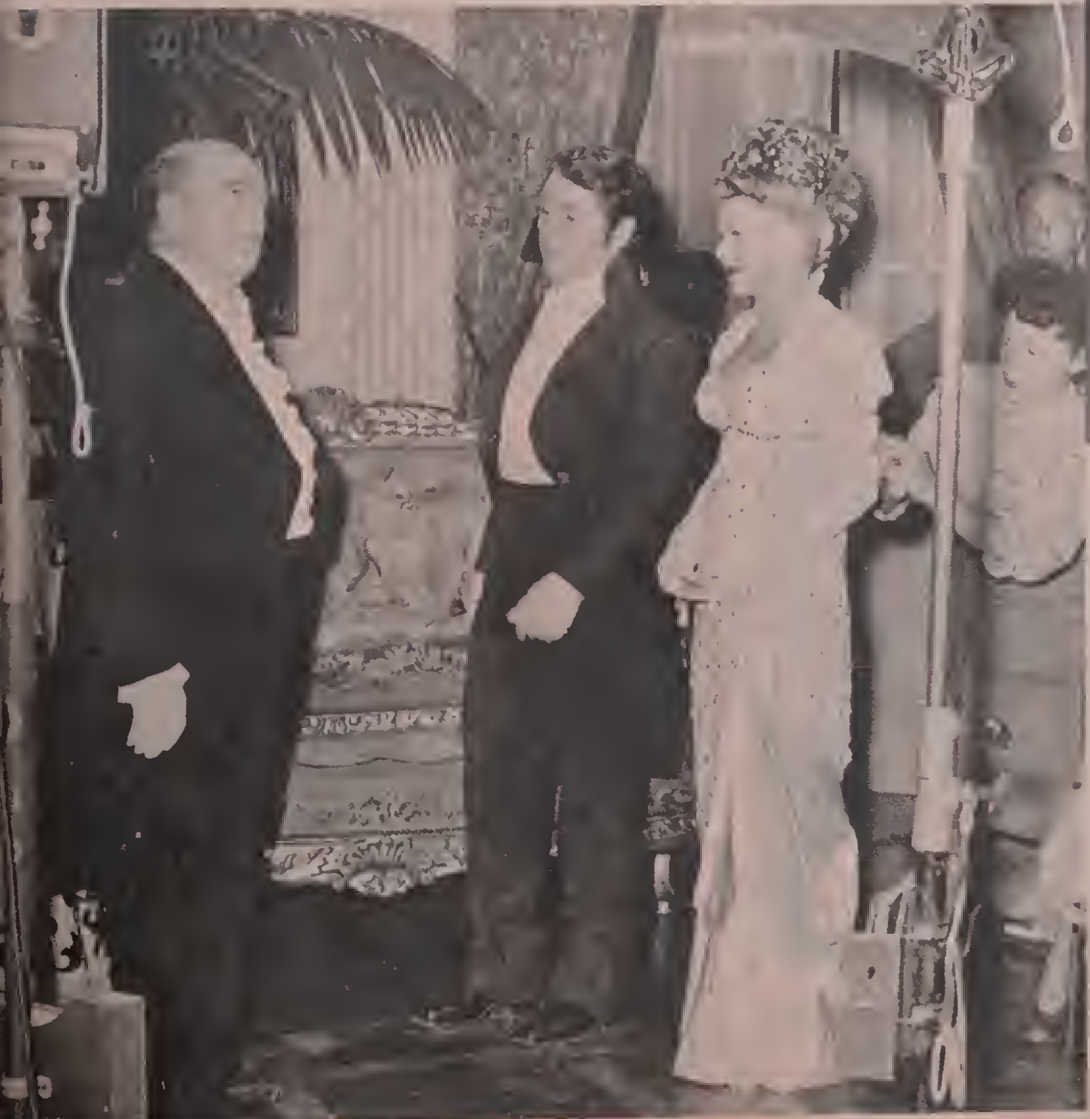
It would have warmed Dolly's heart to hear the calls and whistles that greeted Ginger when she appeared on the White House ballroom set in a Travis Banton gown that is out of this world. History was never like this in *my* schoolroom!

Dolly would have chuckled, too, at the sight of Ginger learning the intricate steps of the gavotte and the minuet, but then Ginger could have taught Dolly plenty about the Charleston, the Carioca, or a mean (*Continued on page* 86)

Ginger catches up on the news while she rests her famous feet after a strenuous session of dancing the gavotte and minuet in her new film "The Magnificent Doll."

Anna Malin, who has arranged the Rogers tresses for many years, is on hand to check the elaborate hairdo the star wears in role as wife of fourth U. S. President.

RED-HEAD PUTS GLAMOR INTO POST-REVOLUTIONARY AS DOLLY MADISON IN "THE MAGNIFICENT DOLL"



Everyone agreed Ginger was whistle-bait when she wore this gold lamé gown embroidered with precious gems for a scene with Burgess Meredith and Ferris Taylor.

He likes dancing; even doing a Charleston with Donna Reed in "It's a Wonderful Life" was fun for Jimmy Stewart, who puts his all into comedy sequences.

Jim's a pushover for good comedians; had a swell time doing an air show with Charlie McCarthy and Edgar Bergen. That's vocalist Anita Gordon at right.

He won't discuss romance. But Jimmy's usually seen with the prettiest girls in Hollywood. Here the cameraman catches him talking with lovely Betty Hensel.

this is myself

He's friendly, sentimental and so easy to please—but don't talk romance to him!

IN THE FIRST PLACE

I don't understand how any man can put himself into little compartments and label them—"I am This, I am That; I do Thus, I do So"—and then sit back, look at the total and say:

"This is Myself!"

With that warning . . .

I USED TO

Like ghost stories; play the ac-

JAMES STEWART

cordion; worry a lot; and cameras were my favorite hobby.

The fascination of the Unseen has faded; I seem to have lost my knack with the accordion; I've stopped worrying—unless you are a chronic worrier, you learn in time that worry changes nothing, so why do it?—and after I had blown in $500 on camera equipment, I had sense enough to quit.

I REMEMBER

I used to have light meters, little vest-pocket kodaks, huge German still-cameras, home-movie outfits, complicated stands, gadgets for measuring this and that.

It took me twenty minutes to get set to take a picture, and when the result was printed it wasn't worth all that effort. Maybe if I'd been good, I'd have pursued it, but I wasn't. Now, I have one camera, a fool-proof thing. It has a button which you press down and it takes the picture —the button is red, so you can't miss!

MY FAVORITE

Music is symphonic;
Conductor is Toscanini;
Comedian is Fred Allen;

(Continued on page 84)

Jim planned to be an architect; joined a summer theater, wound up on Broadway.

By FREDDA DUDLEY

Stars in

John's tie really didn't need fixing, but Ann couldn't resist the wifely "tsk, tsk" while she straightened it. Note Anne's diamond earrings—a wedding gift from John!

The bride had the usual qualms about a first visit from mother. Would the house look nice? Would dinner be all right? Mrs. Baxter admitted Anne was a good manager.

Basin Street was out of Anne's line and John just didn't care about longhair music—so Anne learned about jive and John discovered the classics. Now they like both types.

According to Mrs. Hodiak, she had to stop packing those delectable lunchboxes that John has been carrying to the set of his newest film "The Arnello Affair" (MGM). He was putting on too much weight!

Along with her chores as decorator, housekeeper and actress, Anne looks after household accounts. Claims she is "dizzy with success because everything works out so well."

Anne Baxter and John Hodiak knew all along that theirs would be a happy marriage—but even they weren't prepared for so much happiness and bliss!

their Eyes . . .

★ Mrs. John Hodiak was in a tizzy. Here she was in the midst of an unfinished job of redecorating, with the housekeeper gone for two weeks' vacation, no substitute domestic help available, and she had just received word that her mother and father from Burlingame would arrive shortly for a visit!

Sternly she said to herself, "For goodness' sake, don't begin to act like a bride in a 'B' picture entitled, 'The First Year Is The Hardest.' "

That brave sentiment delivered, she collapsed on the nearest love seat and glared at the living room walls ready for the new coat of paper—which had not yet been delivered. She was still sitting there twenty minutes later when her mother and father arrived. To warn her of their arrival, they had telephoned—not from Burlingame in the northern part of California—but from North Hollywood, little more than a frog leap away.

There is nothing so bolstering to a bride as being put upon her mettle. Anne's pride arose like the back of a frightened porcupine, and she got to work putting the guest room in order, starting dinner, and explaining that the wallpaper was to be picked up the next day. She will never know whether the act convinced her parents or not, for there was one instant during which she intercepted an amused parental glance.

The following day, Anne and her mother drove down to Hollywood to check the non-appearance of the wallpaper, and—in the obstinate way of miracles—there was the paper waiting to be picked up.

The next morning the paperhanger appeared, and a day later the Hodiak honeymoon cottage was a triumph of renovated charm. "What a good manager you are," observed Anne's mother.

Thus (*Continued on page* 82)

It was love at first sight when Anne and John met, but they waited two years before exchanging vows last July. Their garden wedding was considered one of season's loveliest.

On the town

The cutest couple in town, Ann Blyth and Eddie Ryan on hand to help Eddie Bracken celebrate his air show

Everybody got dizzy watching Bob Cummings and Carmen Miranda cavorting happily at the Mocambo.

The Paul Brinkmans (she's Jeanne Crain, remember?) were so-o affectionate at Bracken party—when they thought no one was watching.

Rory Calhoun, Lana Turner and Ann Rutherford make like waiters,

Teen-age Janie bubbles over with GOSSIP
about your favorite stars—and keeps
Joe busy snapping pictures right and left

with Janie and Joe

The Sonny Tufts just had to turn around after hearing Janie's screams at the L.A. Tennis Club's exciting tournament, so Joe snapped them.

look curious, surprised and wistful.

Tom Drake and Marilyn Maxwell pucker up enthusiastically—for the photog's benefit.

★ Joe and I are currently nursing aching necks due to our "eyes-right" routine at the tennis matches here at the Los Angeles Tennis Club. The bodacious boy almost missed all those sensational lobs and other larruping shots, on account of Marguerite Chapman, who sat near us. Joe boy almost bored a big hole right in the back of her classic head what with his staring and all!

I went absotively BOING! looking at that leggy Greek God named Rex Harrison, because there he was stretching those legs all over the place on the terrace between sets. Joe whipped out that flicker box when Walter Pidgeon stopped to sign an autograph book (not mine, darn it!) while that racket wielder, Pauline Betz, looked on. Gosh, I'll give myself such a hit! Y'know what I went and almost did? I just almost walked right by Gregory the Peck—that's all! Well, how did I know? The place was simply crawling with dapper Dans, and there he was hiding behind dark specs and a new mustache. Well, honestly! I remembered to smother my swoon just in time to prevent wrinkling my new gabardine suit, which fits like paper on the you-know-what in all the right places!

Before the games wound up we'd stumbled over all sorts of people like George Murphy and his (*Continued on page* 96)

When Mac heard about "Suddenly It's Spring" sneak preview, he tried to keep calm.

MACDONALD CAREY

PREVIEWS A HIT!

And when loyal fans applauded him after four years' absence, the gentleman was overwhelmed!

Getting all spruced up to go see himself in the movies, Macdonald Carey wondered if anybody would recall his prewar acting.

Pretty Betty Carey is her husband's Number One fan; she kissed him goodbye, told him to hurry back home with good news.

★ When Macdonald Carey was notified, late one afternoon, that his first post-war Paramount picture, "Suddenly It's Spring," was to be previewed that night, he said to himself, "I'm not in the least excited. I'm not excited at all. I'm very calm and collected.

"The first thing I'm going to find out is where a nice quiet rear exit can be reached as inconspicuously as possible," Mac confided to his wife, Betty.

"You'll walk right out the main entrance at a speed modified by a mob of two thousand," Betty said blithely.

Even so, Macdonald Carey chattered for more reasons than the chill of his cold shower, as he prepared to attend the preview. You will remember that Mac had just begun to worry the Fan Mail Department at Paramount with the weight of his admirers' mail, when war broke out and he volunteered *(Continued on page* 75)

Off to the preview! Mac who was in the Marines during the war, made a big hit in his role in the picture "Wake Island"—but would fans remember?

Your reporter, Fredda Dudley, and Mr. C, had dinner before the preview. Funny but Mac asserted he wasn't the least bit hungry for food!

Picture of a man watching himself on the screen. Mac looks glum but the audience roared at his gay antics in the lively Paramount comedy.

"You were wonderful, Mr. Carey!" The sneak is over and the fans swarm around Mac, to ask him for autographs by the fountain-pen-full.

By FREDDA DUDLEY

Your Questions –

Chosen one of ten best-dressed women in U. S., Claudette talks fashion with Hildegarde, Maggie McNellis.

Those arms encircling Claudette belong to her husband, Dr. Joel J. Pressman, until recently in the Navy.

Candy and smiles go to young visitors on the set of Claudette's latest picture, MGM's "The Secret Heart."

One of the greatest ski enthusiasts in the movie colony, Claudette is proud winner of a Silver Ski trophy.

Paris-born Claudette has loved acting since high-school days, but she never lets her career interfere with marriage.

HOW DO YOU KEEP
YOUR HAIR IN PLACE?

WHERE DID YOU
START AS AN ACTRESS?

WHAT'S YOUR HOBBY?

DO YOU BELIEVE IN
LOVE AT FIRST SIGHT?

WHAT BROUGHT YOU
THE MOST HAPPINESS?

Claudette's Answers

By ALICE L. TILDESLEY

Movieland readers will enjoy Miss Colbert's frank responses to their intimate quizzing

★ Claudette Colbert surveyed the winning letters in Movieland's big question contest with wide brown eyes.

"Give me an evening to think about them," she begged. "There's everything here from atomic power to Forever Amber!" It was three o'clock in the morning before she penciled in her final answer. Doesn't that tell you something about Claudette?

If you were offered a leading role in Forever Amber, The Outlaw, or the like, would you accept? (Mary Jeannine Clark, Dallas, Texas.)

As I am definitely not the type, the difficulty of such a decision is not my problem.

What quality do you most admire in a man? (Manuel Lizaide, Guadalupe, California.)

Kindness.

How do you keep your hair in place? I've noticed it in always the same length and very neat. (Colleen McGarry, New York City.)

I have a permanent every four months. I curl my hair myself every morning—it's a chore—but being wiry hair it stays put once it is set. I cut it myself, continually, snipping here and there.

(*Continued on page* 97)

MOVIELAND'S BLUE RIBBON INTERVIEW

Heaven can wait since Alan Ladd and his Sue have discovered the pleasures of ranch life in Hidden Valley

Riding around the countryside the Ladds saw their future home and bought it on the spot. A fan coined "Alsulana" from Alan, Sue and Alana.

Even the Ladds admit that the cozy ranch house is a small miracle. Sue gives Alan credit since he built it out of two sagging garages. Alan tosses honors back to Sue's flair for interior decoration. Alana loves it.

The Squire of Alsulana

★ Southern California is a region given to flights of fancy in its labels for everything, from hot-dog stands to occult temples. Of all its poetically christened real estate, none is more aptly named than Hidden Valley.

It is really a valley. And it is certainly hidden. No tourist skimming along Ventura Boulevard at a point forty to fifty miles north of Hollywood would suspect that a few miles off the main highway lies the hideaway of Alan Ladd, the squire of Alsulana Acres. There is no visible break in the concealing barrier of hills.

Here, where breezes play even on days of scorching sun, Alan and his Sue Carol and their little Alana are far from the hubbub of Hollywood.

And here Squire Ladd, that not quite predictable blend of impulses and solid sense and long, caution-breeding memory, is *learning about ranches from his own.* He is also working like an embattled Seabee, having more fun than a kid with his first bike, and discovering that among other things that can "just happen" to a Ladd are—horses.

"There are times when I think it is all wonderful," he (*Continued on page* 52)

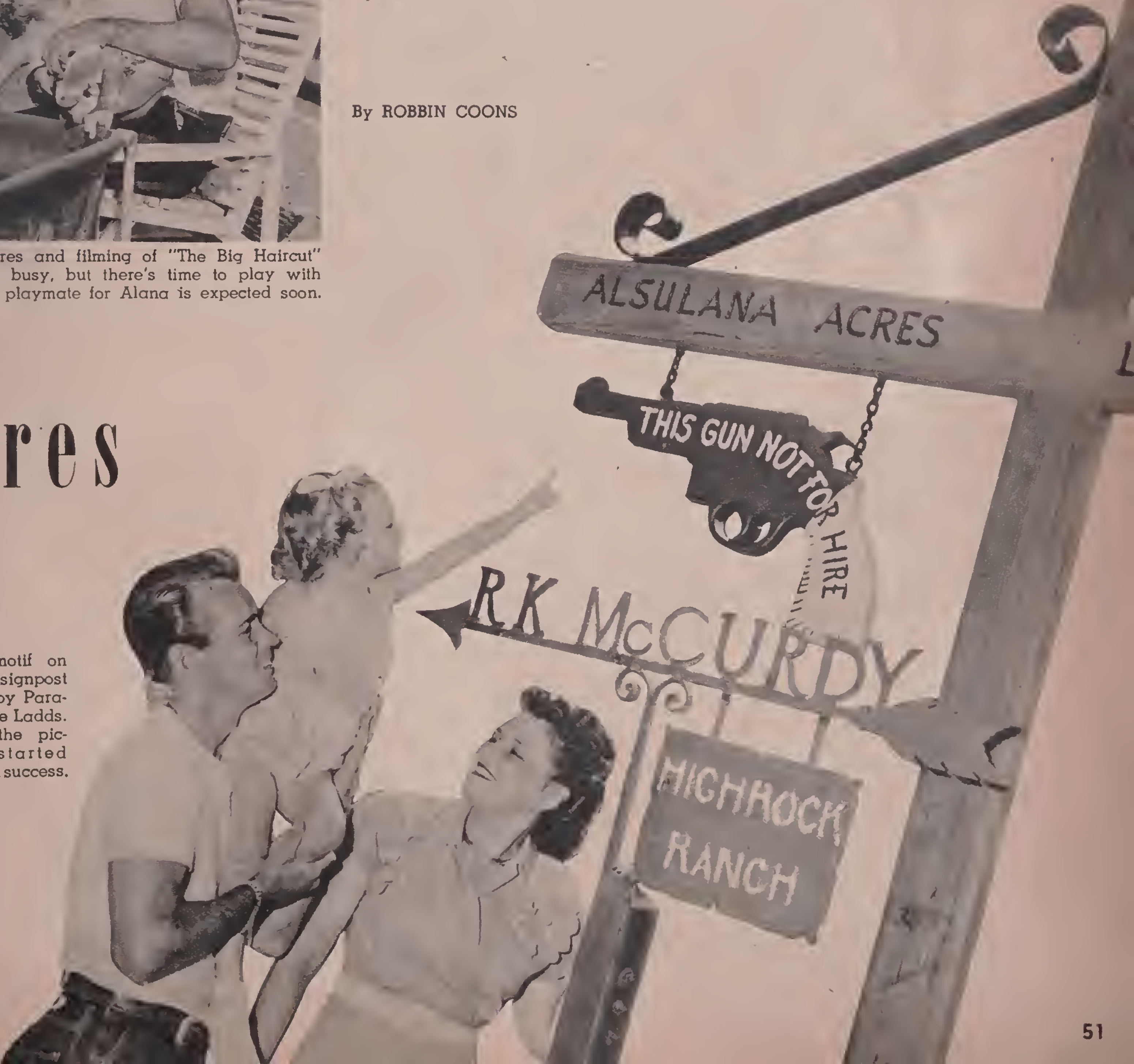
There's more to irrigation than just buying a pump Alan discovered. He helped dig for water, put in pipes. This was the BIG DAY the pump started.

Sue has plans for the plums and apricots growing on the land. While Alan picks fruit he dreams of an orange grove, more fruit trees—and fast horses!

Ranch chores and filming of "The Big Haircut" keep Alan busy, but there's time to play with Alana. A playmate for Alana is expected soon.

By ROBBIN COONS

Acres


ALSULANA ACRES
THIS GUN NOT FOR HIRE
R.K. McCURDY
HIGHROCK RANCH

The gun motif on the ranch signpost was made by Paramount for the Ladds. It recalls the picture that started Alan toward success.

BLUE RIBBON INTERVIEW WITH ALAN LADD

(Continued from page 50)

sums up his findings to date, "and again there are times when I would sell it all for a quarter."

Under the sign "Alsulana" at the ranch entrance is a big wooden pistol with the legend, "This Gun Not For Hire," a play on the title of Alan's "discovery" film. The Ladds, especially Sue, are great for personalizing things. The name given their twenty-five acres is, of course, coined from Alan, Sue, and Alana.

As you drive up, Alan is struggling with a roll of wire fencing on the little house's flagstone porch. That's to protect the geraniums. Newly planted at the base of the giant pepper tree rising through the floor, the flowers have been at the mercy of the dogs—the Boxer, Jezebel, and the Australian shepherds, Tardy and Tippy.

"Come on in," he calls, wrestling with pliers to make the wire ends meet. "I'm not much of a mechanic, but I think I'll beat this in a minute."

How true!
How true!

He is stripped to the waist, his sturdy torso bronzed by long hours in the sun. His old khaki pants have that worked-in look. He is hatless.

Sue comes out, smiling a welcome, followed by three-year-old Alana, a sun-suited study in gold and tan after weeks spent in a child's heaven of sun-washed space, freedom, animals and adventure.

"Off with that coat," Sue invites you, "and have a cold drink."

Shortly, after the three of them have taken you to meet the horses, you settle down by the oval swimming pool to hear how a movie chap becomes, to his surprise, a rancher.

And loves it

It seems that these Ladds, for all their appearance of staid and normal citizens, are both vulnerable to mad and unexpected impulses. They never know what a new day will bring. Viewed in that light, finding themselves suddenly the owners of a ranch was mere routine—even the fact that it began improbably, one Sunday a year ago, with an antique desk.

Alan's antique-dealing friend, Chet Root, had to deliver the desk "out in the country" and invited Alan and Sue for the ride.

The "country" was Hidden Valley. Alan helped Chet lug the desk into the buyer's home, and then he stepped outside for a look at the view—the rolling sunwarmed fields in January, the sheltering wild hills, the open spaces. The impact of that moment was terrific.

"Sue," he said, "this is what I want!"

Then it started!

Sue knew what he meant. These Ladds are in tune. In a matter of minutes, with Chet, they were off on a shopping tour. The second place they saw—

"We bought it, then and there," says Alan.

What they bought, besides the twenty-five acres, was an old barn, a couple of tumbledown garages, an abandoned swimming pool with a rough bathhouse. The ranch house had burned to the ground sixteen years before.

The "house" today is a small miracle wrought from the tumbledown garages, flagstone, linoleum, a little knotty pine—and Sue's flair for interiors. The small kitchen-living-dining room is compact, cheery, colorful. There's a bedroom and bath, and even a guest room with bunk beds—all built from the sagging remnants of two garages.

"The living room wallpaper"—featuring frolicsome lambs—"is to remind us how things were when we came," says Sue. "Sheep and chickens wandering in and out."

They're still
wandering in
and out

The big barn with its horse stalls is as it was, except for paint and repairs. The stalls were important to the Ladd plans. They had known all along that they would breed saddle horses. It was only the race horses that "happened."

Alan had learned to ride for a scheduled western movie. He never made the picture but he kept on riding. He fell in love with a two-year-old colt, and that's how "Lucky Jordan" came into the family. Then he wanted Sue to have a horse so they could ride together. Sue's "Salty O'Rourke" turned out to be too much horse for her, and he bought "Jonesy," a spirited animal but more considerate of a lady.

But then one day the Ladds left the ranch to attend a horse auction. Just to look, of course. It was one of those Ladd impulses that made him raise his voice when that dark-brown racing yearling came up. It was merely fun because obviously his bid, in that crowd of expert buyers, would be topped.

I should have
stood in bed -

It was, and then it wasn't any more.

"Jupiter, Sue!" cried Alan. "I've bought a race horse!"

"Why, so you have," said Sue nonchalantly, just as if she hadn't nudged him into his winning bid.

Then came consternation. They discovered why most of the experts had kept silent. Their yearling had an injured leg. But dismay soon changed to joy. The "bad leg" was a mere flesh wound, sure to heal. Even before they left the auction, Alan was offered a quick profit on the nag.

"I'll think it over," he said.

That night he slept little. He was trying to figure things out. How had it come about that Alan Ladd, a North Hollywood kid who learned about money in the hard depression days, now had a race horse—an entry for the sport of kings?

No more auctions

Here was Ladd, who had worked humbly in radio where agent Sue discovered him and began plugging him for pictures. . . . The bit parts, the disappointments, and finally—"This Gun for Hire" and stardom. To Alan, uneasy stardom. Too good to be true. It required caution. Careful shopping. Values measured in terms of jelly doughnuts. . . .

And this Ladd now owned a bangtail.

In the morning Alan, who hates telephoning, asked Sue to relay his decision. Sue dialed.

"Alan has decided to sell the horse," she began—and then she saw Alan's face. "No —he's changed his mind!"

They registered the horse: Alsuladd.

The stable has grown. Alan went to another sale, merely to buy some tack, and came home with two Palomino beauties, Golden Judy and Mia Oro. They've sold Salty O'Rourke, but Alan surprised Sue with a saddlebred, Marijuana, Mary for short. Sue's Father's Day present to Alan was Sosad, a racing filly, now in foal to Trace Call. Most of the mares are in foal—the Ladd horse-breeding business is well under way.

You can say
that again

A novice ranchero, as Alan soon discovered, has much to learn. About water, for instance. You dig for it. When you find it, you must buy a pump. And then there's the matter of pipes, pipes, and more pipes.

"The money you spend on pipe," he says, "is unbelievable—and it doesn't show. But once it's in, it's in. Something for the future when we can raise our own meat and vegetables and build a year-around home."

Alan has leveled a site for that someday home, riding a bulldozer that chewed the dirt and rocks and spit them out to fill in the slope by the swimming pool. He has laid out ground for a hillside orchard, and planted his first "permanent pasture" in the fields below. He has renovated the pool and is modernizing the old bath-house.

"There's a world of work to do, and once a month, when the bills come up, I get a little panicky," says Alan candidly.

Did I say
a "little"?

With an actor's-dream retreat, Alan has no coy ideas about "getting away from it all," no desire to escape completely from the Hollywood which made it possible.

"Why should I want to hide out?" he asks matter-of-factly. "I'm nuts about this place, Sue and Alana love it, and it's great for a while between pictures. But after a few weeks out here I want to get back into the studio and pitch.

"When the business no longer wants me —and I know that can happen fast—we'll have this place to come to. Until then, you'll never find me hiding out from Hollywood."

THE END.

PICTORIAL MOVIELAND

a magazine within a magazine

Exciting Stories in Photographs: Movieland Discovers a Star . . . Bogart Tosses a Bomb . . . Everything June Haver Wears . . . Secrets behind Camera Glamor . . . Viveca Lindefors meets Hollywood.

June Harris was sipping a soda and dreaming of movie fame when editors Ann Daggett (right) and Helen Limke (center) saw her.

First step was to get June's lovely face and figure on film, so the girls hurried to a dress shop where she chose black jersey gown.

Bernard of Hollywood (center) made 16-millimeter test of June, told her to "just be yourself before camera."

Movieland Discovers a Star

Over a drugstore soda your editors turn into talent scouts, find a beauty who promises to be a movie star of tomorrow

★ All because she stopped in a drugstore for a vanilla frosted, pretty June Harris may become a famous motion picture actress. When MOVIELAND editors Ann Daggett and Helen Limke noticed how people stared at the dark-haired girl sitting next to them at the soda fountain counter, they started talking to her, soon found that June Harris had a secret ambition: to become an actress. Ann and Helen arranged for a film test of June, took her to an agent, started her well on the way to realizing her cherished dream. Now happy possessor of an MGM contract, the 21-year-old California-born beauty is spending busy days being groomed for a forthcoming picture role. June, who used to play leads for her high school dramatic club, gratefully promised MOVIELAND editors she wouldn't let them down. She's going to study and work hard so that some day she'll be "a great actress, something like Greer Garsón."

Agent Fred Harris brought June to MGM talent judge Lucille Ryman, who had lots of questions to ask about background and experience.

A big moment for June. She signs MGM contract. She'll start in bit parts, graduate to supporting roles later.

Movieland Discovers a Star (Continued)

MGM's studio doctor found June in excellent health but advised her to shed ten of her 135 pounds, recap two of her teeth

Massages, facials, hair styling sessions—all these are part of

Looking like a full-fledged glamor star, June poses for photographer Eric Carpenter. He complimented her on her natural grace.

a rigorous grooming period for June before she faces camera.

For her first portrait sitting for studio files, June is pinned and sewed into sequin-trimmed dress once worn by Lucille Ball.

In MGM commissary June is awed at proximity to big stars. Note Spencer Tracy (center rear), Kathryn Grayson, (right foregound).

SCENE OF THE MONTH

FIRE!

Bomb-tossing Bogart turns "Dead Reckoning" set into a blazing inferno.

★ Tough man Humphrey Bogart uses more than a gun in his latest picture, "Dead Reckoning." As Rip Murdock, ex-paratrooper, who is trying to find the murderer of his buddy, Bogart corners a couple of gamblers, tosses a "creeping jelly" bomb in their midst. The resulting fire is so convincing that audiences are bound to wince from the imagined heat. Hollywood ingenuity kept the fire under control although it seemed that the entire set was blazing. Pipes with tiny holes in them were stretched under the carpet and gas blown through them by an air pressure tank to make creeping rivulets of flame across the floor. Furniture was built of especially inflammable material. An electric switch controlled the bomb explosion and when Columbia director John Cromwell yelled "Cut!" firemen went in, hosed down the set and cleared out smoke with wind machines.

Right: Bogart tossed six bombs during production. Three sets were fired to guarantee perfect scene.

"How would you like yourselves cooked?" asks Bogart of villains Morris Carnovsky and Marvin Miller. Miller (foreground) jumps out window.

Carnovsky tries to escape but Bogart covers him with gun. Flames are already licking their way up the walls.

Here's Bogart ready to toss bomb number two. By this time, the set is thick with acrid smoke, benzol-saturated curtains are blazing.

Cringing on the floor, Carnovsky admits he has hidden the gun that killed Bogart's paratrooper pal in desk.

Bogart finds murder weapon, battles his way out of room now roaring inferno. Scene runs two minutes on film; took days to prepare.

Right: "Dead Reckoning" romance is provided by Lizabeth Scott as sultry night club singer who knows more about murder than she tells.

Everything June Haver

Nineteen-year-old, diminutive June Haver has an aversion for severely tailored outfits, loves soft, dressmaker suits in pastel colors.

Wears

A photographic scoop! From lingerie to hats, a star reveals her complete private wardrobe for the first time

★ Like every woman, June Haver often says: "Why, I haven't a thing to wear!" But it's far from being true. The Twentieth Century-Fox star currently working in "I Wonder Who's Kissing Her Now?" has more clothes in her private wardrobe than any other movie actress. Usually when she finishes a picture, she selects the costumes she liked best and has them copied for her own use.

June never wears slacks in public, prefers very feminine clothes with dramatic touches. She's accessory-mad, seldom appears without hat, bag, gloves, shoes and even perfume to complement her suit or dress. The latest acquisition to her eight closets-full of clothes is a luxurious ermine stole, something she had longed for ever since her first premiere.

June dotes on "fancy" belts, has at least two dozen in her collection. Note the wide scarf belt near top, dotted with multi-colored sequins.

Hats are the Haver passion—lined up on shelves or neatly hat-boxed are over 30 elaborate chapeaux, dripping flowers, feathers and veils.

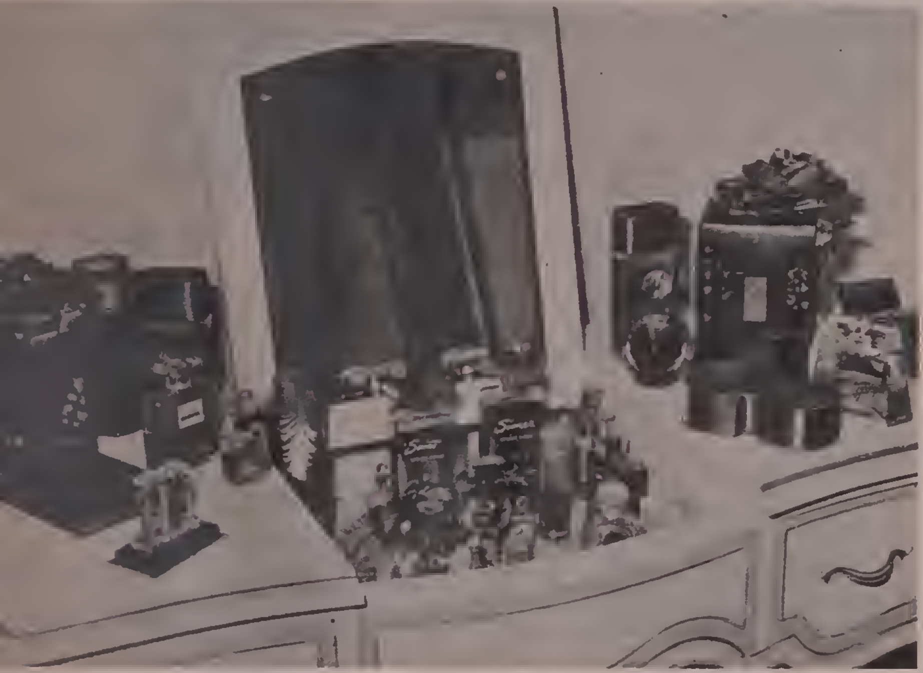
June has dozens of bags but hat-box purses are her special pets; brown velvet one at left and nail-head-studded velvet bonnet next to it match.

For rainy days June has choice of plaid reversible, white satin or plaid satin raincoats. Her rain boots are fur-lined.

Heavy date department: White chiffon gown, with elaborate beaded top, satin purse and suede shoes with beaded platform soles.

A part of June's blouse collection: she chooses colored ones to harmonize with her suits, white shirts for sportswear.

Shoes for everyday wear are kept on a shelf, others in shoe boxes. June never has counted her shoes but thinks she may have 40 pairs.



The Haver dressing table boasts a wonderful collection of perfumes. Selecting scents is a hobby; she has perfumes for all occasions.

Her lingerie bureau bulges with lovely silk underthings, all heavily trimmed with lace. June wears nightgowns, never pajamas.

Everything June Haver Wears

(CONTINUED)

Suits and dresses worn most often by the star are hung in this closet. Above is June's collection of baby dolls.

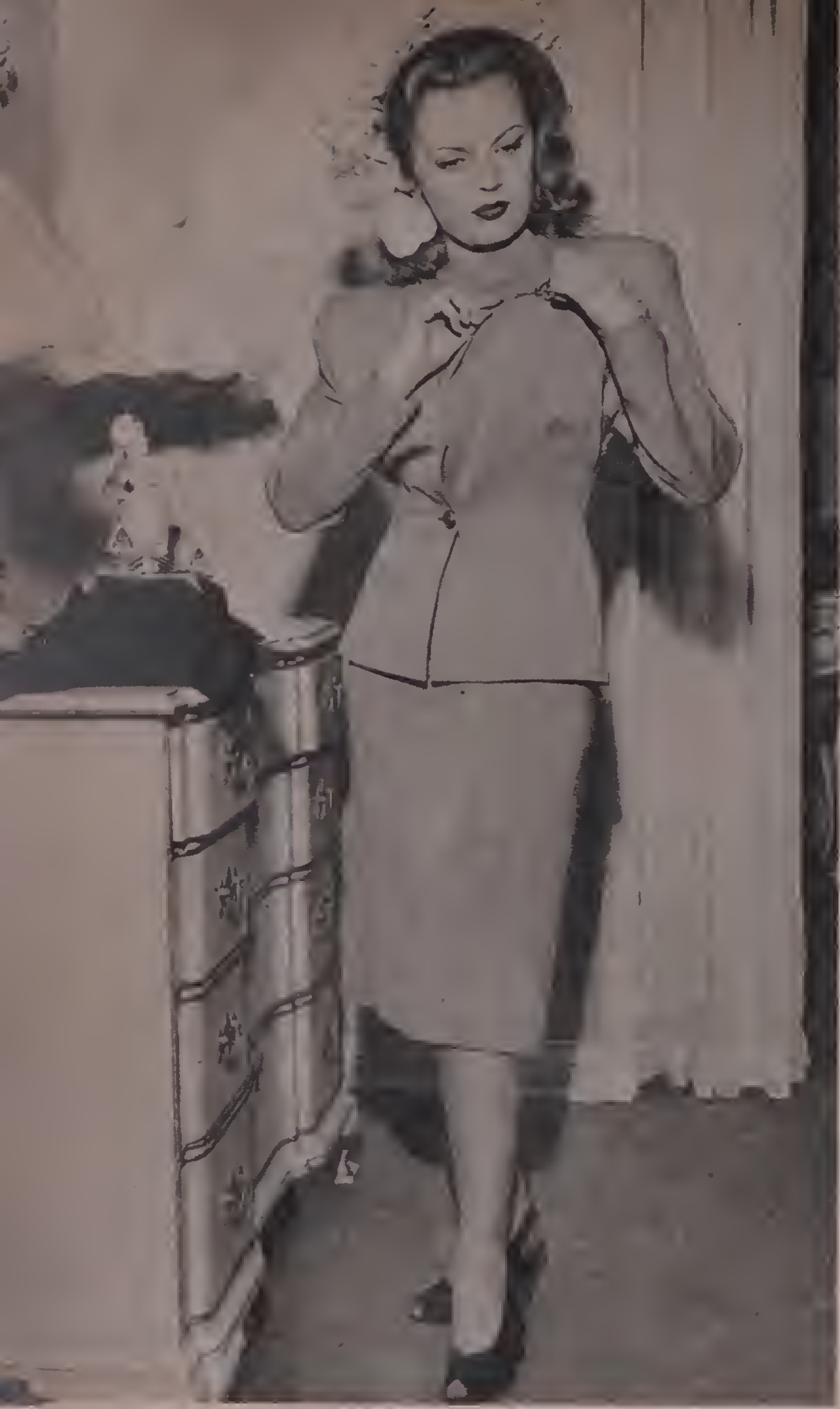
The luscious Haver figure is revealed to advantage in this stunning bathing suit of red and white striped jersey.

Tiny June—she's five feet two inches tall—likes to wear very simple playsuits while sun bathing in her own yard.

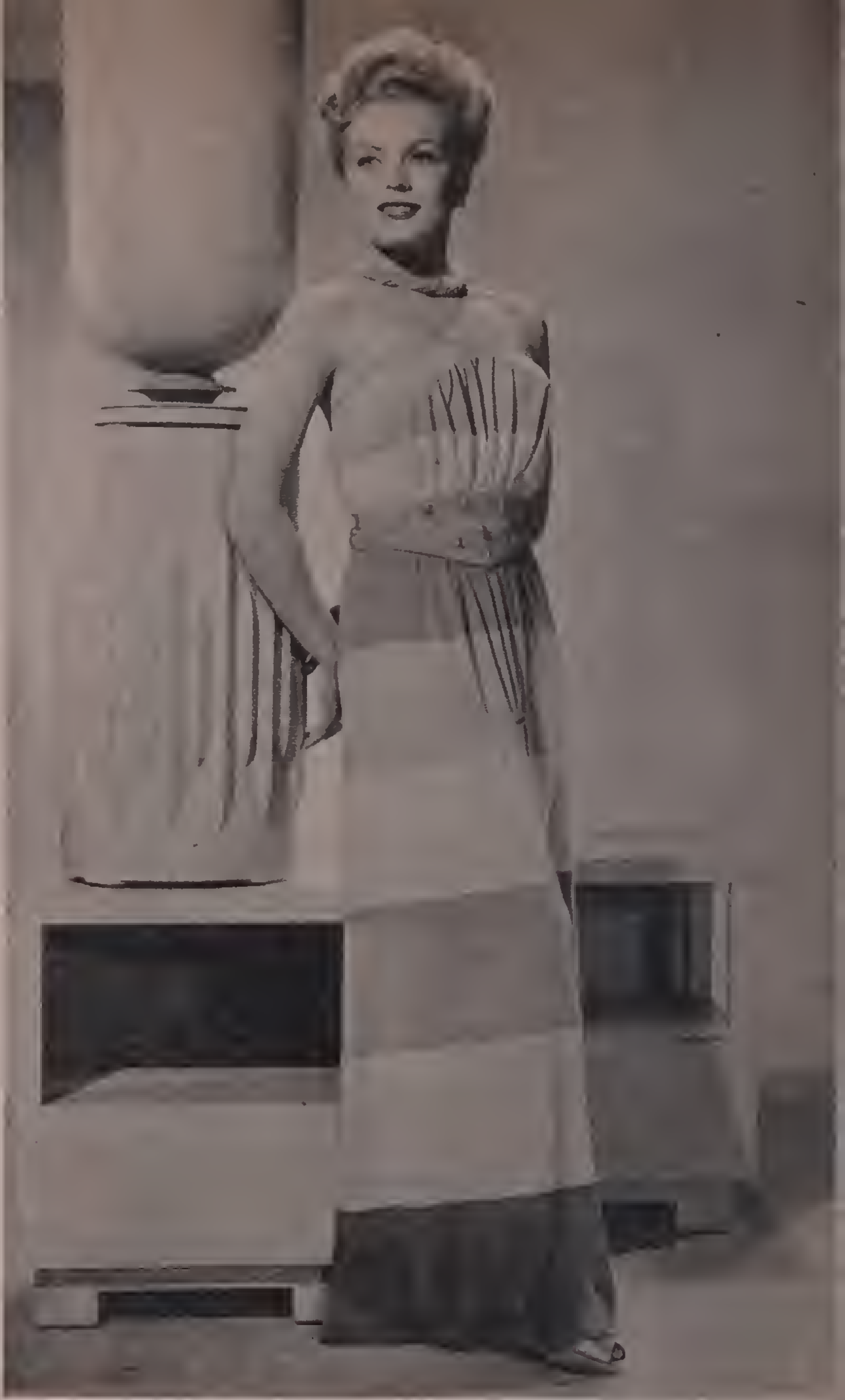
For riding: checked jodhpurs, white silk blouse, black and white blocked scarf plus well-worn leather boots.

Fluffy dresses are flattering. June likes to wear a frothy blouse, black linen skirt with huge ruffle.

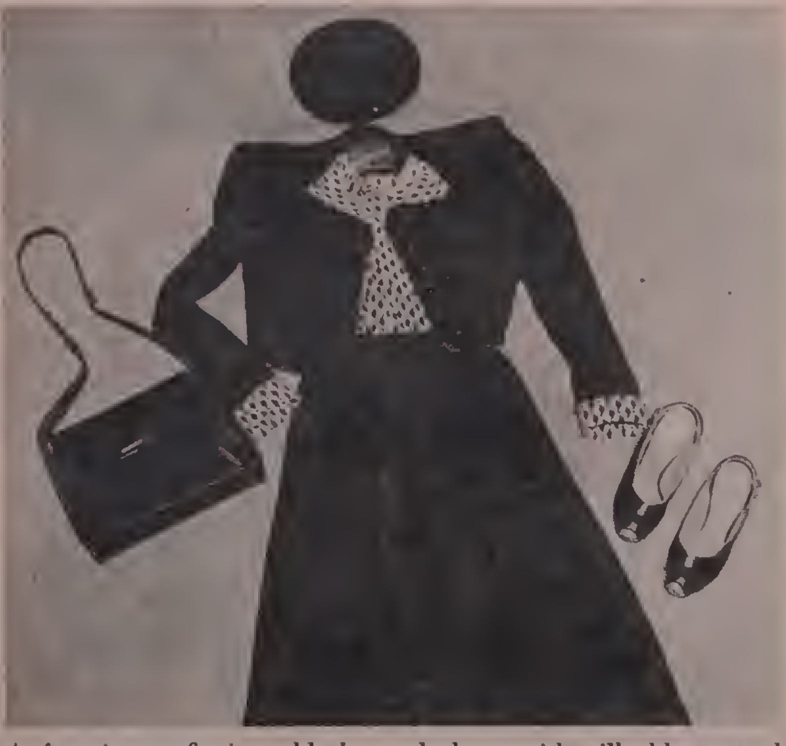
June's Dresden-like beauty is a perfect foil for this charming pink felt bonnet trimmed with pretty pink coque feathers and black veiling.



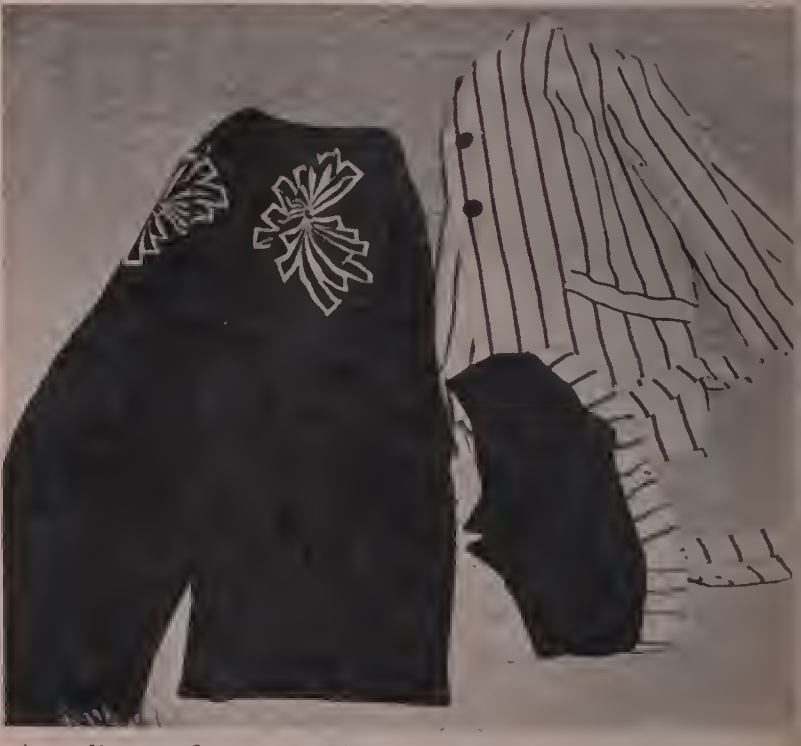
With this green gabardine suit, June wears a pale lime straw hat trimmed with white flowers, black accessories.



Tri-color jersey evening gown with pearl cummerbund and rope necklace is worn by Miss Haver in "Three Little Girls In Blue."



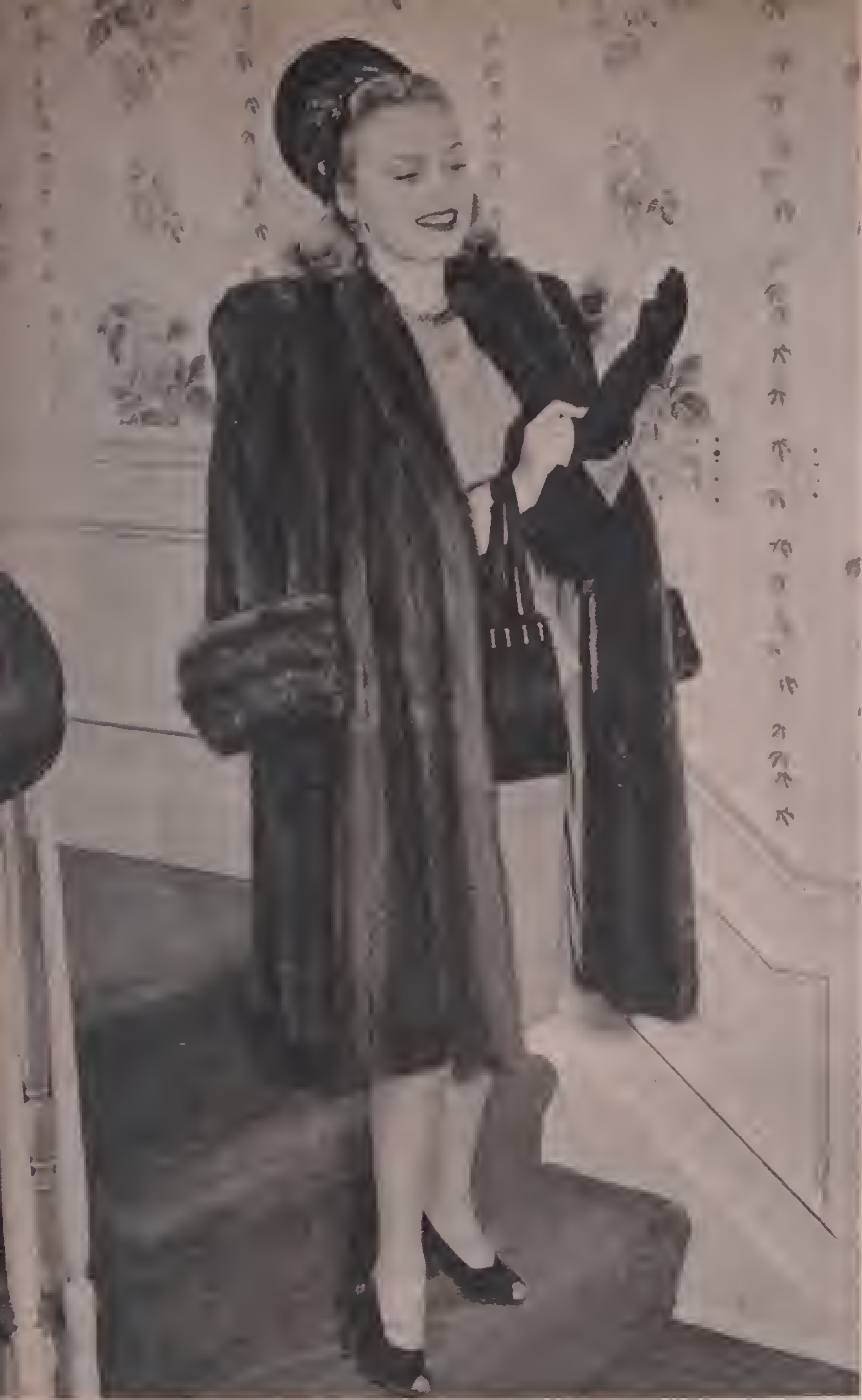
A favorite outfit is a black wool dress with silk blouse and jacket trim of same design. A black French beret, plus shoes and shoulder bag of black patent leather complete the ensemble.



A cycling outfit reveals Haver originality about clothes. These pedal pushers of black linen with pink applique have a pink and black striped jacket and a pink and black bra.

Everything June Haver Wears

(CONTINUED)

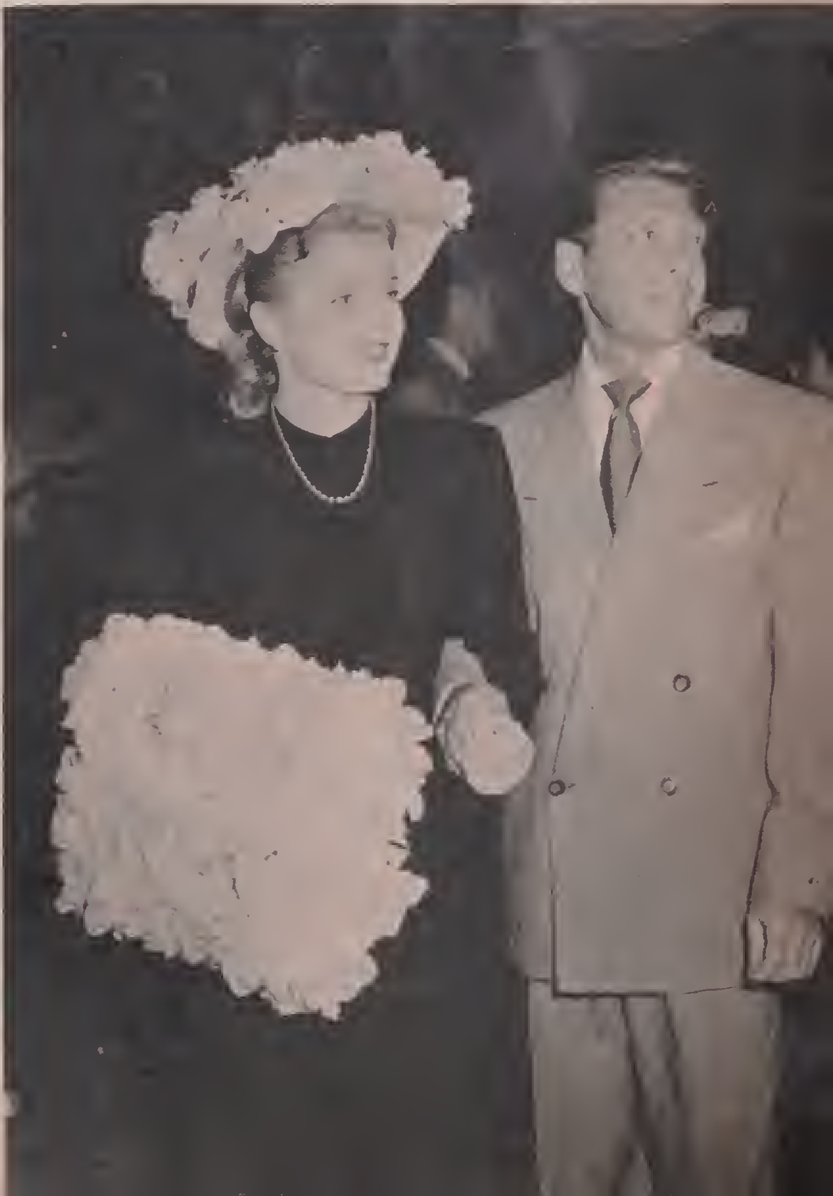


Over a green suit, June wears an elegant mink coat. Accessories are jewel-trimmed brown felt hat, brown suede bag, gloves, shoes.

June favors pastel shades for beachwear. A watermelon pink skirt and midriff blouse, angora sweater, polka dot bathing suit are topped off with the huge matching beach bag of pink and white.

White maribou negligee, pink satin nightgown and gold slippers are typical of June's yen for things feminine.

Below: for date with Dave Rose, June wears breathtaking hat and muff fashioned of handmade white organdy flowers.



June Allyson likes to laugh her way through a sitting, end it quickly. If she faces camera too long, she gets fidgety.

CAMERA GLAMOR

Do the stars like to pose for portraits? Whiz photographers Clarence Bull and Eric Carpenter can furnish the answer for you

★ Lots of people believe Clarence Bull and Eric Carpenter have one of the most exciting jobs in Hollywood. At MGM they do nothing but take glamor shots of the biggest names on the lot. Both men agree it's a challenging job, but say they need headache powders occasionally to keep going. The reason: temperament, self-consciousness or just plain indifference about publicity stills on the stars' part. To achieve their topnotch results they learn the foibles and pet peeves of every actor or actress, try to make their pictures a personality record as well as a glamor shot.

No retouching for natural Van Johnson who wants every freckle to show. He doesn't mind posing, keeps up a patter of jokes.

Greer Garson's studio likes to emphasize her dignified "Mrs. Miniver" poise; she prefers more glamorous, subtle treatment

Spencer Tracy whose rugged appeal takes so well to the camera, is always in a hurry, can't see why six pictures won't last six years.

Hedy Lamarr's photo serenity is no accident. She asks for extreme quiet at her sittings, dislikes onlookers.

Judy Garland fatigues easily, is nervous about flashbulbs, but her portraits by Clarence Bull are always a study in pin-up perfection.

Bull, who made this portrait, says Clark Gable is the cameraman's ideal—no lighting problem, no temperament.

Audrey Totter's expressive eyes and attractive smile get special attention when she's being photographed by MGM camera artists.

Lovely Gloria DeHaven is camerawise, agree our photogs. The star is relaxed whether posing for formal or informal art.

More new things to learn! Gene Hibbs, assistant to beauty expert Perc Westmore, explains Hollywood make-up to Viveca.

VIVECA in

Swedish star Viveca Lindfors is in a whirl of preparation for her first American movie

★ There's a new star on the Hollywood horizon these days. Viveca Lindfors, Sweden's latest gift to the U. S. film audiences, has settled down to the Hollywood routine of picture making. Soon audiences will see her in the Warner Brothers' movie, "Night Unto Night." She co-stars with film favorite Ronald Reagan.

Viveca's background with the Royal Dramatic Training School led her to a top notch spot in Sweden's world of drama four years ago. Since then,

This is a strange outfit to wear to breakfast, but Viveca has a daily ballet lesson before dashing off to Warner Bros. studio.

"A-E-I-O-U" pronounces Viveca. Hours of practice with diction coach Sophie Rosenstein will eliminate traces of Swedish accent.

Time for rehearsals with Miss Lindfors again being coached by Sophie Rosenstein. Here she is assisted by actor Russell Arms.

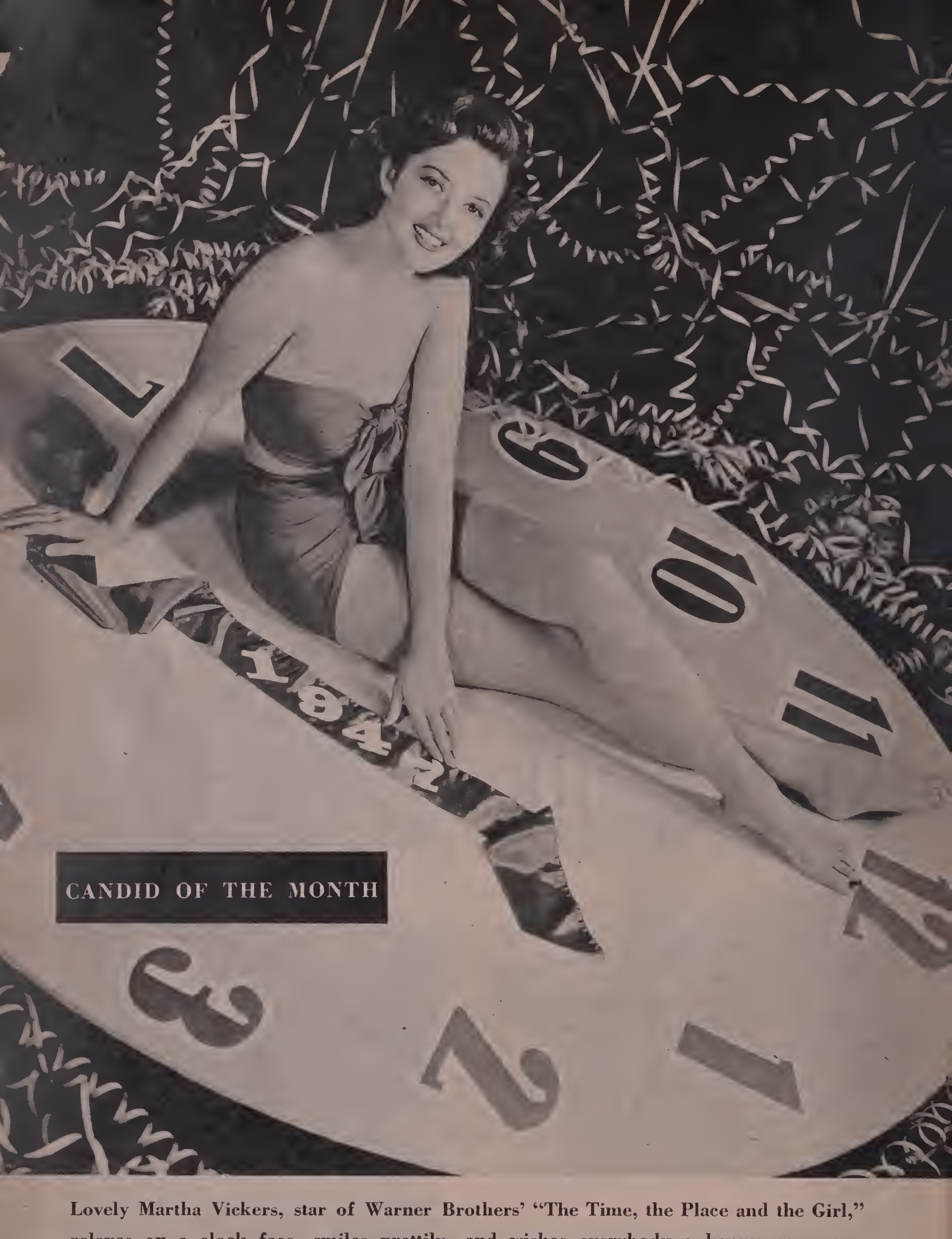
HOLLYWOOD

Glamor photos by Eugene Richee are next on the schedule. As a Swedish movie star Viveca knows a lot about this type of posing.

the attractive brunette actress has kept up a heavy picture schedule, has found time to appear in Swedish stage productions, to get married to Folke Rogard, prominent Stockholm attorney; to assume the responsibility—down to the last detail—of running a busy household, to have a child.

Since coming to the U. S. Viveca's time has been spent in careful grooming for her American film debut. The rigid schedule of rehearsals, ballet lessons, hours spent with teachers of diction, make-up artists, photographers, have kept her from seeing the movie capital and its glamor at first hand. But this is the life she loves. Like all true professionals, she aims at perfection, is willing to work round the clock.

At the end of a hard day's work, the star relaxes at famous Malibu Beach. With her is Swedish producer Gustave Wally.


CANDID OF THE MONTH
1947

Lovely Martha Vickers, star of Warner Brothers' "The Time, the Place and the Girl," relaxes on a clock face, smiles prettily, and wishes everybody a happy new year.

MACDONALD CAREY PREVIEWS A HIT

(Continued from page 46)

and was inducted into the Marine Corps. This sneak preview of his first postwar film meant a lot to me, too. I was more than excited when Paramount's limousine picked me up at 5:30, collected photographer Malcolm Bullock at 6:00, and whisked us to the storybook house above Sunset Boulevard recently bought by Mac and Betty. (Incidentally, by the time you read this, Betty and Mac will have a nursery cherub named either Steve or Lynn.)

After taking Malcolm, our photographer, and me on a tour of the house and the vegetable garden, which Mac planted himself last spring and which has been keeping the Carey table green ever since, Mac kissed Betty goodbye, and drove to the Beverly Hills Tropics where the Paramount gang and I met him for dinner.

With an uncertain grin, Mac listened to the rest of us giving fine, fat orders for two-inch steaks, stuffed baked potatoes, asparagus with Hollandaise sauce, and other delights. "Usually I'm starved," he confessed, "but for some odd reason I'm not in the least hungry tonight."

When we finally got to the theater and the screen credits flashed, "Paramount Pictures present Paulette Goddard and Fred MacMurray in 'Suddenly It's Spring'," followed by the announcement, "with Macdonald Carey," the audience burst into spontaneous applause. Many of them had remembered Macdonald Carey for four long years.

"Well, I'll be darned," whispered Mac.

After the first five minutes it became apparent that the audience loved the film. As the laughter in the theater grew, Mac relaxed. Toward the end of the picture, a bobby-soxer, seated in front of us, observed in a stage whisper, "I know right now that this thing isn't going to come out the way I want it to. I want that new guy to get Paulette Goddard."

I pinched Mac's arm, but he was feeling no pain.

The laughter and applause that arose in great waves as the picture ended left no doubt in anyone's mind as to Mac's reception by the preview audience. I have attended a great many advance showings in the Westwood Theater, but what happened immediately afterward was something I had never before seen. As we moved slowly through the theater lobby, a few members of the audience spotted Mac and smiled at him. Slowly, a comet train formed behind us; as we reached the door, the mass of humanity descended upon the booth where pencils and preview cards were being handed out, then turned to descend upon Mac. They came at him from every direction, while newcomers plucked at the sleeves of those of us nearby, demanding, "What's his real name? In the picture he was called Jack, but who is he really?"

"Macdonald Carey is the name," we said.

By that time, he was completely engulfed by admirers demanding autographs, asking questions, and uttering extravagant compliments.

As I watched this wonderful tribute I remembered some of the things Mac had told me during dinner.

I first met Macdonald and Betty Carey in December, 1942, at which time he had just finished his fifth picture, "Salute For Three." He had previously appeared in "Doctor Broadway," "Take A Letter, Darling," "Wake Island," and "Shadow Of A Doubt."

Mac's status as pre-war movie star gave him an occasional bad time. For one thing, in addition to his other duties, he was made motion picture officer, a squeeze-play that put him in the frequent position of being handed willy-nilly a film which he had no authority to reject. While his outfit was standing off the shore of Mindoro, awaiting orders to proceed to the Mindanao invasion, he was supplied with a print of "Salute For Three." Adding to Mac's embarrassment was the practice of running a film on three successive nights so that each man aboard could see the picture. To judge from the cat-calling mobs gathered on the after-deck, it became apparent to all, officers that each man was making it a point to attend every performance of this picture. Mac has but one regret: he made no recordings of the wise-cracks tossed at the screen.

Mac sent home several Japanese guns, a number of swords, officers' sashes, yards of Tapa cloth, and a number of Bolo knives. His favorite story about the acquisition of one of the knives has to do with his outfit landing on Okinawa while there was a Jap behind every dune. The entire outfit was alerted to the roots of its hair. Mac was rushing around at great rate, checking out-posts, when a native approached and demanded, "How much pay for Bolo knife?"

Along with his war mementos Macdonald Carey will forever cherish certain memories from the making of his first post-war picture. The title itself, "Suddenly It's Spring," might be termed a career echo. A song by this name was written for "Lady In The Dark" when Paramount planned to introduce Macdonald Carey in that film. Both Macdonald and the song were deleted, and the song was shelved until it could be spotted to advantage in another film. Five years after its composition the song is giving its name and its theme to "Suddenly It's Spring."

Memorable moment on the set was that when Mac was handed a parcel containing forty of Betty's letters which had been written throughout Mac's Pacific service, but which caught up with him only after he had returned to civvies. Mac took them home and read every one of them with the thought in mind "better late than never."

Having seen a good deal of punitive action in the Pacific, one of the first scenes filmed in "Suddenly It's Spring" was that of a night club sequence, in which a waiter takes a poke at the character played by Mac. The man taking the waiter's role was actually a waiter recruited from a local night spot. He had to be taught to pull his punches, which he did until the final sequence when, carried away by the excitement of the script, he planted a haymaker on the astounded Macdonald chin.

Several moments later, Mac brushed aside the birds and sat up. His dinner clothes looked like fugitives from a riot in a vegetable market. "Wonderful shot, wonderful shot," jubilated Director Mitch Leisen, adding as an after-thought, "Sorry about your dinner clothes, old man. The company will replace these with a post-war model."

I was extracted from my reverie by Mac's plaintive query, "Do you have another pencil? I've broken the point off three, and my pen has run dry." He had been signing autographs for forty-five minutes and we were still surrounded to a depth of thirty feet. I watched him scribble his signature on the next ten cards and came to the conclusion that the quiver of his penmanship indicated utter exhaustion. We moved Mac to the car, promising the patient fans both pictures and autographs if they would write to the studio.

Inside the car, Mac heaved a long, shuddering sigh, and asked, "Do you think everything went off okay? Do you think they liked the picture?"

We ignored him. There is such a thing as too much modesty. It was a great evening, Mom, and we won. Henceforth, the password at Paramount is "Carey On."

THE END.

This conversation was amusing to Henry Fonda, Ronald Reagan and Gene Kelly, but what do you suppose Jane Wyman and Boris Karloff (center) were thinking about?

As "Sinbad The Sailor" (above) Doug will remind many of his famous dad, Doug, Sr., whose film acrobatics thrilled another generation.

By KATE HOLLIDAY

★ Doug Fairbanks is two distinct people. You know one of them. You have seen the gallant, charming, handsome one, teeth flashing in a grin, dozens of times on the screen. He is as familiar to you—and as romantic—as was his father before him.

But there is another man who also bears the name of Fairbanks. And this one is not known—unless you are very good at inference-drawing. This Fairbanks has grown silently and purposefully through the years, until, to those who are intimate with him, he far overshadows the public character. This is the man who, for his own reasons, went to sea before America was in the fracas; who is a mature, serious, young man even more valuable to his country and the people among whom he lives than the individual you see in your neighborhood theater.

Long before the war, this Fairbanks was involved with what are popularly called "international affairs." Many factors contributed to this fact. Let's look at the record.

First, there was his own background. Doug, as you know, was the son of one of the world's most fascinating figures, a man of much charm and many talents who made the world his playground. As a young boy, Doug was at home on both sides of the Atlantic. He attended school in England, studied painting in Paris, lived in New York, Hollywood, and any other spot which struck his fancy. His friends were men and women from every walk of life. Through his father and through his own personality, he knew such (*Continued on page* 81)

In 1940, Doug Fairbanks' first "secret" mission for the U. S. Government was looked upon by many as a publicity stunt. Now the real story can be told

Man with a Mission

The Fairbanks (below) and their two small daughters live in luxurious Pacific Palisades home. Doug once was wed to actress Joan Crawford.

(Continued from page 25)

THE MIGHTY McGURK (MGM)......... ◆◆

New York's Bowery in the early 1900's provides the background for the latest Wallace Beery opus. Fans will get a kick out of seeing him in the role of an ex-prizefighter and Bowery Bum who finally sees the light of his ways through tender guidance of an English urchin (played very well by little Dean Stockwell). Wally emerges a hero when he prevents unscrupulous saloon keeper Edward Arnold from evicting the Bowery's Salvation Army headquarters so that he can put up a new tavern. The romance department is nicely handled by Dorothy Patrick and Cameron Mitchell.

THE VIGILANTES RETURN (Universal)..... ◆

Jon Hall as the two gun marshal who disguises himself as a Montana badman to bring justice to the wild west frontiers. As a dance hall cutie, Margaret Lindsay may keep you guessing as to whose side she's on—particularly after pretty Paula Drew makes an entrance—but enough to say that both marshal and the heroine nab their men! Supporting cast includes Andy Devine, Robert Wilcox, Jack Lambert and Jonathan Hale.

THE TIME, THE PLACE, THE GIRL (W.B.). ◆◆

There's fun and frolic in this musical picture about the group of youngsters bent on becoming stage successes in spite of unbelievable (and funny) opposition. Dennis Morgan, Jack Carson, Janis Paige, Martha Vickers are the stars but honors must be shared with S. Zakall and Alan Hale. The music is good, with Carmen Cavallaro and his orchestra providing background for the very good Morgan voice.

CALENDAR GIRL (Republic)........... ◆◆

The title is not a bit misleading—this picture is all about a real calendar girl. Pretty Pat O'Neill (Jane Frazee) is being pursued by two handsome young swains—poor but talented Johnny Bennett (William Marshall) and rich, artistic Steve Copley (James Ellison). Steve paints a luscious picture of Pat without her knowledge which wins a calendar contest and has Pat's face and figure in every home. For a while Pat is taken in by Steve's smooth ways, finally recognizes he's a trifler and it's Johnny she really loves. Comes the happy ending when Johnny writes a musical, calls it "Calendar Girl," and promises Pat the lead. A pleasant bit of entertainment for a rainy evening.

DEADLIER THAN THE MALE (RKO)...... ◆

What would you do if you were on your way to a train and stumbled over two bodies? Helen Trent (Claire Trevor) just keeps going, gets aboard the train and promptly falls in love with Sam (Lawrence Tierney), the murderer. Sam is fascinating but unprincipled. Helen becomes entangled in a web of crime, tries to break free when Sam marries her younger sister Georgia (Audrey Long). There's a dramatic ending with plenty of gunplay. If you like wholesale murder, you'll go for this one.

MOVIELAND

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all in pictures
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Is this suffering

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But alas! With all these precious gifts, many women—by their very physical nature—suffer from distressing symptoms on "certain days" of the month.

This Is Something You Shouldn't Joke About!

In case female functional monthly disturbances cause *you*, like so many unfortunates, to suffer from pain, nervous distress, irritability and feel so tired out, restless and highstrung—on such days — this is something you shouldn't joke about! Start at once—try Lydia E. Pinkham's Vegetable Compound to relieve such symptoms. It's famous for this purpose.

Pinkham's Compound DOES MORE than relieve such monthly pain. This great medicine ALSO relieves accompanying weak, nervous, cranky feelings—when due to this cause. Taken regularly thruout the month—Pinkham's Compound helps build up resistance against such distress—A VERY SENSIBLE THING TO DO!

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For over SEVENTY YEARS — Pinkham's Compound has been helping thousands upon thousands of women in this way—and so many have reported truly remarkable benefits. It's also an excellent stomachic tonic. All drugstores.

WORDS OF MUSIC

By JILL WARREN

Items from your music reporter's note-book add up to all that latest disc news you've been waiting for

★ Hi, everybody! Hope you had a solid Thanksgiving and that you're doing your Xmas shopping early. But before getting carried away with Yuletide stuff, there's a little music business at hand. So . . .

Tommy Dorsey is in the news again. This time he's having a fight with his agents and swears he'll break up his band. Right after his current concert tour he plans to hie himself to Rio de Janeiro for three months, possibly longer. Tommy has a commitment to play at the Capitol in New York at Xmas time, and if the theater holds him to the date, he may have to postpone his trip. Well, even if Tommy does disband, he won't have to worry for awhile because he earned around eighty thousand dollars for his two-week engagement at the State Fair in Dallas. That's a snappy figure in any band leader's league. Dorsey's popular vocalist, Stuart Foster, has already left the band and is going out on his own.

Tex Beneke and the Miller orchestra have been doing sensational business everywhere they've played and have just landed a radio commercial. They were signed for Johnny Desmond's Saturday morning program over Mutual. Artie Melvin, Lillian Lane and the Crew Chiefs are no longer with the band, and Gary Stevens of the smooth voice.

Chesterfield rehearsal time had Perry Como giving Jill his impression of a jazz drummer.

Nat "King" Cole looks happy about everything as he records a new disc for Capitol records.

Just back from New York City, popular songstress Margaret Whiting exchanges greetings with old friends Jerry Gray, Tex Beneke and Freddy Martin. They're at the Hollywood Palladium.

"'WORDS OF MUSIC' IS NUMBER ONE ON MY INFORMATION PARADE" SAYS SAMMY KAYE is set for the crooner chores. Gary sang with Charlie Spivak several years ago and was just recently discharged from the service.

The news of the marriage breakup of the Frank Sinatras came as a blow to Frank's thousands of fans. As usual, the gossip columnists blamed it on the old Hollywood routine. But whatever the reason, everyone is happy that they're back together again. To celebrate the happy occasion, Nancy and Frank may take a second honeymoon in—of all places—Hoboken, N. J.—where they first met.

WHAT'S BRISK ON THE DISC:
CAPITOL:

Jo Stafford has two fine records this month. First she has a ballad duo, "This Time" and "Promise," with Paul Weston's orchestra, and then she and Paul with the assistance of the Lynn Murray singers have waxed a beautiful arrangement of "White Xmas" backed up by "Silent Night."

Johnny Mercer and the Pied Pipers are also in for double duty with "Winter Wonderland" and "A Gal In Calico," both from the new movie "The Time, The Place and The Girl" and "Zip-A-Dee-Doo-Dah" and "Everybody Has A Laughing Place," from the Disney film, "Song Of The South."

Margaret Whiting's latest combines "Oh, But I Do" with "Guilty." "Guilty" is the old Russ Columbo tune which is being revived.

Peggy Lee and her husband, Dave Barbour team up on wax again, this time for "It's A Good Day," which Peggy wrote, and "He's Just My Kind." Barbour has some fine guitar work on both sides.

If you're stuck as to what to get that little niece or nephew for Xmas, you might settle the problem with a Margaret O'Brien album entitled "Goldilocks And The Three Bears," or an album called "Rusty In Orchestraville." This one has to do with a youngster who takes music lessons, and through the magic of a dream, talks with all the instruments in a big symphony orchestra. It's a most unusual set which even grownups will go for.

COLUMBIA:

Claude Thornhill and his orchestra step into the romantic department with "So Would I" and "This Time," with Buddy Hughes doing both vocals. Claude's fine piano work is featured on both tunes.

The Herman Herd, with head man Woody, do "Uncle Remus Said" and "Romance In The Dark." Woody and the Blue Flames sing the first side and the new Herman vocalist, Mary Ann McCall, lyricizes them later. Mary Ann sang with Woody several years ago and recently rejoined the band.

Frank Sinatra does "September Song" and "This Is The Night," with Axel Stordahl's orchestra, and he's also represented on "White Christmas" and "Jingle Bells." "White Christmas" is a reissue from last year.

"Sooner Or Later" and "Years and Years Ago" are given the Les Brown treatment, with Doris Day doing the "Sooner" vocal and Jask Haskell on the "Years" side. This latter tune is based on the familiar "Toselli's Serenade."

Harry James and the Music Makers are front and center with "Oh, But I Do," with a Buddy Di Vito vocal, and "Life Can Be Beautiful" (from the movie "Smash Up") sung by Harry's new vocalist, Marion Morgan.

Two more tunes from "The Time, The Place and The Girl" have been waxed by Dinah Shore. She lends her intimate style to "Through A Thousand Dreams" and "A Rainy Night In Rio."

DECCA:

Lionel Hampton has a new novelty, "The Pencil Broke" (And That's All She Wrote), with a Hamp vocal, and "Tempo's Birthday," an instrumental which is a sequel to "Tempo's Boogie."

On the quieter side we find the Ink Spots doing the new ballad, "Either It's Love Or It Isn't" and the oldie, "I Get The Blues When It Rains."

If you like your ballads in a foreign language, Jean Sablon has just the thing for you. He sings "Porque" in Portuguese and "Quand L'Amour Meurt" in French. Incidentally, Sablon has a new radio show of his own for Hudnut Cosmetics over C.B.S. on Saturday nights.

In the album department we find some Jerome Kern selections sung by the movie star, Irene Dunne, with Victor Young and his orchestra. There are six sides in all, including "Smoke Gets In Your Eyes," "I've Told Every Little Star," and "All The Things You Are."

Here's another album entitled "Christmastime." Deanna Durbin sings "Silent Night" and "Adeste Fideles"; Judy Garland does "The Birthday Of A King" and "The Star Of The East"; and Kenny Baker sings "O, Little Town of Bethelehem" and "Hark! The Herald Angels Sing."

(Continued on page 80)

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MUSICRAFT:

Artie Shaw has a swell record in "Guilty" and "The Anniversary Song" (from "The Jolson Story"). Shaw does the latter as a jazz instrumental and Mel Torme and the Meltones do the fine vocal on the "Guilty" side.

Shaw also has a wonderful new album coming out soon. It's "The Pied Piper of Hamlin," for which Artie also composed the music. He originally did this on the "Columbia Workshop" program last summer.

Gordon MacRae, with Walter Gross's orchestra, does "Oh, But I Do," and "Flattery Will Get You Nowhere."

Walter Gross also provides the musical accompaniment for Phil Brito on "Years and Years Ago" and "Sooner Or Later." This is one of the best things Brito has done and it should be a big seller for him.

VICTOR:

Sammy Kaye and his Swing and Sway crew have two numbers right up their alley in "You Broke The Only Heart That Ever Loved You" and "I Used To Be Her One And Only." Don Cornell and the Kaydets handle the lyrics.

Charlie Spivak has two good instrumentals in "Stomping Room Only" and his popular "Let's Go Home."

Vaughn Monroe and the Moon Maids get together on a cute new novelty, "Hold Me, Hold Me," and "Life Can Be Beautiful."

Vaughn is responsible for a new name on the Victor label, Larry Green and his orchestra. Vaughn heard Larry's band in Boston and brought him to the attention of the Victor executives, who shared his enthusiasm enough to sign the Green band to a platter contract. They are bringing out two records at once: "Either It's Love Or It Isn't" backed up by "For You, For Me, For Evermore," and "Sonata" coupled with "I Haven't Got a Worry In The World." Green's piano work is heavily featured on all four sides. His style is sort of a combination of Duchin, Cavallero and Frankie Carle.

Tex Beneke and the Miller orchestra do heavy instrumental duty on their latest release: "Fallen Leaves" and "Star Dust." The arrangement on "Star Dust" is the same one the Miller band did on V-Discs during the war, and caused so much comment overseas.

On set of "Carnegie Hall" (U.A.) in New York Jill finds maestro Vaughn Monroe an actor.

Spike Jones and the City Slickers bounce in on their corn ball with one of the most hilarious records they have ever made—a thing called "The Laughing Record." It's based on "Flight Of The Bumble Bee," and is hysterical from start to finish. On the reverse side you'll find a hillbilly thing called "My Pretty Girl."

Perry Como has a new album which his fans would love to find in their Xmas stocking. It's called "Merry Xmas Music" and Perry sings eight songs: "That Xmas Feeling," "Winter Wonderland," "I'll Be Home For Xmas," "Santa Claus Is Coming To Town," "Jingle Bells," "Adeste Fidelis" "Silent Night," and "Ye Merry Men of Bethlehem." These records will also be sold individually, so you can take your pick.

JAM NOTES:

The "Hit Parade" program is moving to Hollywood, which makes Andy Russell a happy boy. . . . The M.G.M. Record is finally getting under way and it shouldn't be too long before you'll be able to buy their records at your local music store. So far they have signed Kate Smith, Blue Barron, Rudy Vallee, the Korn Kobblers, Mark Warnow and Lauritz Melchior. And of course most of the Metro musical personnel will be on the label too. . . . Ray Eberle is set for some personal appearances through the East. . . . Fred Waring and his wife have separated, and are planning to be divorced soon. His next bride may be a girl singer who formerly worked for him. . . . Johnny Desmond is all smiles these days. He finally found an apartment in New York. . . . Ward Donovan who has been heard on many sustaining shows over N.B.C., landed the leading role in the new Broadway musical, "Toplitsky of Notre Dame." . . . Vido Musso gave up the idea of organizing his own band and has returned to Stan Kenton's sax section. Vocalist Gene Howard has left the band and may give up. The Kenton crew is slated to fly to Honolulu in March for a three-day engagement at the Civic Auditorium there. . . . The big musical sensation in Manhattan is the Joe Mooney Quartet. You'll be hearing a lot of them. . . . Perry Como was a busy boy during the recent barbers' strike in New York. He personally gave hair cuts to several of the boys in Lloyd Schaefer's band and to Ward Byron, his radio producer. The report was that Perry still wields a mean pair of scissors and anytime he gets tired of singing he can get himself a job in a tonsorial parlor. . . . Charlie Spivak is supplying the moral and financial support for Jimmy Palmer's new band. . . . Twentieth Century-Fox seems to be building Dick Haymes as a straight dramatic actor. In his next picture he will sing only one song. . . . Victor Lombardo should be a cinch to be pacted by some platter firm. His new band is very danceable.

So long for now—Merry Xmas, and I'll be seeing you next year. In the meantime, if you have any little musical questions, drop me a line and I'll do my best to answer you. Not too many questions, please, and be sure to enclose a self-addressed **stamped** envelope. Write to Jill Warren, Movieland Magazine 535 Fifth Avenue, New York City, N. Y.

MAN WITH A MISSION

(Continued from page 76)

greats as Winston Churchill, Anthony Eden, Cordell Hull, Sumner Welles. It was these men who first flamed his interest in the world.

People have wondered why Doug went into the Navy in March of 1941. To many, it was a precipitous act which smacked slightly of publicity. That just shows how little those characters knew of what was going on in the Fairbanks brain.

In the first place, Doug had been in Austria when Hitler charged triumphantly in. He had seen what happened. Further, he had had friends who were put in concentration camps. If any news at all came from them after that, it was of such a horrible nature that it was difficult to believe. And, last, but by no means least, through his friendship with President Roosevelt, he knew more than most men what was about to explode in the world.

In 1940, the President sent Doug on a special mission to South America—and the papers went mad! "Movie Star Becomes Diplomat" was one of the mildest of the headlines. But what the people did not know was that 1) Fairbanks' background ably fitted him for diplomacy; 2) he was distinctly au courant on the international situation; and 3) FDR had picked him for the assignment not because he was in pictures but because he was a thoughtful man who could make other men work together.

Then, as Doug says, "I suddenly got tired of talking. I decided that I had to practice what I had preached. So I asked to be transferred out of the Naval Reserve into active duty."

Since he was the first Hollywood figure to get into uniform, some of the men he was thrown with in the service thought he was grand-standing. Some of the public did, too. And it took time for people to forget he was a movie star—time in which Doug consistently remained exactly what he was: a lieutenant junior grade, among the lowest of the low. There were no pictures of him in uniform, on his own request as well as the Navy's. He was in the "silent service," and he did not forget it; "silent," that was, on land. At sea, it was quite another matter. For instead of getting a public relations job ashore, Doug immediately found himself with "deck duties" on the bounding main, and his first chore was participating in a happy little clambake which secured Iceland for the Allied Forces. They ran into some German subs a few days out of port on that one, and were too busy to remember there was an actor aboard. From the captain down to Lt. (j.g.) D. Fairbanks, junior of the deck and assistant communications officer, they simply prayed the ship would stay afloat.

After that, there was service which almost runs the gamut of what the Navy can offer. Doug was transferred to the USS Mississippi, where he was in anti-aircraft defense, communications, and standing deck watches with the best of them. These **minor** jobs were followed by his being made executive officer of a sub-chaser and mine-sweeper during the big U-boat push off the Atlantic coast; by being based on the USS Washington at the crucial port of Scapa Flow; by being a gunnery officer and a combat signal officer, and doing a tour of duty on a mission delivering Spitfires to Malta during its most perilous periods; and by going on convoy duty to Murmansk when the Germans had other ideas about our landing supplies there.

Then Doug was put on detached service from the American Navy and assigned to the Combined Operations Command, where he served for six months under Lord Louis Mountbatten, learning the inner secrets of commando tactics. During this time, he commanded a raiding flotilla, and was the only American officer to have done that up to then. His training completed, Doug went back to the American units and trained men himself, leading them eventually on raids behind the German lines in Africa, Italy, and other spots. He participated in all the major landings in the Mediterranean.

After that, he went back to Washington—and sat down! But not for pleasure. They put him to work in the Strategic War Plans Division of the Commander in Chief of the United States Fleet and on Sub-Committees of the Joint Chiefs of Staff—no small assignment, I can assure you. Doug was the only man in the Naval section who had not attained the high-powered rank of Captain or better.

One more set of facts: The result of all this earned Doug four rows of ribbons, which include the Combat Legion of Merit; the Silver Star "for outstanding and conspicuous gallantry during Salerno landings," the British Distinguished Service Cross, awarded by King George; the French Legion of Honor, awarded by De Gaulle; the French Croix de Guerre with palm, the highest combat degree of this order; and the Brazilian Order of the Southern Cross, awarded for services as President Roosevelt's special envoy.

But there is a further result of Doug's service, a result which involves Douglas Fairbanks, No. 2, much more than ribbons and medals. This is an even greater knowledge of the world and its peoples than he had before, a deeper comprehension of the bravery of men and women under stress, and a more powerful realization that the tenet of "one world" must be maintained and cultivated. Hollywood and the industry it supports can do much to help in the work which is to come, Doug believes.

Right now Doug has finished a strictly entertainment picture, "Sinbad The Sailor." It will be gorgeous, frothy, exciting, and colorful. It will enable those who see it—no matter what the country—to relax and enjoy themselves. Later, he plans to form his own company.

Meanwhile, he and his wife and two small daughters are living in a house in Pacific Palisades he had rented throughout the war. It is a calm, luxurious spot filled with music, good conversation, and laughter.

Perhaps you are beginning to understand what I meant by Douglas Fairbanks being two people. Both are charming. Both are physically attractive. One you know. The other is someone whom you will meet more and more as the years go by: a worldly, intelligent, thoughtful citizen who believes that only by constant application can we win the peace as we won the war.

The End

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STARS IN THEIR EYES

(Continued from page 43)

encouraged, Anne undertook a lavish dinner embracing all courses, from jellied consommé to mousse chocolate. Even the standing rib roast, in defiance to the current dinner convention, was tender enough to be cut without a hacksaw.

Dizzy with success, Mrs. Hodiak astounded her family by producing hot biscuits the following morning. They were perfect.

Apologetically she told John, "To be quite candid, I'm a little bit ashamed of myself. A bride is supposed to **fail** at housekeeping. She is supposed to dissolve in tears on her husband's comforting shoulder. Do you think it's bad luck for everything to be going so well?"

John howled.

Between her chores as decorator, housekeeper and actress, Anne has found time to take classical piano lessons and to design a heavy gold Greek-motif ring for John. They had agreed before marriage that they preferred a single-ring ceremony, but John admitted that eventually he wanted to wear a wedding ring. It was completed and presented to him on their "Sixiversary."

Another of Anne's leisure-hour tasks has been the completion of a wedding memory book, with spaces for keepsakes and photographs. In the early pages are pasted still photographs from "Sunday Dinner For A Soldier," their first co-starring vehicle at 20th.

After that, appears a series of wedding pictures and then a record of the Hodiak honeymoon in Colorado.

Immediately after the wedding reception, Anne exchanged her white satin gown for a grey traveling suit, and John traded dinner clothes for a business suit. They and their wedding party motored to San Francisco, where Anne and John boarded a plane bound for Denver.

While in Denver they rented a car and drove to the Broadmoor Hotel in Colorado Springs, meeting Peter Lawford, Lynn Bari, and her husband, Sid Luft, in the lobby. Said Anne, "No wonder you find signs reading 'Los Angeles City Limits' all over the world. No matter where a person goes, there's a representative from Hollywood."

That night, in the silver-misted Colorado twilight, John and Anne were investigating the hotel grounds, when Anne caught sight of a border of curling purple iris.

Breaking off a small segment of one of the lily fronds, Anne passed it innocently to her husband saying, "Ever tasted one of these? Very unusual flavor."

If you aren't acquainted with the properties of a lily leaf, you have John's heartiest congratulations. In good faith he nibbled at the leaf, then turned to Anne in horror to mumble something about the low conduct of a person who would anesthetize a friend's tongue. The moisture in a lily leaf produces much the same effect as green pomegranate juice: a prickling tongue and a purse-string mouth.

The next morning at breakfast John lit Anne's cigarette and watched her inhale the sweet smoke. When his scrutiny had continued for some moments, Anne asked what was wrong.

"Do you hear it?" asked John.

"Hear what?"

"That little hissing sound made as the cigarette burns."

Anne studied her cigarette and nodded in happy discovery of a natural phenomenon which had previously passed unnoticed.

John said, "That sound is made by the worms."

Putting down her cigarette, Anne asked in a small voice, "What worms?"

John was quite offhand about it. "You see, one of the things that determines the fineness of tobacco is the presence of a type of almost microscopic parasite. If the leaves were simply dried vegetable matter, they would turn to ash with the speed of celluloid. You've heard people complaining about tobacco drying out? Well, that's caused by the death of these organisms and the consequent loss of moisture. That's all there is to it."

A silence grew at the table, while Anne watched the smoke serpentine wormily from the cigarette she had abandoned in the ash tray. John added as an after-thought, "Of course, the parasites in cigars are much larger."

Anne tried to tell herself that if she weren't burning all these little organisms alive, someone else would be doing it, but the philosophy was of small comfort. She took her second cup of coffee without the added attraction of a cigarette, and while she followed John through eighteen holes of golf, she sternly resisted the inclination to join John when he smoked.

At the nineteenth hole, over a tall limeade, John once again offered his pack to Anne and once again she hesitated, then shook her head. Looking up she caught the flashing tail of an hilarious expression in John's eyes.

"Why, you—you—! That was a rib!"

John tipped his glass toward her. "You'll feed me lily leaves, will you?" he said.

Many of their vacation days were spent in exploring the countryside. They drove high into the first range and parked beside an open field, lush with mountain flowers.

John had brought along a white dinner coat, and Anne had packed both a dinner dress and a summer formal, since they had been warned that dinner at the Broadmoor might be formal. According to Anne, they didn't "even have to shake the formals out of their mothballs."

After having returned their borrowed car to the rental agency in Denver, Anne and John boarded a converted C-54 and landed in Los Angeles five hours later. As they drove up to the house nestling in the hills above Sunset Boulevard and looking out placidly upon the neon landscape of the city, Anne said, "And here we will establish our marriage."

A month before they were married John and Anne perfected plans for alteration of the house; the changes were minor but essential for the comfort of two people. According to present quotation, the work will be finished sometime in March or April, a postponement caused by shortages of both men and materials.

This situation doesn't bother John and Anne in the least. The important thing is that they have launched their lives as husband and wife.

THE END.

Bedtime Story

Beautiful to bed helps you to awaken rested and lovely

Julia Ransom Miller

A soft complexion brush, plain soap and water give a thorough nightly cleansing.

Frances brushes her hair 100 times, braids it neatly, pulling firmly with each twist.

Weekly she applies warm towels to her face, then dashes on cold water.

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Your skin may be dry and need a nourishing cream at night but you need not go to bed with a greasy face. Apply the cream and let your face absorb it for about fifteen minutes. Then gently wipe it away leaving only the merest film.

If your skin does not need a heavy cream, you can still use a thin protective layer of oil or cream over your freshly cleaned face, the dirt can then settle on it instead of in your pores. Some of them are tinted so that you go to bed with color in your face but without a day time made-up look.

If you put your hair up every night then make a beauty out of yourself by wrapping a band of colored tulle around your head, tying the ends becomingly.

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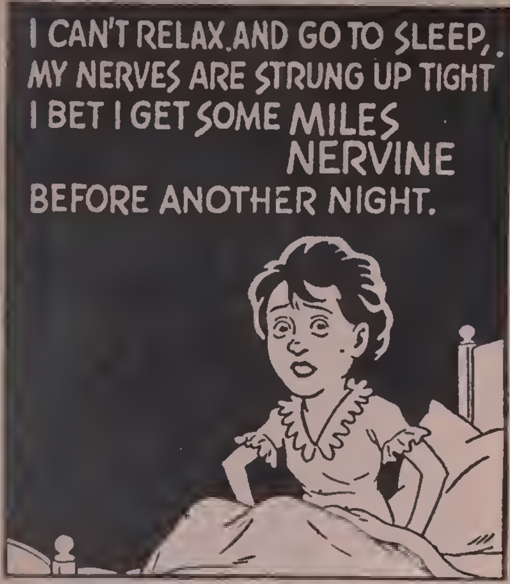
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THIS IS MYSELF—JAMES STEWART

(Continued from page 41)

Film is "THE INFORMER;"
Sport is deep-sea fishing.

I DON'T LIKE

Talk about war;
Snails;
Fast driving—or any driving;
Getting up early.

I LIKE

Dogs;
Salt water;
Jam sessions;
Gardenias—and a lot of flowers I don't know the names of, but wish I did!
"IT'S A WONDERFUL LIFE!" because—
- It's my first picture since I came back;
- It's a Frank Capra picture and it's great to work for him;
- It's an unusual film and fun to work out.

I MIGHT HAVE BEEN

An architect. I studied architecture in college. I had no burning desire to be an actor, but I took part in college plays. If a job in an architect's office had presented itself upon my graduation, I'd have taken it. Instead, some friends suggested I come to Falmouth, Massachusetts, on Cape Cod, to join a stock company. I went simply because I had never been to the seashore, and I thought it would be fun. In Falmouth that summer we tried out a play that looked pretty good to the producer, so he took it to New York and I went along. The play was a hit, and I was a Broadway actor!

THE BEST ADVICE I EVER HAD

Came from Ted Healy. I had just arrived in Hollywood, and we were talking about picture audiences. He said: "Remember that the people who come to see you are practically your partners in business. Don't patronize them—you wouldn't patronize your business partner. If you please them, you'll stay a long time. If not, you'll be out on your ear shortly."

MY FIRST

Hero was Charles Lindbergh;
Leading lady was Virginia Bruce;
Pet was a dog . . . I've always had a dog till now.

I ENJOY

Sunday radio programs;
Circuses;
Exciting music;
Murder mysteries;
Playing with kids;
Deep-sea fishing—or have I mentioned that?

THE FIRST THING THAT ATTRACTS ME

About a man or woman is what he or she has to say. I don't notice people much unless I meet them, and I don't pay them much attention until they speak. Then, if they are interesting, I'm attracted.

I CAN TAKE OR LEAVE

Candlelight. A man once said he'd been married five years and never yet had been able to see what he was eating for dinner, because his bride liked candlelight. As for me, I don't care.

Colors. I'm not much of a color expert. I don't even know what you mean when you speak of Chinese red, Delft blue, Williamsburg green, and so on. Color doesn't affect me, one way or the other. I'll admit that I picked out the wallpaper and paint for my house, but it's browns, greens and yellows—nothing startling, nothing new.

DANGER

Never came near me while making pictures. But in "OF HUMAN HEARTS," my horse almost drowned as we were crossing a stream. He was a poor old thing and the current was too much for him. He gave up. I should have ridden him, instead of letting him do it on his own. We saved him but it was a pretty close thing.

MY IDEA OF A MEMORIAL

Is that of our Air Corps group in England. You see, most of the boys who died had no graves: they went out on a mission and didn't come back. We raised a memorial fund to be used to build an annex to the town hall in Norwich, England, where we had our airport. The hall was bombed and must be rebuilt, which will take several years, but when it's built, our annex will be used as a library for the people of the town, and will have a section containing a roster of all the names of those in our group who died. Whatever is known about the way they lost their lives will be written there for their families and friends to read.

I'M NOT ESPECIALLY INTERESTED

In food, though I eat almost everything. I have no favorite dishes, don't recall any special meals. I've been trying to put on weight ever since I can remember with no luck at all.

I'M GUILTY OF

A bad memory. I forget people's names, casual appointments, telephone numbers, and seldom remember to call when I said I'd call, particularly if I didn't want to do it in the first place.

I DON'T

Do much reading. I'm ashamed of it—

Lots of people didn't recognize Linda Darnell at the recent Don Ameche broadcast. She's a blonde now for new role in "Forever Amber."

Cleatus Caldwell and Bob Hutton surprised Hollywood when they got married. Few were aware that this romance was on again.

Two interested guests at Hollywood's "Canyon Passage" premiere were Susan Hayward a star of the picture, and hubby Jess Barker

but still I don't!

Cook. Not even one special dish. My housekeeper is in charge of my house, decides what to serve, and when it is put before me, I eat it, whatever it is.

Think Hollywood has changed. It was heartening to come back and find things just the same. . . . But I didn't put in any time wondering about change while I was away. I'm not made that way. I don't speculate and worry about what may be in the future. I let it happen.

I WON'T

Get into arguments;

Talk about romance;

Part with one of my five pre-war suits. They fit as well as they ever did (I'm no best-dressed man in town)—and what I'd have done if I hadn't had them to come back to, I'd hate to guess!

Listen to speeches, if I can help it. I can see where a guy might like to go somewhere and make a speech, if he's the type—but who really wants to listen?

Drive.

I BELIEVE

No one rises above a level in any line unless he has a creative spirit, plus a spirit of adventure. He must be willing to take a chance, to win or lose without being deeply affected either way. But he will get his greatest satisfaction from creation, not from its rewards. If he contributes a single effective glance to a scene, an extra line that helps it, or a bit of business that wasn't in the script, he gets a lift.

I ENJOY

Comedy-drama;

Riding;

Technical problems concerned with making pictures;

Golf.

I LOATHE

A showoff;

But

I'M A PUSH OVER

For a real comedian like Fred Allen. That little Charlie McCarthy is tough competition, too, and fun to work with on an air show.

I PLAN

To do a jazz sequence with Hank Fonda in a picture about music. I like jazz and the picture should be fun.

IT'S NEVER SEEMED IMPORTANT TO ME

To look back. As for going back and reliving any part of my life—God forbid!

THE TURNING POINT OF MY LIFE

Was when I gave up architecture for acting. I'm not the kind of person to wonder what would have happened if I'd gone the other way.

However,

I FIND IT INTERESTING

That a somewhat similar situation occurs in "IT'S A WONDERFUL LIFE". In the picture, I'm a fellow in a small town who is allowed to go back to see what his town would have been like if he had never been born.

MY NEXT PICTURE

Is about a man who runs a rival to the Gallup Poll.

Pollsters go around listing so many people who say "Yes," so many who say "No," and so many "I don't know". I'm usually in the third class, so—

IF YOU ASK ME

I'll still say **"I don't know!"** whether or not

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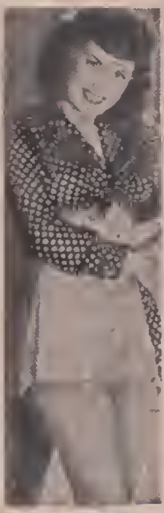

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GINGER MAKES HISTORY

(Continued from page 38)

rhumba. She could also have pointed out several new sharp routines in the romance division.

All these thoughts occurred to me as I waited to see Ginger. Usually, when Ginger works she's all business, with not a minute to spare for outside duties. But now she was coming over to greet me.

"How do you like it?" asked Ginger, modelling the copper-red lamé gown that was heavily embroidered in gold, sapphires, and emeralds. "They tell me it's made out of the very first material that has arrived from France."

Just then the director called for Ginger, and she grinned an excuse as she glided across the parquet floor to the spot where she and her screen husband, Burgess Meredith, were to meet LaFayette at an official and elegant reception. David Niven, as the romantic menace, hovered nearby.

In her new picture Ginger marks another era in her career in Hollywood, but just as soon as the final shot is taken it will be the close of that particular era. From that point on, she is branching out as an independent to make her own films with her own producing company.

Ginger's marriage to Jack Briggs could easily be the beginning of her new personal cycle. And, in the typical belief that all good things comes in threes, she sees her first costume role and her own producing company as the remaining two.

She's happier now than she has been for a long time because she has everything she needs for complete contentment. Her husband, her home, and her career have blended into the pleasant existence she has always wanted, but which always seemed so elusive to her.

Ginger's name has been almost synonymous with picture-making since the early thirties, and she has packed a lot of living into her comparatively few years. It's a far cry from those early days in Dallas when she was knocking herself out doing the Charleston, to a top spot in Hollywood—and yet there isn't a single thing she would change if she were to do it all over again!

Cook's night out so Mr. and Mrs. Jack Briggs (Ginger Rogers to you) go dining at Ciro's.

Despite her high place in filmland, she is still as friendly and amusing as she must have been in her wilder Charleston-dancing days. Best of all, hers is a sense of humor which can keep you in stitches. Take the scene that was being filmed when I first arrived on the set:

David Niven, who plays the traitorous Aaron Burr, was to say lines that went something like this, "What this country needs is a strong ruler, and I plan to be that man," but when he spoke, he said the first four words and forgot the rest.

Without a noticeable gap in the cue, Ginger dropped out of her Dolly Madison character and shot back, "A good five cent cigar!"

When the sumptuous ballroom scene was completed and several hundred extras began milling noisily about, Ginger suggested that we move over to her dressing room where we could talk without having to shout to be heard.

"You know," she started, "my role in 'Kitty Foyle' was my favorite until this part came along, but Dolly is really giving Kitty a run for her money. It looks as though I'll have two favorites from this point on."

If you remember, Ginger won the Academy Award for "Kitty Foyle" and it wouldn't be at all surprising to her coworkers if she earned another Oscar for her work in "Magnificent Doll." Even the hardened studio grips stop to watch and listen when she acts, and that requires plenty of solid acting.

"I've always wanted to do a period costume picture, so when this opportunity came along, it didn't take me very long to make up my mind. Now I feel I've really rounded out my portrayals on the screen, but of course you never know what might show up tomorrow!"

This eager anticipation of what lies ahead is characteristic of Ginger, and her diary just couldn't have enough lines for all the activity she goes through in a single day. Events seem to have a picturesque way of building themselves around her, often much to her own surprise. The story of her marriage is an example of this.

Ginger was on a bond tour when her press agent suggested that they include in their party a former RKO actor and friend of his who was then serving in the armed forces. Without any thought that this was to be a most important decision in her life, Ginger consented and the press agent invited his friend Jack Briggs along.

Even then it looked as though the whole thing was an untimely idea because Ginger was so busy with her war bond chores that she scarcely had a moment to glance in the direction of Briggs. However, when the appearance was over, they all sat down to some refreshments and talk, and it was then that Ginger first paid any attention to the tall, handsome Marine.

No one heard any more about this chance meeting, but Ginger began seeing Briggs quietly, and four months later they were married. From the beginning their marriage has sailed along happily, and now that Jack is established as an associate producer, the two have more than ever in common.

Ginger explains her long and steady progress in the film world as a process of gradual growth. "I just growed," she said, quoting Topsy. "I started slowly and advanced professionally with each new picture I made. And I've always thought that there's no other profession more fascinating than the motion pictures.

"The possibilities seem to be unlimited, and that's one of the reasons why I'm going into the field of picture production. Having a company of my own will allow me more artistic freedom which I naturally couldn't have under contract to someone else as an actress.

"Don't get the idea that I'm going to be the big noise all by myself. That would be foolish, so I hope to get the top men in the business to work with me. Essentially my duties will be as an actress, but I'll help in selecting sets, costumes, and players."

The two pictures Ginger has selected for her company are "Maggi July" and "Wild Calendar," but as yet no other players have been selected for the supporting roles. They will, of course, be name players.

"Often interviewers ask me about the turning point of my life," Ginger said, "or what serious mistakes I've made in the past, and I wish I could give out with lots of brilliant answers.

"As for an important turning point, I've had too many to choose any particular one, and when it comes to mistakes, well—I'm only human, and I've made plenty of them, believe me! Yet I think I've been fortunate and I count my blessings often.

"I'll admit I'm sensitive about destructive criticism, and untrue stories which are made up about me and my activities. I don't like to be called aloof and anti-social if I don't go out in public, and one thing that really annoyed me was the announcement of a so-called feud between Katharine Hepburn and me. That was as far from the truth as it could possibly have been."

Ginger and Jack live in a Beverly Hills hill-top home which she and her mother Lela Rogers had built nine years ago. The view from the terrace is one of the most scenic in Hollywood, and it's possible to see miles in every direction from the sea to the city of Los Angeles. The house even boasts a complete soda fountain and a small movie theater.

Among Ginger's immediate plans is one event to which she is looking forward with considerable pleasure. As soon as her current picture chores are completed, she and her husband plan to take off for a belated honeymoon.

Actually, they've never had the opportunity to have a real honeymoon, since Jack was shipped overseas with his Marine unit not long after their surprise marriage. For a while Ginger took a house near him at his camp, but she too had to return to her work before the camera.

When Ginger was called to the set for another take, we followed her to watch. She does her acting with the same ease and finesse with which she does everything else.

She's never grand, playing the first lady of Hollywood to the hilt. Once she knows you and becomes your friend, you can bet your bottom dollar she'll never change.

"I just thought of another thing," she said after she had finished the brief take. "I'll confess another thing. I'm a slow-thinker, not much good with snap-decisions. Oh, I can decide in a hurry if I find that I must, but usually I take my time about making up my mind.

"If I find that I'm ignorant on a subject about which I'm supposed to make a decision, I don't hesitate to ask someone who I know can give me good advice. It's the easiest way in the long run, and you have the consolation of knowing that you've done the right thing."

She's touchy on a few subjects which are close to her, just as you and I are. Her private life, she feels, is her own affair, and she points out rightly that you don't pry into the lives of your own friends, so why should picture players be any different? Her professional life is another matter that belongs to her public.

The subject of her marriage is her own very private possession, and other than a smiling admission that she's genuinely happy as Mrs. Briggs, you'll have to guess the rest. One look at her, however, and you know it's the real thing.

THE END

Atwater Kent greets Mary Pickford and her husband Buddy Rogers at a party honoring the Royal Air Force "Lancaster" Group as British airmen stand by admiringly.

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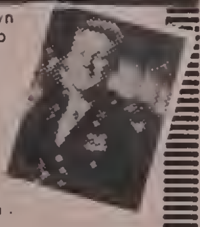

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3. Each question submitted by a reader must be accompanied by the QUESTION BOX coupon giving name and address.
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CHRISTMAS EVERY DAY

(Continued from page 37)

sees things plainly, Bing is a wise father who doesn't quibble about his kids. In response to my query were they good sports, Bing recounted an item that occurred some time ago.

"They were sore losers," Bing said, "and that's no way for kids to grow up. They've got to give and take, so I tried to teach them a little discipline." Their favorite sport was baseball, and with their intimate cronies they would start to have a merry old time. Suddenly there would be a terrible racket.

"It was always a Crosby who started it by refusing to move out when he 'fouled'," Bing exclaimed. "I believed it was unwise for an older member, especially a father, to interfere, but something had to be done. So I made a rule that the one who started the fight had to sit at the end of the field, his back to the game."

There's been progress in the disciplining, Bing reports. "They listen, they understand, but they're still sore losers."

"I suppose they never need spankings, though," I ventured.

"They need 'em—they get 'em. The quality of the offense governs the quantity of the spanks," came Bing's prompt reply.

Church is an important part of the four boys' education. Gary was the first to serve Mass. Asked by Bing and Dixie who felt infinite pride in their eldest son, what they thought of their brother on that first, solemn occasion, the other three replied casually: "Aw he could've learned his dialogue better—he muffed his lines twice!"

The boys are "radio addicts" and are up on current events and are very choosey about music. They prefer such songs as, "Don't Fence Me In," "Sioux City Sue," and the livelier ones which lend themselves to barber shop harmony. They refer to the slower sentimental ballads that Bing sings as "too mushy." They've asked him to please sing as few as possible.

Recently for a lark, Bing ran his first big hit, College Humor, for the boys. He laughed himself to pieces. But the kids said seriously: "All that love stuff! It's too mushy for us, and for you, Dad!"

All four boys are now at the "girl hating" period. "GIRLS!" they scoff—"No use at all!"

"Give them a couple more years," Bing smiles.

Outside of the present permanent resolve to remain bachelors, Bing checks regularly on their life ambitions. "For the last couple of years, Gary has stuck to his guns about wanting to be a 'cattle man'."

The other three vary too frequently for Bing to keep accurate account, but the last time it was discussed, it was a toss-up between the fire department and the police department. They were also considering the F.B.I.

Reminded of the time the three thought Gary was their hero because he was their "big brother," Bing laughed. "That's leveled off. They all think they're pretty good, now."

Young Gary prefers to spend his vacations on a ranch with two old friends of Bing's—Johnny Eckert and his wife. Gary proved his interest first, in doing odd jobs around the place. This past summer Johnny "put him on the payroll" at thirty cents an hour, eight hours a day. His independent walk and pleasant, cowboy toughness is familiar to the inhabitants of the town.

"Real stuff," they say, "just like our own kids." Gary exhibited his third calf, last summer. None of the calves have won first prize, but Gary is not discouraged. "If a guy tries real hard, one day he's bound to win!" he feels.

Up in Sun Valley, Idaho, at the Lodge, there's another of Bing's friends, by the name of Spike Speckman, in charge of the cattle and horses and other animals. Dennis thought he'd like to "have a look around"—so he spent last summer working there as a plain farm hand—nothing fancy.

The other two, Phillip and Lindsay spent this past summer with Bing and Dixie. "But they'll probably be so fired with ambition by next vacation that I'll have four working men on my hands."

Three years ago, when the good voice of Frank Sinatra enveloped even those who loved Crosby to a decision-making and betting point, I asked Bing what he thought of Frank. He puffed away on his pipe. "Frank's in—I'm on my way out." When confronted with the issue, Gary Crosby, spokesman for the four answered with a lightness and an authority that did not belittle their appreciation of Sinatra and his voice: "My daddy don't have to worry—he'll do all right." Inside of the following year Bing made a picture called "Going My Way." So you know, of course, that Gary's old man made a slight technical error about his own career.

Last Father's Day, when Bing was up in Jasper Park on location for his latest picture "Emperor Waltz," a plain looking package arrived, via air mail. It had "Handle with care," "Fragile," "Will Break" signs and it bore the names and addresses of his kids. Opening it, he found a phonograph record, and he remarked with a grin that if his kids sent it it was probably some good gag. Just how good he had no idea until he played it over and over.

With Johnny Burke the four Crosbys composed a song dedicated to their own Daddy. Voiced in the lusty, delightful and purely natural way the boys have of doing things, it goes with the tune of "When The Blue of the Night Meets the Gold of the Day." Here is a portion of the sentiment:

"For the joys you have brought
And the love you have shown
Happy Father's Day. . . ."

It took Bing a long time to get rid of the lump in his throat after he listened to it.

THE END

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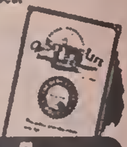

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MY BROTHER DANA

(Continued from page 33)

in Texas, so he came out later. Then he left home when I was about five years old and got a job working in a gas station and, from what I understand, he was a pretty good grease monkey at the time. But, checking up on him, I find he was pretty good at whatever he tried all his whole life.

Dad was pastor of a church in Van Nuys, and brother, Charles, drove a school bus. That's a thing I remember vividly; going with him on the school bus and seeing all the older kids when I was just a little punk. We lived out here for about two years and then we packed up and headed back for Texas, and Dana stayed behind. I remember just before we left I was crying because we were leaving. Dana patted me on the shoulder and consoled me. That was the last I saw of my brother, Dana, for a good many years

As soon as I could read, I began to know him a little through the wonderful letters he wrote. My father took great pride in his letter writing and in Dana's, and they carried on a voluminous correspondence. But sometimes Dana's letters were cause for major eruptions in the family, because something Dana said would upset Father. He was getting strange new ideas in a strange land, and Father didn't approve. Dana was having exciting experiences, too, and tragic ones. He was trying to make a career for himself in the entertainment world. He married a girl in Hollywood, and they had a little boy. And soon, the girl died.

Little by little, I began to piece together a picture of the brother I could only remember as a half-forgotten dream. Once when Dana was to come back to Texas I got tremendously excited over his visit and a few days before he arrived, I was put to bed ill with tonsilitis. I had to be very quiet, and I wasn't able to throw the questions at him that I wanted to. I had to be content to lie there and listen to him. One of my best memories of that visit was Dana singing Figaro from the "Barber of Seville." I admired him as being something different from anything I ever had seen or known. Later we went to see a movie together, and he told wonderful tales about people in far lands, people who didn't seem to really exist except on a celluloid screen. But because Dana told me they were real, they became real.

For weeks after Dana's visit the house would be full of "remember whens" about him. My brothers Charles, Wilton, and Harlan would tell of endless exploits they had, and it was this way I came to know him best.

If I'd done the things they did, I'd have been skinned alive! But there were too many kids at home at that time for the folks to bother too much about what one or two of them were getting into. They just couldn't keep track of the whole brood. Nine of us altogether: eight boys and one girl.

But once, Dana really got it good. That was the time he and Charles pulled all the green peaches off a lady's trees, and piled them up in a neat pile in the middle of the orchard. My Father usually played the role of disciplinarian, but this time my mother gave the boys a most admirable licking. I can just hear her saying to Dana, "Shame on you—and you named for three fine preachers—Carver Dana Andrews! Dr. Carver, Dr. Dana and your father!"

Dad didn't believe in movies, but Dana would sneak off and go to the movies every possible chance. Later there'd be the reckoning, and Dana would always get licked. Finally he got a job in a theater in Huntsville, and he got a chance to see a lot of the movies there in line with his work. And he figured one day, "Well, all that these people are doing is saying certain lines in certain situations. I should be able to do that, too!" That's when he headed for Hollywood.

Once, before that, Dana had run away from home. Our family was sort of struggling along a little at the time. There were a lot of kids to feed and clothe, and a preacher doesn't make the biggest salary in the world! So Dana ran away from home and went to San Antonio. He was going to bring the family riches. He had big ideas and a lot of ambition, but he didn't go about it in the right way. He finally came back home, and my dad didn't scold him. He understood why Dana had done it, and what he was trying to do. Dana still doesn't think my dad understood him, but I think so.

Mother always says Dana was the cutest kid of the family. His pictures are still in the family album—I think my brother in Houston has them. They show Dana in little Lord Fauntleroy suits with long yellow curls. Yep, he was a killer!

Dana always was eaten up with ambition. Even when he was a young fellow, my other brothers said he never was much of a blade. He didn't have time for girls, not too much time anyway. He was always headed somewhere. He had a certain amount of assurance without being egotistical. And he was a little bit headstrong, which accounts for his doing the things he's done, I guess. Initiative and stick-to-it-iveness were his main assets. And with these, he finally accomplished what he set out to do.

While I was away at war, I guess I really got to know Dana better than I ever had before. He used to write to me regularly—and they were wonderful letters. Dana put so much of himself into his letters that he became more of a reality to me than he ever had been.

Well, maybe you're wondering whether or not I ever got to see that picture—"Laura"—I'd heard advertised on the radio when I was going overseas. I saw it on the screen in England and also in Europe, back of the lines at a rest camp. Later I became manager of a G. I. theater in Europe in the Nuremberg section. And I, being an Andrews, naturally had to plug the family, so I showed three Andrews films in one week! The vicinity of Nuremberg got a complete diet of Andrews **that** week!

When I came home from war, I headed for Hollywood. First of all, I wanted to see my mother, of course. And then, Charles—and Dana. After a short visit in Texas, I boarded a plane for the coast where I was to get acquainted with this big brother of mine.

I discovered my brother Dana, with a few

(Continued on page 91)

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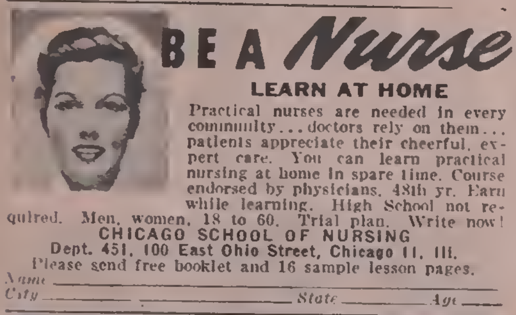
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exceptions, is the most exact replica of my dad in intellect. Naturally in his line of work he has developed an entirely new set of ideas from my father's, but there still is a trace of my parents' teachings underlying all his actions. He gets most of his facial characteristics from Mother. People back in Mississippi, where he was born, say that he looks like the men on my mother's side.

He has three passions: his family—Mary and the kids; his symphonic music collection; and his boats.

About his boats—this is a fairly recent thing with him. A few months ago he didn't know a stem from a stern. Now he wakes up in the middle of the night thinking about them. Jerry Shelton, his stand-in, who's been working with him ever since "North Star," got him interested in boats. New he can't wait for week-ends to get out and sail. Dana's given to violent enthusiasms, and anything he does, he does completely and wholeheartedly. He's thinking now about going on a round-the-world cruise. Charles and I will go along too, if he gets the opportunity to make the trip. It sounds like a wonderful idea! But his work and my schooling will keep us ashore for a while.

I've learned a lot about Dana in these past few months I've been with him and near him, and every chance I get I visit the set of "The Best Years of Our Lives," on the Samuel Goldwyn lot to watch him work. He forms likes and dislikes very quickly—they aren't always right, but more often then not, they are. When he's wrong, he's the first to admit it. He likes to be with natural, genuine people, even though they clash completely with him in ideas. He'd make a good politician, I think. He has just the right amount of liberalism—he's a full-fledged American without going overboard for any 'isms'. He's intensely interested in world problems, he's a thinker, particularly on politics and world affairs. He votes the man, not the party, and then only after he and Mary have completely investigated the candidate.

Mary is wonderful. She's the perfect wife for him. I think Dana and Mary have their marriage talked out so thoroughly that it would be impossible for them ever to have any serious rifts. It's a mating of like souls. But that's because they understand each other so well. There just doesn't seem to be much chance for the misunderstandings that seem to happen in many of the so-called happy marriages of today.

Dana is impatient with indolence or laziness. He is annoyed with people who don't measure up to what they could be. He has few real friends, many cronies. He never forgets a kindness done to him. He is an amateur psychologist, and is intensely interested in people and what motivates them. He has the conversational habit of contradicting someone just to make him fight back verbally and say what he thinks. But he respects other people's opinions. I like best Dana's sincerity and lack of pretense when we talk man to man.

If I could change him to suit myself, I'd like to see him a little less impatient and impulsive. Too, I'm so interested in stage work, I'd like to see him do more of it. I'd like to see him more confident of himself regarding his work. He gives an appearance of self-confidence, but secretly he doubts himself. I think he's done enough to prove to himself these doubts are unnecessary. But still, it's a pretty healthy sign. It means he's not so overconfident he can't see the virtues that others have. And it denotes depth of character.

The family's opinion of Dana as an actor is that he is a serious actor—not trying to sell his personality, but trying to play a part. We believe he is a good actor, competent, sincere, conscientious. Perhaps it's tough for him to be able to project himself to a group of people who know him as well as we do, but this is our considered opinion. We enjoyed his work in "Swamp Water" best of all. And (confidentially), we've all been wearing our hats a size larger since Dana's made the grade. We're that proud!

As for me, it's been a great thrill to become acquainted with him at last. If I'd had him made to order, I couldn't have asked for a better friend or a nicer guy than my brother Dana!

THE END.

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UNCERTAIN GLORY

(Continued from page 31)

experience. In later years she was to reach dramatic heights as the waitress, Mildred, in "Of Human Bondage."

Bette felt a profound sense of indebtedness to her mother. To repay the faith and care, she had to amount to something.

So she took up dancing; but, with her typical realistic viewpoint, also studied stenography.

"If I failed on the stage," she said, "I was determined to make somebody a darned good stenographer. And I can still handle a typewriter, if needs be."

Bette still believes that anyone proposing to follow one of the arts should first be trained in a practical profession. The way of an artist is precarious; and one must eat. She has but little patience with aesthetes who consider their hides too tender for common living and common work.

Bette would have continued her dancing career had not her teacher, to whom she was very devoted, died. Then Bette turned her eyes on the theater.

She wanted desperately to study with Eva Le Gallienne, so her mother took her to New York for an interview. It was bitterly disappointing. The great actress saw Bette briefly, had her read a part of an old Dutch woman, then dismissed her with a lecture to the effect that she didn't take the theater seriously enough.

Bette reacted in a manner for which she's since become famous. She came up fighting. In retrospect she says, "The most unfortunate people in the world are those born with too much talent. They're inclined to take everything for granted. But how does one grow without struggling? And where is the struggle when things come easily? I had a high squeaky voice when I registered in a dramatic school. It was the despair of my teachers. An actress without a good voice is like a writer without a pen. . . . I could have given up. There was always the stenographer's job—or marriage to a man who would have taken care of me. But I decided to stick. So instead of dating and dancing at night, I shut myself in my room and read aloud till I'd gained control of my voice. Criticized? Of course, I was. You will be too if you don't cater to popular behavior. People will say, 'What a queer duck you are.' But no matter. If you know what you want, you can have it through sacrifice and hard work."

But at the end of dramatic school Bette's labor had only begun. George Cukor, now a famous Hollywood director, gave her a job in his stock company, then fired her. She accepted what she thought was an offer to act with the Cape Players. But when she arrived at the theater—in a second hand car especially bought for the trip—she found she'd been mistaken. There was no part for her on the stage. But Bette stayed on for the summer as an usher.

Then she returned to Broadway and eventually climbed to a role opposite Richard Bennett in "The Solid South." It was during the run of this play that Universal Studio tested her and signed her to a three months contract.

Upon the arrival of Bette and her mother in Los Angeles, nobody greeted them. They later learned that studio representatives had been at the station, but returned with the word that they'd seen "nobody who looked like an actress." For a year, Bette played minor roles, trying to get over her camera-fright and develop self-confidence. Then Universal officials decided she had nothing and dropped her contract. Bette was all set to return to New York when George Arliss chose her as his leading lady in "The Man Who Played God." Her career took an upward swing.

In Bette's book there is no higher aim than self-development. Make the most of whatever abilities you possesss, without fretting because you're not someone else, and you'll get along all right. Time, however, is an important element.

She thinks one of the tragedies of civilization is that youth doesn't take full advantage of its opportunities. "The time to prepare oneself for life," said she, "is the youthful years, when responsibilities are lightest. That means drudgery; and youth wants fun. So we see so many youngsters tossing their days away carelessly. Time passes. They

The joke Meredith Willson is telling must be a killer-diller judging by reaction of Dick Haymes and his wife, Joanne Dru. Dick's currently in "The Shocking Miss Pilgrim" (20th).

Expert Dinah Shore coaches a willing trio in the art of song. Her enthusiastic pupils are comedian Peter Lind Hayes and his pretty wife and Dinah's hubby George Montgomery.

fall in love; get married; children come. The nose is to the grindstone. Life becomes a treadmill. But at that stage what can one do about it? Well, something, maybe lots—but the going is all the harder. I often get letters from kids asking me to tell them how they can achieve their ambition: how to become an actor; how to become a writer; how to become an engineer. What can I say? What can anybody say. If they **truly** want to become something, they **will.** There's no royal road to success; or, at least, I've never found it."

Bette does not believe opportunity is necessarily a matter of geography. Within the confines of a little town, people may find the whole world. True, the space of land may be limited; but there are no limits to the universe of the mind and spirit. "If I were hemmed to the smallest town," said she, "I would organize a dozen clubs and try to be president of every one of them. I would read every book I could lay my hands on, find every possible outlet for my energies, and in some way fulfill to the utmost whatever my heart yearned for and my brain told me was right."

"When one stops growing," says Bette, "one starts dying. Therefore, for life, one must keep learning; must keep trying something new.

It was this idea that caused her to branch off into film production recently. She wanted to experiment, to seek knowledge in fresh fields. "Not that I think I know all there is to know about acting," she hastily explained. "I'll be learning about that until the day I die." She's won two Academy Awards. She won't rest until she has a third. No doubt then she'll start thinking about a fourth.

Bette has interesting theories about her profession. "True acting finds its soul in honesty," she says, "Its function is to interpret and reveal life, not disguise it. Thus in clarifying human relations, in bringing into sharp relief obscure emotions, in compressing sprawling life into understanding form, the actor has a purpose as profound and important as that of the man of literature or science. The common object of all earnest artists is to aid men in understanding themselves, the world, and one another better. Therein lies our true salvation. For in ignorance lies greed, and in greed lies tyranny. Therefore, the actor, as any other artist, is tremendously obligated to mankind. He can not distort, cheapen, or neglect his talent without sinning against humanity."

Bette doesn't. She fights to the last ditch for integrity in her life, as well as her performances. Recently I mentioned Bette's name to Humphrey Bogart. He grinned appreciatively. "That Bette," said he, "is a scrapper."

She's the same way outside the studio. Those who interview her are immediately struck by her intelligence, her candor, and power of articulation. She thinks positively; speaks directly.

There's nothing aloof about Bette. She believes in the idea that we are our brothers' keepers. No man is an island unto himself. We've got to live together. That is why she's always taking part in public activities. She was largely responsible for the success of the famous Hollywood Canteen during the war. She's one of the founders of the Tailwaggers Association, for the care of dogs, and training them to work with the blind.

But in her private life, she's the soul of independence. Her views on marriage are positive. "The trouble with men," said she, "is that they assume an attitude of superiority over their wives. The trouble with women is that they let themselves become dependent on their husbands. No man likes to feel that a woman is a millstone around his economic neck. No woman likes really to feel that her husband is the lord and master. Marriage can be truly successful only when husband and wife share equally in responsibility and respect."

That's typical of her frankness. At 38, Bette looks backward with the wisdom and humility that only intense and honest living can bring. The future has no fear for her. She looks forward to the time when she can play "Queen Victoria" with an age befitting the character.

She's achieved all that to which most of us aspire: fame, wealth, happy marriage, enjoyment of her work, and the satisfaction of knowing she has added to life as well as taken from it. As to whether or not she's to be envied, Bette doesn't know. She once wrote a candid story of her own life, and titled it "Uncertain Glory."

THE END.

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MOVIELAND'S CROSSWORD PUZZLE

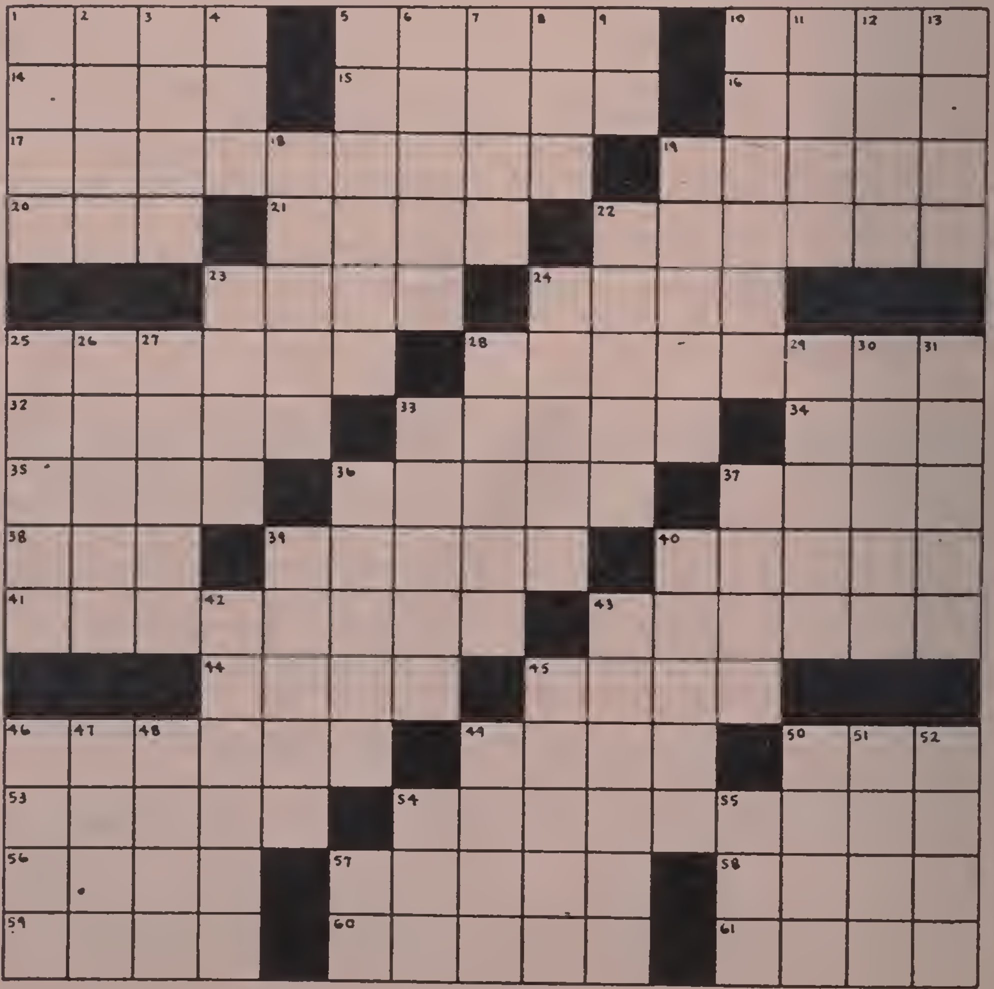
ACROSS

1. 3 down - - - - the "Duel in the Sun" cast
5. "Bill" in "Courage of Lassie" is a - - - - - actor
10. "Spike Dolan" is - - - - role in "Easy to Wed"
14. Scope
15. Panama - - - - -
16. State made famous by Roy Rogers
17. "Clint Barkley" in "Smoky"
19. Roy's Trigger is a trained - - - - -
20. Wapiti
21. Kirk Douglas is "Walter O' - - - -" in "The Strange Love of Martha Ivers"
22. "Roberta" in "Suspense"
23. "Young - - - -s"
24. "L. T. Patterson, Jr." in "Two Sisters from Boston"
25. Robt. Cummings in "The Bride Wore Boots"
28. Familiarly known as Lene
32. "Sweet - - - - - O'Grady" (anag.)
33. Suspicious (slang)
34. Fish eggs
35. "Junior - - - -"
36. "Carole Hill" in "Night and Day"
37. Russian river
38. Author of "The College Widow"
39. Muse of poetry
40. "Christine Bradley" in "Tars and Spars"
41. Very young children
43. 61 across and Susan are - - - - - - in "Canyon Passage"
44. Beverages
45. Wee
46. Orson Welles is one
49. Irish
50. "Little Giant"
53. City in New York
54. "Whispering - - - - -"
56. Shakespeare's king
57. Drudge
58. His screen antics are usually zany
59. - - - - Horne
60. Harmonized in color
61. He fights lawlessness in "Canyon Passage"

DOWN

1. Wild horses become - - - - when trained by 17 across
2. Spoken
3. (See 1 across)
4. Van Heflin in "The Strange Love of Martha Ivers"
5. Penny Singleton and Arthur Lake are - - - - - mates
6. Marjorie Reynolds in "Monsieur Beaucaire"
7. "Cora Smith" in "The Postman Always Rings Twice" (anag.)
8. "Lt. Briggs" in "The Well-Groomed Bride"
9. Band leader Lewis in short
10. Cloth dresser
11. Toilet box
12. Conrad, Iris, Robert and Claire (inits.)
13. Michael O' - - - -
18. "The Man From Down - - - - -"
19. Helen Walker in "Cluny Brown"
22. "Bad Bascomb"
23. Makes angry
24. Hazel Scott plays it
25. "- - - - - on the Beach"
26. Apart
27. Ascends
28. Small notches
29. She wears hoop skirts in "Anna and the King of Siam"
30. "- - - - - Girl"
31. "The - - - - - On"
33. Prevaricators
36. "Emily Sears" in "Adventure"
37. "This Man's - - - -"
39. Geraldine Fitzgerald in "O. S. S."
40. "Cluny Brown"
42. She was in "Days of Glory," but died in 1943
43. Careened
45. Something found
46. Kind of tax
47. Position of a helm
48. Priscilla - - - - (anag.)
49. Of the dawn
50. Hedy, Nelson, Dorothy and Walter (inits.)
51. "Song of the - - - - Road"
52. Lenore, George, Randolph and Jean (inits.)
54. Mrs. Fredric March, familiarly
55. Robt. Benchley in "The Bride Wore Boots"
57. "Charlie Chan" (inits.)

(For Solution See Page 96)



WAS HEDY JINXED?

(Continued from page 35)

year for high-strung Hedy. The wonder is that she isn't a nervous wreck instead of a happy young woman tranquilly anticipating the advent of her third child. Perhaps it is the new home which is responsible for the miracle. Recently she sold her hilltop home in Benedict Canyon to the Humphrey Bogarts and bought a house in Beverly Hills.

The hex on Hedy seemed to start shortly after the birth of "DeeDee." It was an extremely difficult birth which left Hedy in a weakened and nervous condition, and the mix-up about the nurses after she returned from the hospital didn't help matters. First she had no nurse, and then she had two (both quarreling for the job) at the same time. Nurse No. 1, who had been engaged before "DeeDee's" arrival, failed to show up as promised. A prolonged and frantic search for another nurse followed, during which Hedy had to care for the baby herself, oversee the welfare of her adopted son, Jamesie, and generally keep the household on an even keel. Eventually Nurse No. 2 was engaged, but no sooner had she been installed than Nurse No. 1 showed up, determined to have the place as promised. While trying to adjudicate the affair Hedy kept them both. In the end, Frances (No. 2) won out.

Meanwhile Hedy was up to her neck in worries of another kind in preparing for "The Strange Woman" in which she was to be starred with Louis Hayward and George Sanders under the Hunt Stromberg banner. Her interest in the success of the picture was vital on two counts; not only was it her first picture after leaving M-G-M and its protective power, and therefore important to her future as a freelance actress, but she also had a 30% interest in the production through considerable investment of her own funds. All that added up to active participation in casting, costuming, preparation of the script and other production headaches.

"Never again!" she says now, incidentally, of the producing end of movies. She'll stick to acting, thank you.

"The Strange Woman" started shooting early in December. Three days later the entire company had to close. Hedy was stricken with a serious strep infection! Four costly weeks slid by before she was well again.

Shooting was to resume on a Monday morning. On Sunday Hedy's world crashed around her. Against her better judgement and in spite of a definite premonition of disaster, Hedy reluctantly permitted Frances to take the car to drive herself and Jamesie to church. They had been gone only a few moments when a horrible accident occurred, which completely demolished the car and sent both passengers to the hospital. Jamesie in particular was badly hurt, suffering injuries which left him unconscious for days and later required extensive plastic surgery on his face. When Hedy reached the scene of the accident Jamesie was screaming with pain, and Frances was in a state of shock. The subsequent dash to the hospital still haunts Hedy's dreams.

That same night she and John separated in hot anger and bitterness, a few hours before she was expected to appear at the studio for work, looking beautiful and ready to play difficult scenes! Trouper that she is, she made it and faced the ordeal squarely.

Eventually the nightmare ended. Jamesie was released from the hospital, the picture was completed, and the family was reunited with John's return. The respite, however, was short-lived. Suddenly Hedy fell ill again with a recurrence of the strep throat infection, necessitating another prolonged stay in bed. Jamesie too had a relapse soon after returning to school, and had to be placed under a nurse's care.

Next came the robbery. For months Hedy had been tied to the house with no time or inclination for evening recreation. Finally, one night, she and John decided to break the pattern by going to a private showing of a movie in a friend's home. They returned about 1:30 a.m. and suddenly stopped dead in their tracks as they walked up the dark pathway to the house. The front door stood open! They raced for the door, and soon froze in horror as they discovered the living room a topsy turvy mess of ransacked drawers and overturned furniture. Hedy's voice rose to a scream as she called the children. When no answer was forthcoming, she could think of only one explanation: kidnapers! Her heart stood still as she rushed to the nursery.

The relief at finding them safe and sound (both the children and the nurse had slept through the ransacking of the house) overshadowed all else. It wasn't until much later that she discovered the theft included her chinchilla and mink coats, all her gold jewelry, a number of diamond pieces, and the 8 carat engagement diamond John had given her.

"That ring had a special sentimental value to me as well as its cash value," Hedy said. "I knew John had worked and saved two whole years to pay for it!"

All of the loot, except a few minor pieces of jewelry which had been sold, was recovered. Despite her efforts in the robber's behalf (she's always been a pushover for a hard luck story, and broke into copious tears when he started to cry about his mother) the authorities were adamant since it was his third offense. He wrote a letter from prison recently, by the way, thanking her for her generosity and promising to make good in the future.

About this time John had to go to New York on business for several weeks, and Hedy decided she had had enough of the house and its hex on her private life.

Since then everything has been just dandy. Except—

Frances had to leave in the midst of the move for a combination business-vacation trip to Canada. . . .

Hedy has been sued (it's still pending) over a mix-up in commissions on the sale of the old house. . . .

She had a "slight" accident the other day which all but wrecked her new car.

A third siege of the flu within the year had forced her to bed.

"Ah well," she chirruped. "I still have my faithful cook, Nettie. Even if there's nothing to cook!"

The End

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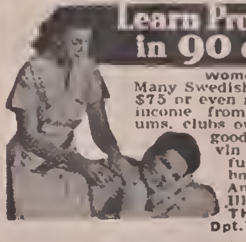

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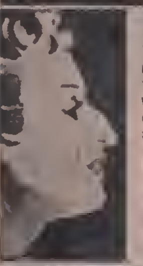

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ON THE TOWN WITH JANIE AND JOE

(Continued from page 45)

wife, Sonny Tufts and his deevinely dressed wife, and Gary Cooper, who lurked about unrecognized behind even darker glasses than that Peck person's.

And now Joe is hardly speaking to me anymore, except to ask me to tote a few flashbulbs for him when he's overloaded. And all on account of I have lost my head over somebody else. How small men are! Honestly! Well, to cut you in on the real scoop—he's Larry Parks, and if you don't know who **he** is you better start boning up on your facts and figures. He's just about the most devastating man to cross Hollywood Boulevard in moons. (Pant-pant.) He's the guy who plays Jolson in "The Jolson Story," and that's where I fell in love with him.

He cavorted, via Technicolor, all over the screen over at Columbia Studios, where Joe boy and I went for a preview, and I just sat and got all gulpy. The picture is really a sender. Sidney (the Mighty Mite) Skolsky produced it (his first picture, incidentally) and it is the best musical biography Joe and I have ever seen. Larry just walks off with the whole thing, helped along by Jolson's voice every time he opens his mouth to sing. But, jeepers—what a tizzy he got me into.

Golly, everybody in town was crowded into the drug store. It's only about forty feet long and fifteen wide, so you can imagine the crush. We spotted Parks (did I tell you about him?), Evelyn Keyes, who did a swell job in the picture, Bill Demarest, ditto, Scotty Beckett and Peggy Ann (Sequins) Garner, Ed "Archie" Gardner, who stepped on me about umpteen times, Laraine Day, Dane Clark, William Powell and his wife Diana, Kirk Douglas and **his** wife, Diana, John Garfield, Jack Daley, Kurt Kreuger, and umptee-ump others, all of whom wore spikes on their shoes, according to the way my race-horse ankles looked when I got home.

Not as crowded, but almost as uncomfortable was the Hawaiian **luau** Joe and I went to at the traffic island at Hollywood and La Brea, where Dusty Rhodes has been holding forth for the radio show "Truth or Consequences." Seems he got paid three buckos an hour for sitting it out there, and since he was a herpetologist by trade (that's a snake man), he had an Indigo snake and a Boa Constrictor with him for company. Joe almost crowned me with the camera when I got up nerve enough to pet the boa, and honestly, in spite of what anybody tells you, they are **not** cold and clammy. Keenan Wynn got a crush on the snake, too, and even Tamara Geva gave it a quick pat. But we all shied away from the big tarantula Dusty kept in a glass case nearby. Golly, we had fun. Because part of Dusty's deal was that he couldn't leave his "desert island" everybody around Hollywood kept bringing food over, and so they had this Hawaiian picnic deal just for laughs.

We took in the opening of "Father Was President," too, although we crawled in too late and had to leave too early to see which immortals were infesting the theater. Albert Dekker was super as President Teddy Roosevelt, and Kristine Miller was just adorable as his daughter.

The most fun we had all month was at Eddie Bracken's house at the dinner-dance he gave after his first air show of the season. It was slick. The Paul Brinkman's (she's Jeanne Crain, remember?) were sooooo affectionate, I kicked Joe's shins under the camera, but he didn't take the hint. Ginger Rogers, who looked just darling, helped husband Jack Briggs at the buffet table, and Joe-Joe got a good shot of Alan Ladd helping himself. Diana Lynn and Eddie B. put on an exhibition dance. Lana Turner and Rory Calhoun came together, and they were simply beautiful! Everybody kept pulling the silliest gags all night—like the Alan Ladds popping balloons with their cigarettes, and Ann Rutherford and Lana and Rory (my flame of yesteryear) carrying their plates, waiter fashion. I had a wonderful time, on account of Joe actually broke down and danced with me once. An honor, believe me.

Doing our weekly pub crawl was fun—we ran into the most interesting immortals like Marsha Hunt and her husband, Bob Presnell, Jr., who are planning a trip to England for a second honeymoon—and they're hardly home from their first! We went to La Rue for dinner (on Joe, yet!) and saw David Niven with the Gary Coopers and Victor Mature, who was more insane than ever. Vic told us about buying a house. He called up his business manager one morning, told him he wanted to buy a home, and how much he wanted to spend. He went into escrow the next morning! We saw him a couple of days later at the Lux Radio Theater, and he was having an awful time on account he got his chewing gum stuck between the pages of his script, and had to read his lines over Betty Grable's shoulder, which isn't a bad idea, Joe said.

I got dizzy at Mocambo watching the exhibition of the new dance called "The Chase," by some Arthur Murray dancers. The whole thing was a great screaming gag on Bob Cummings' new picture, of the same name. Bob danced with his co-star Michele Morgan, and he did a real snaky routine with Carmen Miranda, who had more fun than anybody. But the dance itself was the trickiest trickery I've ever witnessed, and even I—who could follow Primo Carnera through a quadrille, got dizzy watching the cavortings out there on the floor. Some chase!

Until next month, breathlessly

Janie

The End

ANSWER TO PUZZLE ON PAGE 74

T	O	P	S	■	S	M	A	R	T	■	B	E	N	S
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YOUR QUESTIONS—CLAUDETTE'S ANSWERS

(Continued from page 49)

How, when and where did you get your start as an actress? (Charlotte Stine, Dallas, Texas.)

In New York, in a play by Anne Chapin called "THE WILD WESTCOTTS." I had a small rôle.

Do you think we should destroy atomic power before it, in turn, destroys the world? (Mrs. Perry T. Davidson, Des Moines, Iowa.)

No. Who says it will destroy the world?

Have you ever lost your temper while working on a picture? (Barbara Pray, Humeston, Iowa.)

Yes.

What words on the screen that you yourself have said gave you the greatest thrill? (Chaw Monk, Staunton, Ill.)

My final speech in "ARISE MY LOVE."

What is your chief criticism of yourself on the screen? (Audrey Beck, Santa Maria, California.)

I'm certainly not going to tell you. It might be just the one thing that never occurred to you or to our readers—then where would I be?

What do you want most that you do not have? (M. T. Lyons, Long Beach, California.)

To be a director.

I have seen you in many pictures; I like your acting, and I also like your gracefulness. Please tell me how you attain such beautiful poise? (Lillie L. Larkins, Long Island, N. Y.)

Thanks ever so much for the lovely compliment, but I haven't the vaguest idea!

If God gave you the power to do one thing you wanted to, what would it be? (Josephine Carnicelli, Maryland, N. Y.)

To teach people to live in peace with each other.

What was your toughest break in life? (Mary Toderenchuk, Winnepeg, Manitoba, Canada.)

Losing my father. He died the first year I was on the stage. He had been terribly against my career, but finally said: "All right, I will let you try it!" I promised him that if, after three years, I hadn't made my place on Broadway, I'd give it up. I made it in two years, but he wasn't there to know.

Yours is one Hollywood marriage that has survived and thrived. Have you some secret for being happily married and a career girl? (Olive V. White, Boston, Mass.)

Yes. Treating my career as an everyday job, to be done and dropped at day's end.

What was the most tragic thing that happened to you during your childhood? (Betty Louise Montgomery, Waco, Texas.)

Being run over by a truck when I was nine. I was six months in bed.

What is your hobby? (Marilyn LaBarre, Crestline, Ohio.)

Collecting coral.

I have a letter from a girl friend concerning a statement Claudette Colbert made in a movie magazine: "Anything the serviceman writes to a girl is mostly untrue." I disagree. Why doesn't Miss Colbert think twice before making statements for movie magazines? (Pvt. Henry V. Hover, Quantico, Virginia.)

I did not make that statement—it would be ridiculous. I have received hundreds of letters from girls saying: "The man I became engaged to before he went to war has returned changed—he's no longer interested in me—or he's critical of me."

I have tried to explain to them that any man who meets and becomes engaged to a girl just before he goes away to war is under great emotional stress. There is the fear of the future, the unknown, of being killed or maimed—the longing to hold on to someone. At this intense moment, it is easy to believe you have found a great love.

Do you believe in love at first sight? (Doris Kilbourne, Lone Tree, Iowa.)

No.

Can you give me some of your rules for keeping a sane and healthy mental attitude toward life under the stress of modern living? (Laverne Williams, Fairfield, Montana.)

Don't take yourself too seriously. Meet people a little more than halfway; in other words, try to be tolerant. We are all too ready to jump at conclusions—at least I am. I try to correct it.

What was the most dangerous scene you ever played? (Lillie Giles, New York City.)

Walking waist deep through a real swamp in Hawaii in a DeMille picture. I have a horror of what I can't see. They told me there are no snakes in Hawaii, but I couldn't believe it. I thought I touched them as I walked. The picture was "Four Frightened People."

Have you ever portrayed a character or personality you disliked? (Lillian Bennett, Augusta, Ga.)

No.

What has brought you the most happiness in your career? (Barbara Massie, Grand Rapids, Michigan.)

Knowing that the crews on my pictures like me. It's a warm feeling to go on a set and see thirty-five friendly faces smiling back at me.

Does your career ever conflict with your private life? (Alice Longfellow, Trappe, Maryland.)

Only when publicity has been forced on my husband, who hates it!

Has any picture or role you have played seemed like a page from your life to you?' (Nancy E. Williams, St. Clair Shores, Michigan.)

No. The nearest to that was "Since You Went Away," for my husband was at war then. But I had no children and wasn't struggling to keep my family together.

What was the one most important influence which started you on your career? (Mrs Kathleen C. Hayes, Denver, Colorado.)

I had a terrific crush on my English teacher in high school. I think if she had said: "Jump out of the window now, Claudette," I'd have jumped. She wrote a play which was produced at the Provincetown Players' Greenwich Village Theater one summer. The Players themselves had gone to Provincetown for the season, but one of the group, remaining in town, decided to put on some one-act plays. My teacher's play, "The Widow's Veil," was among them. I don't know why she thought of me when they were casting her play—I'd never been interested in the stage. But when she said: "I have a girl who can do it!" and indicated me, I agreed at once to try.

I fell in love with acting, then and there. "This is where I belong!" I cried. . . .

I still feel that way!

The End

Sometimes you can break a good rule!

It's usually a wise rule not to plan a chicken dinner before the eggs are hatched.

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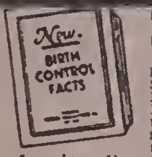

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Sincerely Yours

Dear Editor:

What has happened to Billy Daniels? We never see him on the screen anymore. Just because he's such a good dance director—is that any reason why we should be deprived of seeing him in the Paramount Musicals?

Is there anything that can be done to make the studio realize we want to see him in pictures?

Yours very truly,
Faye Klein

Hollywood, California

Editor's Note: Fans who would like to see Billy Daniels in more pictures should write William Meiklejohn, head of Talent at Paramount Studios.

Talent Scouts, Take Note

Dear Editor:

In my opinion any movie studio is missing a good bet if they don't snap up (via contract) Earl Dayo, one of your "Duel In The Sun" Contest winners. He wouldn't have to learn a pirouette for my money. He's positively HANDSOME!

Sincerely,
Mrs. Phyllis Floyd

Chehalis, Washington

Vote for Dorothy

Dear Editor:

My vote goes to Dorothy McGuire. She is always natural, not overmade by makeup and still beautiful. Too, she plays such true to life parts. Especially, am I thinking of her recent "Till The End of Time." To me, she is a great dramatic star, but does not get enough credit. What do your readers think?

Yours truly,
Frieda Collignon

Evansville, Indiano

Paul Regrets

Dear Editor:

In the November Movieland Paul Henreid advises Miss Jean H. about wolves and quotes Dorothy Parker saying, "Men seldom make passes at girls who wear glasses." He then suggests that Miss H. wear glasses. I don't think Mr. Henreid got much information before he gave advice. I am nearly 15, and I have worn glasses for the last 4½ years. It doesn't matter to the boys if you wear glasses or not, just as long as you're moderately good-looking and have a good figure. They still make passes at you.

I'm very sure that if Mr. Henreid knew that he was slighting the girls in glasses, he would be very sorry.

Name withheld on request.

Salem, Oregon

So Normal

Dear Editor:

Everybody is James Mason conscious these days—for which they can't be blamed—but I'll take John Sutton, in preference. I like James—but only in my neurotic moods. John is so normal and nice!

Helena Perriwinkle

New York, N. Y.

Well . . .

Dear Editor:

Ruth Warrick's "Problems of a Hollywood Divorcee" was very interesting—but do you call her glamorous life a problem? Goodness!

Mrs. Jerry Waldren

Minneapolis, Minn.

When It Rains . . .

Dear Editor:

Have just seen "Deception" with Bette Davis, Paul Henreid and Claude Rains. I've always enjoyed the Bette Davis pictures and consider her one of the screen's finest actresses—but honors for the picture certainly go to Claude Rains, don't you agree? I thought after seeing "Notorious," "Angel on My Shoulder" and a few of the other Rains' epics, that there just couldn't be anything new to a Rains' performance—but his acting in "Deception," in my estimation, goes down in my movie book as first rate film acting.

Yours very truly,
Jeff Rollins

Chicago, Ill.

Plug for the "Little Guys"

Dear Editor:

I would like to make a suggestion. Let's have more about the struggling stars of tomorrow in MOVIELAND.

The newcomers deserve a break and fevvens sake—we know the well established stars forward and backward. Let's have more of the little guys!

Sincerely,
Mrs. James Swartz, Sr

Frederick, Md.

Ed. Note: Hope you like the way we beat the band for MacDonald Carey (page 46) and Viveca Lindfors (page 72).

Drool and Swoon Boys

Dear Editor:

I recently saw "A Stolen Life" with Bette Davis and Glenn Ford. Although Bette did a wonderful job in her dual personality role, the audience was simply captivated by Glenn Ford!

Every time he appeared there were sighs from young and old alike so I'd say he's a definite threat to all the other "drool and swoon" boys.

Yours truly,
Carole Klinger

Warren, Michigan

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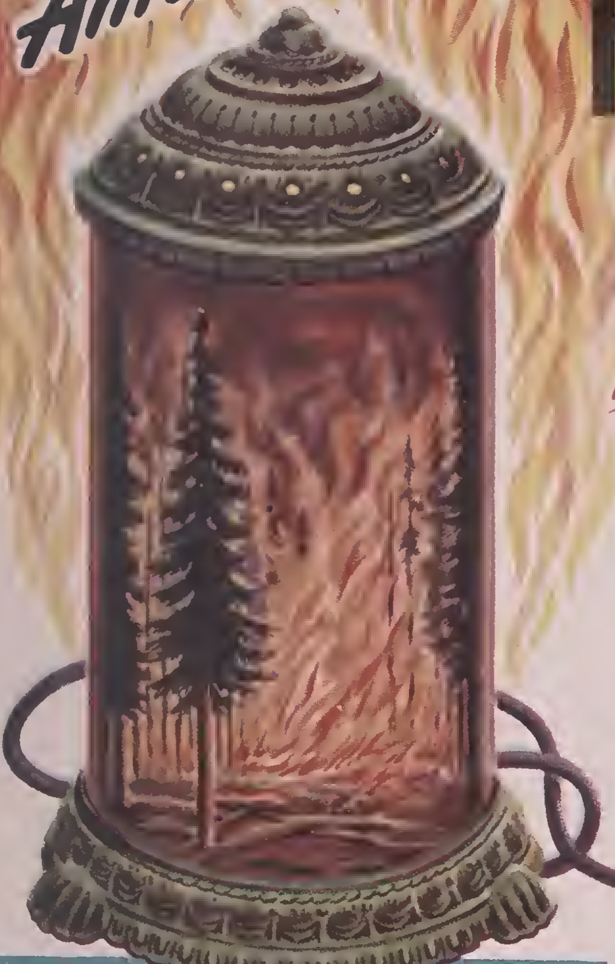

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